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DIVERGENT PATTERNS: RE-WRITTEN MAPS, MYTHS, AND MR(S) IN SARAH KEMBLE KNIGHT AND ELIZABETH HOUSE TRIST'S TRAVEL NARRATIVES

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DIVERGENT PATTERNS: RE-WRITTEN MAPS, MYTHS, AND MR(S) IN
SARAH KEMBLE KNIGHT AND ELIZABETH HOUSE TRIST'S TRAVEL
NARRATIVES

By

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THESIS

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ABSTRACT

DIVERGENT PATTERNS: RE-WRITTEN MAPS, MYTHS, AND MR(S) IN
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This thesis is an analysis of Sarah Kemble Knight and Elizabeth Trist's documented journeys which occurred in the eighteenth century. The focus of the analysis of Knight and Trist's narratives includes how these two women work with and against dominant narrative traditions to forge their own narrative patterns. In order to highlight how and why Knight and Trist work with dominant narratives and create their own patterns, the examination of their journals also includes a cultural and historical analysis as well.

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To my sisters:
My Huckleberry friends

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This thesis uses the guidelines provided by the *MLA Style Manual* and the Department of English.

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INTRODUCTION

A few months ago I sat in a room where a middle-aged man, who said he was a travel literature play-write, told a room full of about ten people, including me, that he thought that traveling, like love, makes people innocent. Two older men agreed with him, but I disagree(d) with this play-write's frame for understanding the effects of travel. In fact, in many more ways than restoring innocence, traveling removes innocence.

First of all, the term "innocence" is often associated with inexperience and incorruptibility; whereas the act of traveling, like the act of loving, is associated with experience and possible corruption or heartbreak. The *idea* of love and the *idea* of traveling to make new self/world discoveries can be whimsical, captivating, and romantic. And there can, and usually are moments amidst every journey that capture a feeling of returning to innocence; but these journeys also come with a cost. When people remove themselves from the comforts of home, or the comforts of the unbroken heart, to explore, or fall in love with unfamiliar worlds and traditions, they sign a metaphorical contract to allow exposure to different beliefs, joys, frustrations, and discoveries that inevitably make travelers aware of differences and social constructions that coincide or contradict the

values and traditions that a traveler might anxiously hold on to. Traveling, like love, can cause many frustrations and successful or failed negotiations with new conflicting ideas; therefore, the act of traveling can ultimately remove innocence, or cause heartbreak. Furthermore, like love, there are too many different ways to define travel and what the travel retrieves from their journey (or love) that it is unfair to examine one play-writer's definition.

I am a traveler, and my journeys are the root cause for me to challenge this play-writer's thesis about traveling, love, and innocence. I admit that I am captivated with travel. And that I certainly admit that I fell in love with the South Pacific darkness at night, and the stilled Southern Cross that accompanied my sleep on hammocks on Mana Island, Fiji. But I did not feel innocent when Rosie, the young Fijian girl who lived in a small, tin shack behind my hostel; who basically slept on the bare earth; and who lived amongst a continual smell of burning trash, begged to be my guide to the top of her island and to show me her kava fields. I did not feel innocent, I felt ashamed that I had so much, and ashamed that I was ashamed at all. But I know that the feelings I derived from my journey(s) are different from every person that travels even if they travel to the same places that I travel. My reactions reveal the confrontations I had between my deeply rooted values and social conditions that were a part of my

upbringing and those unfamiliar social constructions I encountered on my journey. This moment on Mana Island did not restore my innocence, but illustrates a loss of innocence through awareness and experience. Because of my journeys, I have made it a goal to try and define narratives similar to my own, and separate from my own that build a conversation about the differences in defining travel and the definitions people retrieve from their own journeys.

Travelers, such as the Sarah Kemble Knight and Elizabeth House Trist, are the two women I discuss in the body of this thesis, and traveled during the eighteenth century. I want to know what women have had to say in defense or against traveling as women such as Knight and Trist have historically traveled significantly different than the ways men could travel. I also want to know what, and if they have collectively created a discussion about what it means to travel as a woman and what they retrieve from their journeys throughout time. As Knight and Trist traveled during the eighteenth century, they have been subjected to different social constructions, environments, and vehicles for transportation than people today; but even in their eighty years of their own separate journeys they also face distinctly different obstacles from one another. In *Secret Journeys: The Trope of Women's Travel in American Literature*, Marilyn C. Wesley suggests that "representations of the woman traveler have provided expressions of

contradiction of the dominant culture and projections of ethical and political alternatives. To read about her journeys is to uncover a complex and dynamic pattern of women's agency and revolution" (ix). But Knight and Trist travel in close enough time periods to be a part of similar dominant (though ever-changing) travel narrative traditions throughout the colonies and leading into the formation of the United States. Furthermore, I want to compare Knight and Trist's act of departure from home reveals and complicates their deeply-rooted social constructions of the world around them and how their journeys reveal agreement and disagreement with the definitions of master, Anglo male narrative.

There is a "master narrative" of male experience in the land being developed by explorers such as Cabeza De Vaca and John Winthrop. According to William L. Andrews in his introduction to *Journeys in New Worlds: Early American Women's Narratives* the American, master narrative in "originates, according to long-standing tradition, in the narratives of explorers [of] men who sought in the New world the fulfillment of Europe's timeless dream of a new beginning" (3). These long-standing travel narratives were and have been a tradition in shaping and evolving with the national identity for the United States. Wesley suggests that "Man in motion is the dominant image of Western

thought" (xii). The image of men as the source for progression in the landscape as imagined and designed in narratives largely determined problematic and limiting gender and social roles within the national identity of the United States. Williams explains that Women's place in the narrative was "To answer affirmatively the expectations of social order dominated by male prerogative as among the chief obligations of women in early America" (Andrews 4). During Knight and Trist's lifetime, these gender roles also limited women to marriage, submission, and the household economics of maintaining families. Because Knight and Trist traveled outside of these domestic boundaries they reveal that these social constructions are artificial and limiting. Wesley suggest that "the trope of women's travel is an innovative, contradictive, and dynamic response to the recurring tension between imposed ideological and gendered freedoms" (xiv). Knight and Trist's journals reveal the recurring gendered tension across time, and across the span of evolving narrative traditions. Knight and Trist help develop an alternate narrative using dominant narrative traditions to develop their own narrative of mapmaking, captivity, salvation, and frontier myth to unveil their "account of discovery within the uncharted borders of the self" (Williams 5). Knight and Trist's amendments and metaphors reflect multiple negotiations between their confrontations with the familiar and the unfamiliar.

If the master narrative places women in the domestic sphere of the home and marriage, Knight and Trist's journals reveal that their reconfigured narratives include dominant narrative patterns and dominant domestic social ideologies with their own patterns to attempt to define their *own* journeys. And in redefining the narrative and the home, Knight and Trist re-write their roles in the narrative, landscape, and home. Rather than completely adhering to social norms and narrative traditions, Knight and Trist's personal accounts become divergent conversations with an ever-changing dominant ideology about what it means to journey, what it means to be a part of an exploring tradition, and what the traveler can retrieve from that journey. Kolodny explains that the "eighteenth- and nineteenth-century women utilized what they could of their surroundings – as men had always done- to announce their presence and imprint their dreams" (Kolodny 12). Knight and Trist entered the master narrative through the domestic sphere, and through defining the nation and landscape as a home announced their leading presence in the narrative.

Travel narratives that are outside of the Anglo-male experience such as Knight's and Trist's, reveal that the deep-rooted, problematically limiting gendered roles within the landscape, nation, and home cause them to use their journey as a place where they remap the narrative of the self, landscape, and

home. In order to advance an understanding of how Knight and Trist re-write the dominant narrative by working with and against the dominant narrative, certain terms that will be used within the body of the analysis have to be defined. Liminality, literary cartography, and mythology are all major terms that not only illustrate the effects and traditions of the master narrative, but the terms also highlight what Knight and Trist retrieve from their journeys and how they re-write the dominant narrative.

The liminal phase usually takes place in a journey such as Knight's and Trist's journeys. It is the space, or state of mind, as Victor Turner describes in *Image and pilgrimage in Christian Culture: Anthropological Perspectives* that marks the point "betwixt and between" the departure and the arrival to the endpoint of a journey. The journey through the liminal phase is often considered a "rite of passage" where the traveler is rewarded in some way a place in the dominant culture. Turner explains that "all rites do passage (rites of transition) are marked by three phases: separation, limen, or margin, and aggregation" (Turner 2). The departing point is the familiar point which can include beliefs, traditions, homes etc., at which the person uses as a base of comparison, or reveals through reaction within the unfamiliar identities of the limen. The limen is the passage that brings the traveler back home again, but it is also the confrontation and

negotiation with the unfamiliar that causes a traveler to be influenced by the unfamiliar limen and the familiar point left behind. During the limen, and upon reaggregation, the journeyer is “betwixt and between” identities that have had a large impact on them; and it is this change that makes the journey a rite of passage.

As Knight and Trist often reveal, traveling is a constant revision of the familiar as it forces reflection and a negotiation between familiar and unfamiliar traditions, people, landscapes, and home. Upon arrival at the end point, the person journeying has a new understanding of their identity and their place within the dominant identity. Turner suggests that “previous ordering of thought and behavior are subject to revision and criticism, when hitherto unprecedented modes of ordering relations between ideas and people becomes possible and desirable” (2). The process of European settlement and the expansion of the United States, documented in travel literature traditions, are a continuum of identity formation and a collection of national rites of passages. Knight and Trist’s journey allows a space for revision in the limen where they have the opportunity to create their own rites of passage. Redefining the home becomes an entrance into the dominant narrative, and a shift the leading voice within the narrative. Their place within the dominant narrative has been defined

for them; however, their documented successes within the liminal places revise where they are placed in the narrative.

Much understanding of national identity is asserted in travel narratives. These travel narratives also reveal a long-standing tradition of literary cartography. Mapping and creating written documents of the experiences within the landscape was often an attempt to exert control over the national identity. In *Maps of the Imagination: The Writer as Cartographer* Peter Turchi explains that “every map is a reflection of the individual or group that creates it” (147). In that, if a map becomes a biased reflection of the group that creates it and represents it, the dominant map is improperly created to reflect one group. Mapmaking traditions often attempt to create a precise measurement in the landscape, and literary also participates in measuring the landscape by linking stories to specific places. Turchi suggests that “We chart our cities, so we chart ourselves. To chart the external world is to reveal ourselves – our priorities, our interests, our desires, our fears, our biases” (147). Just as borders were placed on maps to create the boundaries that define an owned landscape, imagined, social borders were created in narratives to define a dominant white male experience within the landscape. Knight and Trist develop their own set of images and narrative

patterns to rewrite the narrative map which includes both dominant biases and their own. Kolodny explains:

From the early decades of the seventeenth century onward, therefore, the English-speaking women ... struggled to find some alternate set of images through which to make their own unique accommodation to the strange and sometimes forbidding New World landscape. (3)

As a result of their journeys, Knight and Trist reveal that their guide to the landscape, created by white males, cannot be followed; and therefore, Knight and Trist rewrite a narrative map that accommodates their unfamiliar circumstances . Knight and Trist negotiate their often “forbidding” landscape and the pre-determined experience of the master narrative using a set of their own images such as images of the home.

 Knight and Trist’s divergent journals also partake in recreate an ongoing tradition of writing a national mythology. In *Regeneration Through Violence* Richard Slotkin explains that myth functions to ground a society in and identity and history. Slotkin suggest that Americans “have continually felt the need for the sense of coherence and direction in history that myths give to those who believe in them” (3). These myths that are often represented through travel

literature perpetuate a history that defines a national hero, as a man, and other myth about gender, travel, race, landscape and national identity. Slotkin explains that the tradition of the American myth includes depictions of men who “tore violently a nation from the implacable and opulent wilderness – the rogues, adventurers, and land-boomers; the Indian fighters, traders, missionaries, explorers, and hunters who killed and were killed until they had mastered the wilderness” (4). Creating the American myth is part of a dominant tradition and is also prevalent in Knight and Trist’s narratives. Mythology is more overtly present in Trist’s narrative, and therefore becomes a conscious narrative choice to reconstruct a mythology of the frontier; but Knight’s narrative includes American mythical themes such as ideas about the violent wilderness, Christianity, and Native Americans threaded throughout her journal.

Chapter one examines Sarah Kemble Knight’s journey from her home in Boston to New Haven during 1704. The purpose of her journey was to help settle her cousin’s widowed estate. After she settled the estate, Knight planned on returning home to Boston. Knight’s situation on the road was unique for a woman of her time. She traveled about two-hundred miles hiring, and having to trust guides that she had never met before. Knight faced many life-threatening risks on her journey. The road that she traveled had been traveled before by few

men, but many of those men did not survive the risks. This road was hardly a road at all. It was filled with impassable, dangerous rivers; miles without a place rest or find food; and plenty of wildernesses that had not been cleared. The risks involved in this journey as an inexperienced traveler and a woman, are dangers that Knight consistently overcomes throughout her journey. During the time that Knight travels, too, the United States is not an independent nation, but separate colonies. The identity of the nation, landscape, and self within this landscape has not yet been a fixed idea in Knight's time, though it is something that the Europeans were constantly shaping since they arrived. The only thing that can certainly be defined for Knight, is her understanding of the home (or household). However, as she moves, this definition of a home is revised through the survey of other homes and landscapes.

Chapter two discusses Elizabeth House Trist's journey from Philadelphia to Natchez during 1783-84. She left Philadelphia to live with her husband, Nicholas in a new home in Natchez. Her husband was a former soldier in the Royal Irish Regiment and later, a lieutenant in the United States military. Nicholas Trist had purchased land in Natchez, which was the border of the United States during this time, and established a secure, wealthy home from trading various natural resources in and around the Louisiana Providence. Trist

embarked on her journey to join him in a new home. Trist, unlike Knight, has possible plans of starting in a new home in Natchez, rather than returning to her old home in Philadelphia. The United States, during Trist's journey, is less than ten years out from the Revolutionary War, and many politicians, like Thomas Jefferson, are seriously looking west for expansion of the national borders. Trist was very close with Jefferson and his family, and there is evidence that her detailed journal is written with Jefferson in mind. Trist's journey uses the focus on the new home to illustrate the hope and arrival of the new national borders and her new home in Natchez.

Knight and Trist's journey give them the opportunity to challenge the limiting and dominant Anglo narrative. Though the act of their departure reveals that the limiting ideologies are merely imagined and not physical borders, their journals also reveal that these ideologies limit their interactions and reactions to their journeys. Slotkin explains that "A people unaware of its myths is likely to continue living by them, though the world around that people may change and demand changes in their psychology, their world view, their ethics, and their institutions" (4-5). The awareness of social institutions that Knight and Trist come to better understand and challenge through their journeys allows them to lose their innocence. But this loss of innocence is both a struggle and a celebration for

Knight and Trist because, as Slotkin explains, through their awareness they have the ability to know how and where to challenge the dominant social myths.

Knight and Trist's narratives reveal that they do become deeply aware of a limiting dominant narrative, and that in their liminal, journeyed spaces, they utilize the opportunity to renew the self, landscape, and home in a divergent narrative myth.

CHAPTER ONE: RE-ROUTING A MAP FOR SALVATION: SARAH KEMBLE KNIGHT'S HOMAGE TO THE MOON

Sarah Kemble Knight was born and raised in Boston, Massachusetts and was living in Boston as a widow and a single mother to one child in 1704, when she traveled from Boston to New Haven, Connecticut to settle her cousin's estate for his widow. Five months later, Knight returned home to Boston. Her ability to travel and record her journey, places her in the upper-class of Boston where she would have had access to education and would also have been more familiar with the religious and social ideologies that surrounded her. Her detailed narrative of her diverse experiences as she traveled from Boston to New Haven, and back are her private musings and observations in a journal and were not initially written for a specific audience. But after her journey, she arrived home with "Kind relations and friends flocking in to welcome mee and hear the story of my transactions and travails" (116). Knight's observation of this welcome home reveals she anticipated that she would be called upon to relay her difficult journey to people after arriving home. Furthermore, though Knight's journal was initially a private journal, the act of writing her story down reveals her desire to tell and, through telling, control her story.

After her return, her narrative became more public with its publication by Theodore Dwight in 1825. According Sargent Bush, Jr.'s introduction to Knight's journal in *Journeys in New World: Early American Women's Narratives*, Dwight, a "teacher, journalist, ... author" and travel writer, published Knight's journal "to remind the public that documents, even as unpretending as the following, may possess a real value, if they contain facts which will be hereafter sought for to illustrate interesting periods in our history" (78,85). Knight's journal is a snapshot of a shifting time-period within the colonies. She reveals multiple, challenging religious beliefs and through this, her journal is a social commentary about people, values, and households within different, sometimes disruptive landscapes. Therefore, Knight's detail creates a unique literary map that represents the time period that she travels. Travel narratives were not new in Knight's time, but she participates in an ongoing tradition of creating identity through traveling and mapping landscape and experiences within the land.

According to Bush during Knight's lifetime Boston was dominantly Puritan (70). Bush also explains that Knight traveled during a time when Puritanism as the "commanding influence on the region's intellectual and religious life showed signs of erosion" (70). Knight's journal highlights Puritan ideologies and also reveals the variant religions such as Baptist, Quaker, and

secular beliefs that were becoming more prevalent as Puritanism waned.

Knight's detailed descriptions of her reactions to the landscape and different people on her journey expose this "intellectual and religious erosion." At times in her journal Knight observes governing Puritan beliefs and demonstrates gratitude to hosts such as the Winthrop family, but she does not express earnest faith in Puritanism. In fact, Knight's journal emphasizes and challenges multiple social principles and values when she travels outside the domestic sphere and across the colonies.

Knight was not a Puritan herself; but as a result of being submerged in Boston Puritan ideologies, she would have been very familiar with the Puritan belief that prescribed women to the domestic sphere. In *The Puritan Family: Religion and Domestic Relations in Seventeenth-Century New England* Edmund S. Morgan describes the domestic sphere that Knight would have been familiar with. Morgan explains that Puritan women took care of household family matters such as turning "flour into bread and wool into cloth" (43). According to Morgan, women were subordinate to men and their husbands mentally, physically, and lawfully (42-3). Furthermore, Morgan explains that, upon marriage, women "gave up everything to her husband and devoted herself exclusively to managing his household" (42). Further, Morgan suggests that men

were women's stand-in for God, and therefore, women answered to men (43). As a result of these doctrines, women's place was prescribed in the captivity of the subordinate, limiting domestic sphere, and solidified upon marriage. Morgan suggests that Women who "tried to unsnarl the knotty problems of theology" were often looked down upon, and shamed. But Knight was a widow, and did not have to answer to her husband, but as a woman in a strict Puritan society, she was still prescribed into a domestic sphere of the home. Therefore, because Knight left a domestic sphere, and entered into the dangerous, male dominant sphere of travel, her presence on the road was challenging and unusual for her, for those who lead her, and for those she encountered.

Bruce C. Daniels explains the gendered travel sphere in *Puritans at Play: Leisure and Recreation in Colonial New England*. Daniels suggests that "Early New England presented a more austere face to women than it did to men ... Women traveled less than men did; they received less education; and their daily routine usually kept them closer to their homes" (192). Daniels' explanation of Puritan women describes a lifestyle, but in describing a lifestyle, Daniels reveals the ideologies that are the foundation for the lifestyle. Knight's departure from home declared her independence from this Puritan lifestyle, and therefore her independence from their belief about women.

The road from Boston to New Haven that Knight traveled had been traveled before, but remained a route with numerous obstacles, such as areas that had not been completely cleared, places that had no road at all, unruly rivers that did not have safe places to pass, and miles through treacherous conditions without shelter or food. Knight rode about two-hundred miles on horseback, where her horse “very narrowly ‘scaped falling over into the water” once, then “dropt down under me as Dead” when she is near the causeway to get to Boston, and finally, after Knight obtains a new horse at the causeway, her horse “very narrowly escaped falling over the river” with her (102, 116). The conditions she traveled through were not ideal for anyone, much less a woman who had little to no experience traveling. Because of her prescribed domestic experience, her inexperience in traveling, and the grueling conditions of the road Knight was often at a disadvantage to her male guides during her journey. Yet Bush explains that despite these disadvantages, Knight was one of very few people who traveled this road and survived (69).

Knight’s journal forms part of the interwoven narratives that contribute to the developing New England narrative. Bush explains that Knight traveled “at the beginning of a traditional convention of American travel literature in which genteel, greenhorn innocents make excursions into rough territories” (76). Knight

is a part of shifting dominant ideologies and part of an American tradition of travel writing. She contributed and continued the traditions of a male-based narrative. And because she writes as a female “genteel, greenhorn,” she re-maps landscape, self, and home within unfamiliar, hazardous conditions and creates her own narrative traditions. As a result of her journey, Knight challenges multiple belief-systems and traditions in travel writing.

The tradition of travel narratives has been influential in creating an American national origin, a national story, and a national identity. Lawrence Buell explains in *The Environmental Imagination*, that “Nature has long been reckoned a crucial ingredient of the American national ego” (Buell 33).

Paralleling the process of narrative, mapmaking has also contributed to the creation of a national story. Both travel narratives and mapmaking reflect a relationship with the landscape. They also represent a desired level of control over the unfamiliar landscape. In *Maps of the Imagination: The Writer as Cartographer*, Peter Turchi suggests that “the conflict is ultimately between unruly nature and civilization’s desire for order, utility, and meaning-making” (21). Maps and literary maps such as travel narratives provide charted, specific information for the reader. The action of creating and using a map suggests that the creator desired to impose control and structure over their experience.

Furthermore, both maps and narratives imply that the creator has experience within the mapped landscape. A person creating a detailed map, such as Knight, has to remove themselves from the comforts of home, and go out into the unfamiliar world to observe and document the details that define a place. Maps become guides for the inexperienced to better identify where they have been and where they are going as they travel. Both maps and narratives provide an image of the landscape as well, but narratives (literary maps) offer a plethora of experiences of the social and landscape conditions in one place.

Knight participates in this mapmaking tradition, but she also departs from it. Her narrative map includes a struggle to negotiate control in a place where she often has no control, and she also gives life to the landscape and recreates an identity within the landscape through a female lens. Knight struggles with not having control over some of her circumstances while traveling, but she creates a narrative map that allows for interpretation. Turchi explains that “To ask for a map is to say, ‘Tell me a story’” (11). Furthermore, in narrative-based maps that place weight on different experiences within the landscape and home there can be more than one way to understand the land as it relates to history, present, and future. Though Knight’s journal maps specific landscapes of rivers and towns

that she travels through, her narrative-based map tells about her interactions within the landscape and creates stories for interpretation.

Travel narratives have also created collective national experiences that represent people who overcome various environmental hardships. Though travel narratives were not new in Knight's time, a female perspective of navigating landscape and experiences was rarer. Her narrative, at the time of publication, became a part of a conversation about the experience of shaping this "national ego." Knight's narrative map is part a national collective experience, but her unique circumstances and diverse commentary create a map that further challenges the hierarchical map during her time. Her journal reflects a time-period where Puritan ideologies were challenged and changing. While Knight reveals, and participates in the framework for the dominant narrative she also participates in challenging the narrative.

Because Knight physically and independently departs from a familiar domestic narrative and enters into the unfamiliar spaces of travel within the male-dominant narrative, and records this, Knight is an active agent in re-writing the narrative. But because she is so far removed from familiarity, Knight often anxiously seeks something recognizable within the unrecognizable. This also includes Knight's desire for control when she has little control within her

journey. Moreover, Knight has to exhibit a leading voice in a place that she does not always have a dominance in her situations. As a result, Knight's journal is an example of negotiation. In her journey, she negotiates with the unfamiliar and the familiar, and through this, readers can view her as a representation of a struggle amongst a changing Puritan society, other religions, and secular beliefs. Through recording her journey and commenting on society as she sees and experiences it, Knight participates in a leading narrative tradition of the social formation of the future of American identity. She also creates a larger governing space for her and other women as she challenges, redefines, and re-maps the self, landscape, and home.

DEPARTING FROM AND REMAPPING GENDERED SPACES

OF HOME AND TRAVEL

In traveling and recording her experiences on road, Knight reveals the framework for the Puritan New England identity, and the marginalization it created for those who are not a dominant part of this outline, such as women. Knight's movement through landscape and narrative illustrate her personal understanding of home and self. Her observations also reveal the larger rhetoric of the domestic enculturation of the female Puritan New England identity.

According to Daniels, Puritans believed that a woman was “expected to suffer in silence ... and set an example of worthiness as a pure custodian of virtue (193). Furthermore, Daniels explains that “Out of a combination of a patriarchal ideology, [and] occupational specialization by gender ... men created a world in which women were forced to spend much of their time with other women ... to prevent contamination from outside influences” (194). Traveling was not a place for women in Puritan societies. This deliberate social order was intended to mimic the order that was created in the Bible. Morgan explains that Puritans created “social order” as they understood Adam’s role in the Bible as the leader over all of creation – including the leader over women (17). The Puritans feared God enough to make an effort to instill this order within their own earthly kingdom. Puritans looked to Bible verses to understand their experience in New England, and support their strict beliefs. Morgan also explains that Puritans did not view their social system as inequality; it was part of Puritan intentions for creating an Earthly Kingdom for God – which strictly mirrored biblical laws and order (2,3). The Puritan belief system would not have been as prominent in New England in Knight’s time as it was at in 1630 when Winthrop and other, early Puritans arrived. But because of the Puritan dominance in Boston where Knight was born and raised, Puritan beliefs would have influenced Knight’s

understanding of her experience in New England. Knight's journal imitates and resists this hierarchical, pre-written experience in New England.

Knight does not express devout Puritan beliefs in her journal, but she was part of a society that was Puritan, and would have been aware and influenced by some of these beliefs. For example, she spent two days of her journey with John Winthrop's great, great grandson, Governor Fitz-John Winthrop. She spent more time with the "Honble John Winthrop Esq." than she did with any of her hosts (106). In addition, Fitz-John Winthrop's daughter, Mary Winthrop Livingston, guided Knight to the Ferryboat in New London for her final crossing to Boston. Her time with the Winthrop family suggests her familiarity with John Winthrop's Puritan vision for New England, and see similarities with her own experiences throughout her journey and Winthrop's "A Modell of Christian Charity." Although it had been fifty five years since Winthrop's life and leadership, Knight would still be influenced by Winthrop's vision. Knight's journal illustrates this Puritan influence, and it also mirrors some similar themes within Winthrop's sermon and journey.

In order to recognize how Knight departs from a prescribed, grand narrative it is beneficial to understand the similarities she shares with grand narrative traditions such as the Puritan travel metaphor for salvation. According

to Bush, travel was a common and popular way for Puritans to illustrate their salvation. Bush explains that “Puritans had used the metaphor of travel as a way of picturing their spiritual journey from corruption to salvation” (71). Therefore, travel narratives did not just map the landscape; they also mapped a personal journey. These personal journeys illustrate a transition, or change, within how the traveler understands themselves and their engagement with the world around them and the ideologies within the world. Victor Turner explains in “Passages, Margins, and Poverty: Religious Symbols of Communitas” that “the liminal” marks a point of change between one state of being and another (393). This point of change that Turner describes takes place during a pilgrimage, or journey. The person traveling is affected by the place of familiarity that they left and the unfamiliar encounters that they meet during their journey. Inevitably, the traveler no longer holds the same views of themselves, other people, and spaces they exist within because of their journey. For example, Winthrop’s sermon highlights the importance the voyage has in demonstrating salvation. The liminal space or the action of crossing the ocean to get to New England represents Winthrop’s deliberate display of his faith in God. Winthrop writes that “God may blesse us in the land whether wee goe to possesse it” (317). But he also notes that if these travelers disobey, lack faith, or are “seduced” by “other

gods or pleasures,” then “wee shall surely perishe out of the good land whether wee pass over this vast Sea to possesse it” (317). Everything the Puritans did was for the glory of God and to secure their salvation. Morgan explains that Puritans were also interested in displaying their salvation, and their narratives were displays of their faith in God (5). Just as Winthrop imagines crossing a sea to possess salvation, Knight also imagines salvation when she crosses bodies of water.

In Knight’s narrative, salvation metaphors are accompanied with themes of overcoming an obstacle, death, and renewal or rebirth. For example, after crossing a dangerous Providence Ferry, Trist is informed that her next river crossing is “so very firce a hors could sometimes hardly stem it” (92). As she rides to the river she imagines the outcome: “Sometimes seing my self drowning, otherwhiles drowned, and at the best like a holy Sister Just come out of a Spiritual Bath in dripping Garments” (92). Though this river crossing is a metaphor for her salvation, and similar to Puritan narrative traditions, Knight is not illustrating a Puritan belief in salvation – she is describing baptismal immersion, which is a Baptist belief. Furthermore, Trist modifies and mirrors the biblical scene in Matthew where John the Baptist baptizes Jesus in the Jordan River. Unlike Jesus, Knight imagines herself baptized without anyone baptizing

her in the river – she is reborn by going through the process of crossing the river. Turner explains that in the liminal state “One dies into nature to be reborn from it” (Turner 411). Knight also mirrors the scene after Jesus’s baptism where he is “led up of the Spirit of the wilderness to be tempted by the devil” (Matthew 4:1). Trist, like Jesus is also led into the “dolesome woods” by her guide (93). In using Jesus’ baptism to mimic her own, Knight’s role and journey becomes predestined; and her rite of passage in the journey is her gained prophecy and wisdom she shares upon exiting the temptations of the wilderness. Knight explains twice during this scene that “the way [through the river and woods is] being very narrow” to pass through and survive, just as Jesus explains that “narrow is the way, which leadeth unto life, and few there be that find it” during his Sermon on the Mount, which he gave after returning from his baptism and time in the wilderness (Matthew 7:14). However, unlike Jesus, who is brought out of the wilderness from an angel, Knight’s “the presence of the moon, her Kind Conductress” guides her out of the terrifying wilderness and restores her faith (93). This moon she pays “homage to” plays a similar role as the angels that arrive to guide Jesus out of the wilderness when the devil leaves him. If the angel appears to Jesus after the devil abandons him in the forest, and Knight places the moon in the angel’s place of this biblical parallel, then her guide, who abandons

her just before the moon shows up, represents the devil in her narrative, and a guide who would easily deceive, or lead her astray from her salvation, just as the devil would. Knight's paralleled journey with her baptismal metaphor highlights the liminal state of both a rebirth from her journey through nature and a spiritual rebirth through nature. She continuously confronts different beliefs that allow her to re-imagine and recreate her own salvation narrative. Knight creates a controversial dialogue about who is able to be saved, and how they arrive at their salvation. Knight challenges women's role within Puritan ideology and the salvation narrative itself when she independently travels outside of her allotted domestic space, experiences other beliefs, and survives multiple times.

Though this Puritan-prescribed belief about women's' limited experience in the world may have shaped how Knight understood herself, it did not stop her from embarking on and continuing her journey. However, Knight's journal illustrates that these social doctrines did inform the way she wrote about herself and the world within her journey. For example, at the start of her journey, her first guide, John, takes her to Billings's Inn. During her time with her guide John, she passes through thick fog and swamps and explains that "nothing dismay'd John: Hee had encountered a thousand and a thousand such Swamps, having Universall Knowledge in the woods; and readily Answered all my inquiries wch.

Were not a few" (90). Knight is not familiar with the wilderness. Regardless, she puts complete faith in the guide she has never met before for her survival in these unfamiliar woods. She represents herself as the naïve female traveler that she certainly is, but she romanticizes her guide and displays herself as a dewy-eyed follower when she explains that she "had mett wth a Prince disguis'd" (90). This is the only point in her journey where Knight assumes this tone with a guide; but she has hardly been away from home at this point, and has yet to be jaded from guide abandonment and other trials. At the same time Knight engages with the Puritan narrative that the male leads and the female follows she inevitably breaks away from the mold through her departure from home, and her guides often treat her unfairly, despite the fear of the wilderness that Knight feels.

These dominant, gendered and religious social ideologies highlight why Knight has such extreme levels of anxiety during certain points in her journal. When Knight travels in the dark wilderness of the Narraganset country, her guide purposefully rides at a distance where she cannot see him. Knight explains her feelings:

My Guide, as before so now, putt on harder than I, wth my weary bones, could follow; so left mee and the way beehind him. Now

Returned my distressed apprehensions of the place where I was: the dolesome woods, my company next to none, Going I knew not whither, and encompassed with Terrifying darkness; The least of which was enough to startle a more Masculine courage. Added to which the Reflections, as in the afternoon of the day that my Call was very Questionable, wch till then had not so Prudently as I ought considered. (93)

Traveling is already a realm that Knight is unfamiliar with, but with the added darkness of the wilderness, her exhaustion, her guide's abandonment, and her loneliness makes her realize the gendered sphere of travel and the seriousness of her journey. Knight's time alone causes her to think about her purpose, and significance of her purpose on the road. She admits that she had not "considered" her intentions or "Call" until that moment in the woods.

Furthermore, this "call" that Knight reconsiders, illustrates a Calvinist belief where sinners are predestined or called to salvation. Morgan explains that Puritans believed in a predestined number where those who were appointed for salvation would be visible saints in their social and private displays of faith in God (8,9). Again, Knight views her journey as a salvation experience. But at this point she is uncertain if she is someone who is predestined for this journey, and

if she has given her choice to leave home the proper amount of thought that it deserves.

Knight's reaction reveals that there is social order in travel and in domesticity during this time. At this point in the night, Knight recognizes that traversing these woods requires a "Masculine courage," that she struggles to have during her terrifying, lonely night journey through the woods. However, Knight gives female credit for giving her company with the absence of her male guide, and also in confidently navigating the wilderness. She acknowledges the moon as "the Kind Conductress of the night" (93). She may not give herself the credit that she deserves, but the guide that she expresses the most gratitude for at this time is the moon, personified as female. Bush explains that her comments on the moon are "pagan personifications" and "speak eloquently of the increasing secularization of the lives of many early eighteenth-century New Englanders" (72). Her personification of the moon may capture the shifting beliefs within society, but they also capture her own shifting beliefs. As she travels, she exposes herself to other ideas, and at this point in her loneliness and vulnerability Knight recognizes the female moon as her "trustworthy" guide, rather than God or the man she hired to lead her. The capacity to challenge the dominant narrative of masculine competence and feminine passivity depends on Knight's ability to

travel outside of her familiar spaces and continuously learn to negotiate within the unknown. In *Mappings: Feminism and the Cultural Geographies of Encounter*, Susan Stanford Friedman explains that in “an ongoing process of formation and re-formation, identity depends centrally upon narrative” (153). Knight’s departure from home allows her to be a reporter or commentator on conflicting ideologies. And even if she is not always a leading body within her actual journey, Knight becomes the dominant voice in constructing a social commentary.

At the beginning of her journey, Knight allows her male guide to lead her because she is not as knowledgeable as him and has no choice but to admit this knowledge gap. But she becomes more confident in her social commentary about houses and people. Knight also displays her offence taken because a woman confronts her about her place on the road. For example, when a woman greets Knight and her guide John at Billings’s Inn, the first inn she stays at, the woman who greets her expresses astonishment. She says to Knight: “I never see a woman on the Rode so Dreadfull late, in all the days of my versall life. Who are you? Where are You going? I’m scar’d out of my witts” (91). This woman who addresses Knight works in a tavern that hosts travelers, and her reaction reveals that she understands both the type of people who travel and the conditions of the

road that these people travel through. The woman's reaction reveals that this road is predominantly male, and because she is so scared that Knight is on the road so late the woman also exposes the dangers of the road for females. The woman's surprise and intrusive questions directed at Knight make Knight a spectacle, and apparently uncomfortable. Although Knight defends herself from this woman that she considers rude, this woman also defends herself from Knight. The rarity of a woman traveling so late scares this woman, and she wants to know who Knight is, and where she is coming from out of her possible concern for Knight, and because the tavern woman conceivably wants to protect her tavern from Knight – a stranger. Knight's presence disrupts this woman's business and home. And because Knight feels that this woman is invading her privacy, she refuses to answer the woman's inquiries.

When Knight becomes defensive and stands "aghast" that this woman immediately wants her to account for why she is there, who she is, and where she is going it is because Knight has not even had a chance to rest before she can account for herself. These "unmannerly Questions" reveal the rarity for a woman to be on the road (91). Additionally, Knight's interpretation of this woman's rude mannerisms could be wrong. This woman may be expressing concern for Knight's safety on the road at the same time that she is defending her home. Both

these women display actions to defend themselves. Knight does not realize that she is also exhibiting rude behavior to this woman when she refuses to answer her questions. These two women come from different social upbringings, and this tavern encounter displays their inability to negotiate the differences in their social values with one another. This is Knight's first experience within another home on her journey; and her various incidences in the home, apart from the ones she is familiar with in Boston, are just beginning to evolve. Traveling is a very unfamiliar experience for Knight, and more than likely her departure from home is already causing her to try to define her identity as a woman.

Furthermore, Knight has yet to share an intimate moment with this woman before the woman asks these questions. Without having to say this, her rhetoric with this woman suggests the importance of privacy and the intimacy that brings people together within a household. However, this tavern experience does not bring people together because these two women do not effectively communicate their social values to one another. This incident maps the differences in social values within the colonies, within households, and within these two women.

It is not until the woman went upstairs and returned that Knight is able to gain a superior voice. Knight explains that the woman returns with "two or three Rings, (or else I had not seen them before,) and returning, sett herself just before

me, showing the way to Reding, that I might see her Ornamnets, perhaps to gain the more respect" (91). Knight's suspicions of the woman's "ornaments" or jewelry, restore her desire to maintain social order. Knight is not even sure if she actually saw the ornaments until the woman started inquiring about her business on the road. The moment that Knight needed security, she realizes, or imagines that this woman put jewelry on to impress her. Therefore, Knight's first struggle within the household is not just about finding a place to rest, but also between the struggle to maintain a specific social order within a space that is not her own.

Knight may not have had control over how the dominant narrative designated her into domestic experiences, but because she recorded her experiences outside of the domestic sphere she had control in writing her own narrative and redefining home and the space that she defines as home. Knight's journal is a part of mapping the spaces of homes and landscapes and how these spaces are important to create meaning in social and political identity. For example, Friedman elaborates on these spaces of home and landscape where "One component of such thinking is to 'travel' elsewhere, a movement that can defamiliarize 'home,' teaching us that what we take as natural is in fact culturally produced and not inevitable" (110). When Knight departs from her home and records these multiple unfamiliar experiences, she de-familiarizes the political

and social spaces that have been pre-written in the dominant Anglo male narrative. She also negotiates her inability to have a dominant voice within homes and landscapes that she travels through. Furthermore, the home for Knight includes both her experiences in households and her experiences within the unfamiliar landscapes that she travels. As a result of her liminal space, Knight frees herself from household constraints, and therefore becomes a dominant part of creating an identity through narrative mapping.

DEPARTING FROM THE FAMILIAR LANDSCAPE: A REMAPPING OF LANDSCAPE AS HOME

Through Knight's stories, readers can understand the landscape on a deeper level while they read and can recognize how the landscape or people may have changed since Knight's journey. A narrative map allows readers to have a shared experience with Knight. Though a reader would not be able to have the same experiences as Knight, her travel narrative, along with many other travel narratives are a conversation about what it means to live and travel within the landscape and how that shapes and complicates identity.

Turchi suggests that the tradition of mapmaking and storytelling often includes using similar structures and images from previous maps or stories for

the creator of the new map's own purposes in storytelling (220). For example, Knight uses biblical stories and images when she crosses the Providence Ferry in a small boat with her third guide who she calls, "Post" (92) Knight recalls:

sitting with my hands fast on each side, my eyes stedy, not daring
so much as to lodg my tongue a hair's breadth more on one side of
my mouth then tother, nor so much as think on Lott's wife, for a
wry thought would have overset our wherey. (92)

Using Lott's wife to describe the threatening crossing demonstrates the importance Knight sees in her journey. Her focus is on the other side of the river and the importance of arriving on the other side unscathed by her own second-guesses. Relating Sodom and Gomorrah to her own experience illustrates that Knight is familiar with the change that she is going to encounter. The biblical story of Sodom and Gomorrah illustrates a wrathful God. God destroys the cities Sodom and Gomorrah because of their disobedience and sin against God. He tells Lott to take his family and flee Sodom, but God turns Lott's wife turns into a pillar of salt because she looks back at the burning, wicked Sodom and Gomorrah. Though Knight uses Lott's wife and the cities of Sodom and Gomorrah to highlight her river crossing experience, the biblical story is not an

exact parallel to Knight's journey, but a tool to evoke the weight of images and stories in her own narrative map.

Knight twists a familiar, wrathful biblical story to consciously emphasize a very difficult, beginning part of her journey. In *Geography & Vision: Seeing, Imagining and Representing the World*, Denis Cosgrove explains that "Mapping is a creative process of inserting our humanity into the world and seizing the world for ourselves" (168). This first step in crossing this unruly river is the first step in her journey where Knight realizes that she is the agent in her own travels and that her travels are going to change her life, her perspective on herself, and her home. When she implies that she will not look back, it is because looking back is a futile thought, and could be her destruction metaphorically and physically. If Knight looks back, the person that destroys her ability to continue is not God, is herself. In the end, Knight is the one who has most control over her decisions about her journey and her fate.

Through her stories, Knight reveals the dominant ideology of the home, but in using dominant Puritan language and her own first-hand experience, she departs from that narrative, too. For example, the uncharted wilderness (uncharted by Europeans) creates anxiety within Knight's reaction. Many Puritans were apprehensive within the uncharted wilderness as well. In *Firsting*

and Lasting: Writing Indians Out of Existence in New England, Jean O'Brien explains that "the central story line of the colonial past for New Englanders involved the heroic overcoming of the 'savage foe' in a valiant struggle to make the wilderness 'blossom as a rose,' a phrase that is repeatedly invoked as the metaphor for subduing the land in English ways" (26). The untamed wilderness landscapes were associated with the anxiety surrounding the belief that Native Americans were also uncivilized. This belief was also a large part of imposing a controlled, civilized society that involved creating cities, laws, and converting Native Americans to Christianity.

Much like the Puritans, Knight often expresses distaste for the unmanageable rivers and untamable forests, but rejoices at the city. Her journal illustrates that she is inherently part of the Puritan ideology that creates anxiety between controlled, "civilized" landscape and the unruly, "uncivilized" landscape. For instance, while she travels one night through Narragansett country, Knight explains:

The only Glimering we now had was from the spangled Skies,
Whose Imperfect Reflections rendered every Object formidable.
Each lifeless Trunk, with its shatter'd Limbs, appear'd an Armed
Enymie; and every little stump like a Revenous devourer. (92)

When she moves through the dark, unpredictable woods, and cannot see her guide, she feels she is a victim of the woods. Landscape becomes a reflection of what Knight values in a home, and her removal from the familiar city conjures up internal fears to imagine a brutal war scene, which highlights similar captivity narrative themes. The unpredictability and the “Imperfect Reflections” of the dark woods suggest uncontrollable enemies that will devour her (92). The language that she uses to describe this wilderness is brutal. This imagined brutality is partially linked to the lack of light and shattered path for her to walk, but also mirrors Mather’s desire for the untamable, uncivilized wilderness to become tamed and civilized. This response is natural to her as a woman who has been told that the wilderness is not a place for civilization. Knight is also playing upon captivity narrative traditions that use the wilderness to personify Native American brutality. In *Women’s Indian Captivity Narratives* Kathryn Sabelle Derounian-Stodola explains that captivity “narrative record shows two dominant and differing responses: overt and covert appeals to white women’s vulnerability and Indian men’s alleged sexual prowess” (xvi). Women were often depicted in captivity narratives, and scenes such as the one that Knight illustrates above, as victims and passive to the brutality of the Native Americans. Derounian-Stodola further suggests that in captivity narratives women were “either the helpless

victim or provoked avengers ... yet deeper analysis reveals aspects of victimization and survival – of being removed and removing herself” (xxi). At the root of Knight’s response, is that the darkness and her loneliness makes her feel vulnerable, a victim to captivity, and away from the comforts and protection of home. But the following record in the woods reveals Knight’s response to her victimization.

As Knight is removed from the protection of her home and finds herself in the captivity of the wilderness, she imagines a scene that removes her from the captivity. Her desire for the protection and the familiarity of her home comes through in the same threatening Narragansett wilderness as soon as the moon sheds light onto her path. For example, Knight writes:

From hence wee kept on, with more ease thn before: the way being smooth and even, the night warm and serene, and the Tall and thick Trees at a distance, especially wn the moon glar’d light through the branches, fill’d my Imagination wth the pleasent delusions of a Sumpteous citty, fill’d wth famous Buildings and churches, wth their spring steeples, Balconies, Galleries. (94)

The moon’s light provides her with a sense of familiarity and predictability. In both scenes the Knight reveals a desire for distance from the wilderness, but

because of the presence of the moon or lack thereof, what the trees resemble in Knight's imagination is starkly different. In the prior passage, the darkness makes Knight imagine that the trees are "shatter'd Limbs" and "an Armed Enymie" and that she is a victim of the wilderness (94). Her speculations of what the dangers that the trees resemble are more precise and close up, which makes her vulnerability seem more immediate in the previous passage. Whereas, with the presence of the moon, Knight imagines that she is "at a distance" looking at a "Sumptuous Citty" rather than close up to the "Tall and thick trees" (94). If Knight feels a captive of the dark wilderness, the presence of the moon becomes her protector, to hold her at a distance from the wilderness that she felt captive in. Furthermore, the moon's light provides her with the ability to imagine something familiar out of the unfamiliar. Her "delusions" from the moon impose an imagined civilization, or city with churches and buildings that create the illusion of prediction and measurability valued in maps and cities. In *Secret Journeys: The Trope of Women's Travel in American Literature* Marilyn C. Wesley explains that "Cognitive Mapping ... is the mental process of becoming acquainted with a new physical environment, an experimental effort to determine routes and identify landmarks until the area becomes familiar" (26). The scene following her paralleled captivity in the wilderness reveals cognitive

mapping, a psychological response to captivity, which Wesley suggests takes place in captivity narratives. In such a departure from the familiarity of home, Knight anxiously clings to anything that relates to her home, or that makes her feel less a captive of the wilderness. Because of her inability to make sense of the wilderness surroundings, Knight maps an imagined city that allows her to “identify [familiar] landmarks” such as a church or a famous building, which in turn gives Knight distance from the wilderness (26). At the same time that she imagines her desired home within the unfamiliar terrifying wilderness, and reveals Puritan belief about the “uncivilized” wilderness, Knight’s also highlights what would have been considered pagan beliefs during this time.

At a few points in her journey through the woods, Knight’s guides abandon her for a while, which leaves her wandering through the wilderness alone until she catches up to her guides. The arrival of the moon causes her to imagine a city and exhibit irrational reactions to the landscape as she imagines objects that are not present. On the other hand, the absence of the moon causes a negative, irrational behavior where she still imagines objects or enemies that are not present; whereas the presence of the moon invokes a positive reaction from her where she imagines a familiar city. Although Knight describes the dark wilderness as uncivilized and as a potential threat to her, she embraces beliefs

that many Puritans thought to be pagan and Native American during this time. O'Brien explains that "Indians are generally cast as aimless wanderers over a wilderness landscape. Narrators describe Indian religions, if they describe them at all, as heathenish devil worship, or worship of nature, purely superstitious and irrational" (27). At one point in her travels, Knight is alone in the wilderness, and pays "Homage" to the moon as her guide through "Lonesome woods ... To Mee's more worth than all the world beside" (93). Although Knight displays a desire to distance herself from the dark wilderness that is typically associated with Native Americans, she also embraces and worships the moon, another god besides the Puritan God.

The newly mapped, imagined city allows for the existence of worshipping the moon as well as celebrating what "civilized" cities could offer. Unlike devout Puritans, who would give all praise to God as their guide, Knight does not give any acknowledgment to God as her guide to lead her out such a dark, terrifying part of her journey in the woods – she lends her praise to the moon. With her faith in the moon as her trustworthy guide through the wilderness, Knight gives value to the secularized, "pagan personifications" of the moon. And it this feminized moon, not a male guide, in this scene that provides her with an imaginary city within the woods and allows Knight to continue on her journey.

The moon also provides her with the comfort of the familiarity of home, and reveals Knight's vulnerability. Her desire for the moon to protect her from the wilderness is further illustrated when she begins to specifically identify her surroundings using a common children's nursery rhyme. Knight writes: "Here stood a Lofty church – there is a steeple, / And there the Grand Parade – O see the people!" (94). The nursery rhyme, "Here's the Church" that Knight borrows from is typically acted out through a series of finger gestures that illustrate the recited rhyme: "Here's the church, and here's the steeple / open the doors, and see all the people." This rhyme usually ends with the person reciting and acting the rhyme out with their hands in a prayer gesture. As the actor in reciting a slightly skewed version of "Here's the Church" Knight does not finish the rhyme with her hands folded in a prayer gesture saying: "Here's the parson going upstairs / And here he is saying his prayers." She continues pointing out "That Famouse Castle there ... To see the mote and Bridg and walls so high" as if she is consumed with excitement to see and identify familiar objects again. But reciting part of the rhyme at all suggests her desire to call for protection from the moon and/or God in the wilderness, which the moon immediately brings for her. Knight's passage is not necessarily about creating civilization out of wilderness for Knight, it is about the familiarity and comfort of home, or the city. The

moon's light brings the familiarity of home, and of a common nursery rhyme that she recites as a mnemonic mantra or prayer in the wilderness where she yearns for home and protection the most. Knight's description makes it seem as if she is actually identifying, and quickly guiding, the reader to specific structures within the imagined city. Her actions reveal that Knight anxiously seeks a guide that she can trust will protect her and seeks something, or some people that she can identify as home. Using a nursery rhyme where she can physically act out the familiarity of home brings Knight the imagined protection she yearns for. Some points of Knight's narrative seem to take place after a day of journeying, and are reflections upon the day's events, but this passage is written in present tense, as if she were writing and walking at the same time that she imagines she is the reader's guide to this imagined city. Knight's fantasy represents her deep yearning for her home, and also her desire for the ease she gains from identifying and remembering a familiar home through a memorized nursery rhyme.

Knight's reactions and fantasy within the wilderness illustrate her inherent desire to cling to something familiar, such as her recited nursery rhyme in a place where she is completely unfamiliar and alone. For example, In *The*

Land Before Her: Fantasy and Experience of the American Frontiers Annette Kolodny

explains:

Fantasy, in other words does not necessarily coincide with how we act or wish to act in the world. It does, however, represent symbolic forms (often repressed or unconscious) that clarify, codify, organize, explain, or even lead us to anticipate the raw data of experience. In that sense, fantasy may be mediating or integrative, forging imaginative (and imaginable) links between our deepest psychic needs and the world in which we find ourselves. (Kolodny 10)

In these unfamiliar woods, Knight imagines things that are familiar. Because she is so far removed from her home, the ability to identify specific buildings, share celebrations, and have company in her loneliness is what Knight values most at this moment. To have the ability to imagine a home under her circumstances, allows her to disengage with her fear until she gets to the next "Stage" of her journey (94). At the surface Knight's two descriptions of the woods seem similar to the anxiety between the wilderness and the city represented in the Anglo male narrative, but for Knight who has a different experience than the master narrative, her narrative is more about the anxiety of finding a place to call home

when she is not at home. Her ability to enter and record her unfamiliar circumstances through the home allows her to have a level of control and create and map a new meaning out of her experience and a new meaning for the home.

Knights significant departure from home and experiences with the unknown, continuously help her define specific values she places in the home. The unfamiliar places such as the dark woods are a contrast to her home and allow Knight to describe particular characteristics in cities, homes, and landscapes that she loves or appreciates. For example, as she passes through New Rochelle, Knight explains that "This is a very pretty place well compact, and good handsome houses, Clean, good and passable Rodes, and situated on a Navigable River, abundance of land well fined and Cleered all along as wee passed which caused in me a Love to the place" (111). In the many places and towns that Knight observes, she always includes commentary on the state of the landscape and/or the houses. Rivers are also given a lot of attention in her journal. Her descriptions create a map that becomes a guide for travelers to places they should stay and also where and when it is safe to pass through the landscape. Part of Knights recognition of what makes this city beautiful is the navigability of the river and its cleared landscape, which many travelers and tradesmen would have also valued. Cosgrove suggests that "Geographic and

topographic mapping and maps have been critical tools for the modern state and its agencies in shaping social and moral spaces” (155). Cosgrove also explains that Western mapping was a main component in colonizing the spaces and people within the “natural world” they colonized. Knight’s description illustrates this desire to impose control over the natural world, and create cities and maps.

The state of both landscape and house determines whether Knight would consider New Rochelle as a new home. For the first time in her journal, Knight comes across a landscape that she could imagine herself living in. But Knight’s appreciation of New Rochelle’s beauty is deeper than colonization and the navigability of rivers and landscape. She values the beauty of the houses and landscape in New Rochelle, and it is this “very pretty place” that causes her to love the city. What also makes this place pretty to Knight is that New Rochelle’s cleared roads and navigable river provides her a momentary release from the relentless, exhausting obstacles she has faced during her journey.

As much as she participates in creating a narrative-based map that in many ways resists the dominant narrative of how the landscape and a person’s experience with the landscape is written about, Knight also participates in the traditions of creating an exclusionary narrative map when she records place-

names and their history. As a part of mapping the new world, and shifting ownership of the land, colonizers often renamed land the Native Americans had already named so that the colonizers could claim ownership to the land. O'Brien explains that "The process of place making suggests an emergent nomenclature for a map that included Indian and English names, many of them springing from local stories steeped in relatively recent events" (93). Knight reveals this mapmaking and renaming tradition in her journal using a local story about the naming of Norwalk, Connecticut. she explains that "early the next morning [Knight and her guide] set forward to Norowalk, from its halfe Indian name North-walk" (107). Her brief excerpt narrates the story of the land and the naming of the land. Her story also reveals a name that is not fully Native American nor is it fully English and therefore, captures a permanent liminality of the removal of Native Americans through the process of naming. Knight explains that Norwalk has a "halfe Indian name" and in with this half name, she suggests the naming of Norwalk includes both Native American and an apparent English name, which captures colonial objectives to push, or replace Native Americans in the narrated landscape and map. O'Brien suggests that "A final story about naming offers a rich commentary on how it can operate as possession and a replacement narrative" (93). Therefore, Knight does not just participate in

documenting a mapmaking tradition; she participates in writing, and replacing Native Americans out of the dominant narrative even though she does not take part in actually renaming the land. O'Brien explains that local narratives "even if they did not explicitly explain the stakes of renaming, engaged in a process of claiming Indian places as their own" (90). Through her first-hand travels, observations, and comments on the state of the landscape, Knight becomes an agent or representative for the liminal change that was occurring within the landscape and development of New England colonies.

REVISITING DOMESTIC EXPERIENCES IN THE HOME:

REMAPPING THE HOME

Knight's departure from Boston and her household makes maintaining the traditions that she values in the house impossible. On her journey, Knight struggles to negotiate her own values in the home and the various experiences she encounters in homes that she is unfamiliar with. In *Through the Window, Out the Door* Janis P. Stout explains that "the unfolding of critical sensitivity to the home plot makes it all the clearer how much more deeply implicated are houses and homes in women's tropes of journey" (5). Though Knight often tries to uphold her familiar traditions within the household's and taverns she stays at

during her journey, she cannot simply carry the same traditions she would in her home in Boston because she is not in her home, she is in someone else's home and has to adhere to the household values of others. The sensitivity of Knight's values in her home are revealed when she encounters household traditions and customs that do not represent her own home.

When she describes the relationship between slaves and their masters in Connecticut, Knight charts a critical household value that becomes a piece of both the larger Puritan narrative about the sacred home, and reveals her own sensitive household plot about the values she upholds. For example, when she is in Connecticut Knight records specific detail about the values ranging from wedding traditions to dinner table customs that are practiced throughout the colony. Knight explains that the people in Connecticut are "too Indulgent (especially the farmers) to their slaves suffering too great familiarity from them, permitting thm to sit at the Table and eat with them, (as they say to save time,) and into the dish goes the black hoof as freely as the white hand" (104-5). In this passage Knight reveals multiple divides in the home. The first divide is when created when she illustrates the slaves at the dinner table as animals and the slave masters as humans. Slaves and Native Americans were commonly described in an animal-like way during Knight's time, and this tendency to write

about slaves and Native Americans as animals. She describes the slave's hand as a "black hoof" rather than an actual human hand – which Knight lends the "white [human] hand" to the slave master (105). Because Knight illustrates the slaves as animals with hooves, she more than likely views slaves as tools for progression. Therefore, the divide is deepened in Knight's passage because the humanity for slaves is removed, and they are viewed only as a means to bring the food to the masters, not to eat the same food or share the same table. Knight's opinion about slaves that she expresses in her Connecticut commentary is a widespread belief during her time.

 Knight's dinner table description highlights the biblical ordered subordination that Puritans upheld as well as a common belief held across the colonies during her travels. Morgan explains that Puritans believed that "God had created the world with some beings subordinate to others" (17). This biblical-based subordination started with man as the superior to all of creation as mirrored in Genesis when God created Adam to rule, and name all of creation, including animals and plants. Morgan explains that this hierarchy included servant subordination to their masters, just as Knight illustrates in her journal (19). Since Knight was born, raised, and at the time of her journey, lived in from Boston, which had a strict Puritan history, she probably did not see slaves

sharing meals with their masters very often, and this difference is why she finds it necessary to comment on this dinner table setting. Friedman explains that “Leaving home brings into the idea of ‘home,’ the perception of its identity as distinct from elsewhere” (150). Knight’s ability to travel and view, or partake in different traditions and customs from apart from her household values, allows her to evaluate her own home along with the unfamiliar homes that she assesses along her journey. Although her reaction illustrates her immersion in this Puritan belief-system, the foundation of Knight’s concerns is also about the intimacy within the home and furthermore, the intimacy shared, and broken at the dinner table.

Knight’s commentary reveals her belief in cherishing the dinner-table space and using this time to share untainted foods and ideas. She is troubled with the lack of seeming concern for this intimate space surrounding the dinner table. Allowing the slaves to “freely” place their “black hoof” in the same dish as the “white hand” breaks this intimacy and sanctity that Knight values and believes should be maintained at the dinner table. She understands the differences in the values of the home through observing other traditions. Friedman suggests that “People know who they are through the stories they tell about themselves and others. As ever-changing phenomena, identities are

themselves narratives of formation, sequences moving through space and time as they undergo development, evolution, and revolution" (8). Knight's narrative is a map of the development and confirmation of her identity as a result of both her passage through the often uncharted landscapes of New England and her dependence on other, unfamiliar households.

Since Knight cannot have her home in Boston, or do anything about her fearful, oftentimes perilous, challenging situation, she has to combine the two identities in her imagination to create a new, imagined home on the road. For example, at the crossing of the Paukataug River, Knight allows her guide to pass the river without her because she is too weak to continue to Stonington, Connecticut. She stays with a family in Narragansett country where she admits that she is "A stranger and alone" (99). At this point, she has no choice but to spend the night with this family so that she can regain her strength and continue moving. Before conversing with these hosts, she immediately discounts the family and the conditions they live in. Knight observes:

This little Hutt was one of the wretchedest I ever saw a habitation for human creatures. It was supported with shores enclosed with Clapbords, laid on Lengthways, and so much asunder, that hinges; The floor the bear earth; no windows but such as the thin covering

afforded, nor any furniture but a Bedd with a glass Bottle hanging
at the head on't. (99)

This family is Knight's "picture of poverty" in New England (99). Knight is in a domestic space that she cannot identify with. Everything that she observes about the house does not represent a house to her at all. According to Knight, those who live in poverty, like this family, are "Miserable", "wretches", "creatures", and "Indian-like animal[s]" (99). Her judgments and animal comparisons to this family, as with her description of the slaves, create a narrative distance and call attention to her belief in the structure of a house. The dilapidated structure of the house represents the decrepit state of this family to Knight. She believes that this house, because it lacks a floor, furniture, and a protective structure is not fit for humans, and this is why Knight describes them as "creatures", rather than humans (99).

However, Knight's involvement with this family strikes deep reflection and comparison of her own circumstances with their bleak living situation. For the first time in her journey, she is experiencing a home that specifically involves children, and Knight is a mother herself. This parallel causes her to reflect on their poverty-stricken circumstances and the link that poverty has with a lack of structure and protection for the family. Furthermore, she realizes that their

circumstances are much worse than hers. In response, she writes a poem: “These Indigents have hunger wth their ease; / Their best is wors behalfe then my disease” (99). Despite the “disease” that Knight feels is holding her back from her journey, she reveals that she “shall not extort a grone” when she compares herself with “These Indigents” who she feels that if they felt half as bad as she does, they would be at their best – which is apparently still in “hunger” (99). As Knight’s ability to travel and record her journey places her in an upper-middle class, “These Indigents” are probably more than likely her first experience with such extreme poverty. Furthermore, her immediate, dramatic response to write her experience into a poem reveals that Knight is witnessing something that she does not quite understand yet, but is trying to make sense of the seemingly senseless environment.

Knight places her poem into structured iambic pentameter allowing her to impose control over something she does not have control over. This reflection illustrates a specific point where Knight turns from considering the household through the lens of her own suffering, to creating sympathy for a family in a house that experiences inescapable hunger that is worse than hers. At the same time that Knight struggles to create empathy and meaning for herself through poetry, she also creates empathy and meaning for this family in documenting

“their ten thousand ills which can’t be told” (99). Their lack of food and shelter troubles Knight, and her tiresome circumstances on the road allow her to see herself in the family. At this point of the journey Knight understands hunger and fatigue, and can identify with their struggles because she is in a position where she has become familiar with the want of shelter from the cold, rest from exhaustion, and food for her hunger. Stripping Knight of everything that provides comfort for her provides her with a deeper perspective on what truly gives her comfort in the home – and appreciate that she is “not one of this miserable crew” that is stuck in a “Miserable hutt” (99). Having this far-removed experience with poverty allows Knight’s perceptions of the home and of her immediate circumstances to shift in appreciation for the health that she has, even though she may still be “Ill at ease” (99). The picture of home is not just a predetermined experience she may have thought she had in Boston, or that she thought she would have on the road; home is sometimes a “picture of poverty” and is much more complex and diverse (99).

Ultimately, Knight can and does return to her comfortable home in Boston, but this family continues to live under these miserable circumstances. Her reaction to her ongoing fatigue combined with the family’s inescapable circumstances reveals Knight’s desire for a controlled environment. Again,

Knight writes in iambic pentameter: "When I reflect, my late fatigues do seem / Only a notion or forgotten Dreem" (99). Knight is experiencing exhaustion and illness that is induced from the relentless trials of her journey. As a result of her weak, sickly state combined with the family's bleak living environment, Knight expresses disbelief and reveals her desire to escape her current and past situation. She gives herself momentary escape from reality and her memory of the reality of "These Indigents" sufferings when she writes her "late fatigues" off as a "notion or forgotten dreem." Knight writes as if her fatigue and suffering is an experience that she can easily write off, or pretend is a dream she can wake up from – rather than a reality she faces that she feels is unbelievably inescapable. Though she illustrates her desire to escape, she consciously "reflects" upon her trials and writes about them, thus Knight reveals that she is not trying to escape acknowledging or confronting her situation, but more so highlights her subconscious need to reach for a coping mechanism that allows her to escape from her current and past situation, settle her surroundings, and create a sense of meaning. Her desire for a coping mechanism that buffers her difficult experience is the reason why Knight places her circumstances in iambic pentameter and in a dream that she can wake up from. Poetry is her coping tool that allows her to use metaphors of dreams for her unsettling "late fatigues" and dreary encounters

within households to impose the structure she yearns for, and her poetry becomes a creative escape from facing her inescapable reality.

In creating order through her poetry, Knight creates order for herself and for this family, too. She places their poverty and disorderly household situation in a precise structure, just as she would a map, so that in some way this family continues to exist with some type of order that she wants them to have as well as the order she wants to have while she stays with them. Knight's poetry is a tool for her own negotiation and a tool to give voice to the poverty-stricken family who does not have a voice. In the few times throughout her journal that she writes poetry, it is usually when she is at a loss for understanding her current situation. Through her use of structured poetry, Knight remaps her own understanding of the complex reality of households within the colonies during her time.

As Knight moves, she becomes more concerned with the apparent lack of care and nurture for people and the home. Also, the home is not just a household, but it is the laws, landscape, and people that help define what she believes is her home. For example, when Knight passes through New Haven, she observes the Native Americans in the city. She writes:

There are every where in the Towns as I passed, a Number of Indians the Natives of the Country, and are the most salvage of all the salvages of that kind that I had ever Seen: little of no care taken (as I heard upon enquiry) to make them otherwise. They have in some places Landes of their owne, and Govern'd by Law's of their own making. (105)

Knight is troubled with the fact that there are “salvages” in these towns, and that the people in these cities have not made an effort to change their “salvage” state. In her definition, “salvage” is part of being a Native American, and she measures the level of savagery that can be in a “salvage” when Knight writes that the Native Americans in New Haven “are the most salvage of all the salvages.” Part of what makes these Native Americans savage (in Knight’s opinion) is that they do not share the New England laws. And, according to Knight’s description, part of what removes a level of this “salvage” state is the conversion of the care that the people within New Haven have neglected to take in converting the Native Americans to the English laws and lifestyles. Again, this illustrates the intentions that Puritans had to create a visible kingdom for God when they initially came over from England. But in order to create this kingdom they had to make an effort to convert Native Americans to Christianity. O’Brien explains that

converting Native Americans to Christianity often meant establishing specific definitions for “uncivilized” and “civilized” so that colonizers could justify their conversions (3). O’Brien writes:

The collective argument of local narratives asserted a stark break with a past rooted in nature, tradition, and superstitions symbolized by Indian peoples and their cultures. The master narrative of New England, based on the minute evidence of local narration, involved the replacement of “uncivilized” people whose histories and cultures they interpreted as illogically rooted in nature, tradition, and superstition, whereas New Englanders, symbolized the “civilized” order of culture, science, and reason. (3)

Knight’s journal has countless reactions that place her within this dominant rhetoric about what determined an “uncivilized” and “civilized” person.

Knight’s further describes the behavior of the Native Americans in New Haven as if she feels that their laws and lifestyles are very illogical because they do not follow English laws and traditions. She explains that because the Native Americans have separate laws the “English takes no cognizance of” the crimes they commit “on their own precincts” (105). But if the Native Americans are outside of these precincts and commit a crime, they are “punishable by our laws”

(105). As she highlights a list of judgments of seemingly illogical Native American traditions practiced under a government system that is separate from English law, Knight reveals the colonial intentions to judge, justify, and impose English laws and religions upon Native Americans. Furthermore, the English laws that Knight bases her judgments on were biblical-based, as they were shaped around Christianity, and Native Americans had a different spiritual grounding for their laws; thus, a crime to Knight, who stands as a representative of English laws, might not necessarily be a crime in Native American laws. In this passage Knight is a model for the belief and tradition of the justification in converting the Native Americans into Christianity. At the same time that she participates in this dominant narrative of Indian removal, Knight also creates a narrative that reflects the judgments that reminds her of her Puritan home in Boston. As New Haven is her destination before she can turn around and go home again, it is possible that this passage also reveals her deep desire for the protection and familiarity of home.

Knight's return home to Boston after five months away reveals her restored and renewed faith in the values of herself, family, and home. She writes:

wee got safe home to Boston, where I found my aged and tender
mother and my Dear and only Child in good health with open arms

redy to receive me, and my Kind relations and friends flocking in to
welcome mee and hear the story of my transactions and travails
(116).

For the first time, Knight does not pay attention to the structure, traditions, or surroundings of the home, but rather her focus of the home is on the people that are there to receive her. Her home is not the same, though. Her mother has gotten older, enough for Knight identify and call her mother “aged.” But Knight has changed from her travels as well, and is coming home to people who “flock” to hear her stories. Turchi explains that “at some point we [travelers] turn from the role of Explorer to take on that of Guide” (12). Upon her return, Knight shares her stories, and becomes a guide and a living map of New England at that time. Knight could not have been the same person she was when she left Boston. Through her distressful encounters with unfamiliar landscapes, people, and homes, Knight had to exert authority. Writing her journal was a way of exerting this authority, but her return illustrates her acknowledgement of her new knowledge. Surviving the circumstances she did and recording her journey gives Knight an authority within the landscape and many social spheres. When she writes that people “flock” to hear her stories, Knight understands that she has gone through a journey that the people who greet her arrival find value in

hearing her relay her story. Their desire to hear Knight's stories of survival reveals the length and magnitude of Knight's journey. Upon return, Knight is now a guide, and an expert for understanding an intimate part of New England.

Though she celebrates her arrival home, and a restored faith in the home, Knight's return negotiates not with the unfamiliar, but with the reinstalled order of society. Her final comments of her journey reveal that Knight has returned to a dominantly Puritan society and more than likely reminded of this when she writes: "But desire sincerely to adore my Great Benefactor for thus graciously carrying forth and returning in safety his unworthy handmaid" (116). Like many Puritans, Knight's journal establishes her final salvation, and in finishing her journal with her submission to God, she restores her faith in God, and her journal becomes proof of her salvation despite her time away in the wilderness.

According to Morgan, Puritans believed that disobedience to God was met with destruction (10). Knight's disobedient actions such as personifying and honoring the moon, should have destroyed her, just as Lott's wife in Sodom and Gomorrha. But her survival from multiple obstacles illustrates that this final sentence challenges Puritan doctrines and her ability to be saved. God is not the only guide that she feels delivered her from destruction during her journey, though he gets the final recognition. God is just part of the many people and

natural resources that play a role in guiding her. Throughout her entire journey Knight's guides vary from multiple males, herself, a personified female moon, and John Winthrop's descendant, Mary Winthrop Livingston. Despite her numerous guides, Knight is the one who actively pushes through each obstacle, journals, and survives to share her remapped narrative of the self, landscape, and home.

As much as Knight was part of a dominant, somewhat fixed Puritan ideology of the home and landscape, she uses her governing sphere in domesticity to create a bigger, more vocal space for her in the narrative. The domestic sphere is not just limited to the household; it is now imagined in the landscape and in New England. Knight's survival and observation of New England and homes within New England represents her deep understanding of the home. When she left, she knew how a home should run, but with her intimate experiences with poverty, and slaves Knight gains knowledge of the reality of experiences within homes. Knight's journal illustrates a complex, changing identity of the colonies, landscape, laws, and people within New England at the time that she travels. The domestic sphere is expanded from household experiences to landscape and even wilderness. Knight re-maps and challenges the domestic sphere with her commentary. As a result of revealing

dominant ideologies and also participating in challenging these beliefs, Knight elbows room for her narrative in the ongoing process of creating a complex, shared narrative map.

CHAPTER TWO: THE LIMINAL RIVER LETHE: ELIZABETH HOUSE TRIST RE-WRITES THE FRONTIER MYTH

Between 1783 and 1784 Elizabeth House Trist traveled from Philadelphia to Natchez, Louisiana to meet her husband, Nicholas Trist, who had been living in Natchez since 1775. Nicholas Trist was a lieutenant in the United States military, and after he retired his position as lieutenant, he “looked to the American frontier” to trade and “make ... fortunes” throughout the Louisiana Providence and in Natchez (Kolodny 184). Until “the signing of peace treaties that (temporarily) settled competing Spanish, British, and U.S. claims along the lower Mississippi,” the unrest surrounding the end of the Revolutionary War and the French and Indian War had made traveling to see her husband prior to 1783 unsafe for Trist (Kolodny 184-185). She was one of many in “a new wave of settlers [who] pushed ever westward” after the signing of these peace treaties had created a safer environment (188). As Trist’s husband had found sufficient amount of financial success in Natchez, she took the settlement wave as an opportunity to reunite with her husband and survey Natchez as a possible permanent home for her family.

Though she did not have to travel amidst battlefields, Trist fared plenty of life-threatening environmental battles on her journey. It was uncommon, and

unsafe for women to travel alone through the frontier, and so Alexander Fowler, who was her husband's "old friend from the Royal Irish" where Nicholas Trist served before serving in the United States military, guided Trist and a woman she calls Polly through her frontier tribulations (Kolodny 188). The journal of her trials begins in December, when she travels on horseback during freezing temperatures, and at one point, "Snow up to the Horses bellies" (205). Such deep snow made it difficult (and nearly impossible for Trist alone) for the horses to traverse. Once, Trist had no choice but to attempt to trudge and lead her horse through mud. Apprehensively, she dismounts and successfully leads her horse across a river and through knee-deep mud. In the latter part of her journey, Trist tells stories of traveling on a flatboat down the Ohio and Mississippi Rivers.

It is through these rivers and on the flatboat where Trist is able "to view, firsthand, a frontier transition" and comment in detail about both landscape and various settlements along the river (Kolodny 191). Trist's documentation of the transitioning frontier lends a unique female perspective of the frontier and the effects of the traversing the frontier. Kolodny explains that Trist's journal was "the earliest extant diary by a white woman traveling downriver to frontier Natchez, the Trist manuscript offers a unique account of the conditions of frontier life in the years immediately following the Revolution" (188). Trist

personal battles do not cease when she transitions from traveling on foot and horseback and to traveling on a boat down the river, but rather her trials seemingly heighten when she continuously battles mosquitos, sleep deprivation, fears of Native Americans, fears of possible boat destruction, and fevers. However, it is during all of her discouraging obstacles on both land and water where Trist often wishes she could “get down and die” (210). As she was embarking on a long awaited journey to reunite with her husband, her desire to die at times reveals that her near-defeating obstacles she faced in the frontier inevitably made her want to give up, and/or temporarily forget about her reward at the end of her journey. The obstacles she faces as a woman amidst a dangerous frontier, paired with her first-hand experience of a shifting frontier make her narrative unique.

But Trist’s journal is also unique in that it provides a first-hand perspective from a woman who witnessed and experienced both a time-period of shifting frontiers through waves of settlements and wars, and a society that was amidst a frontier of social reform. In *Facing East From Indian Country* Daniel K. Richter explains that “In the new nation thus created, this half-century witnessed not a single revolution but many [revolutions]” that were sparked in many social groups to seek “vindication” and “freedom” from their inequality (189). Thus,

Trist's journal represents a society that was involved with and effected by a shifting frontier Her documented first-hand experience and involvement in a new wave of westward settlements makes Trist a participant of an invented frontier for westward expansion as well as creating and challenging the frontier in literature.

Not only was Trist a part of westward expansion and many frontier experiences, but her association with Thomas Jefferson also made her more aware these two concepts and ideas fluent in society during the time that she traveled. According to Kolodny, Trist knew Jefferson very well through the boarding house that she helped her mother run in Philadelphia, where Jefferson "was a frequent visitor" (184). Kolodny also explains that both Trist and Jefferson were interested in the west and shared their fascinations with one another; but Trist and Jefferson had different reasons why they were drawn westward. "For Elizabeth House Trist there was the prospect of permanent removal of her husband's holdings in Louisiana. For Jefferson there loomed the possibility of national expansion combined with his abiding fascination with the vast unknown continent" (Kolodny 185). Even though they shared different fascinations for moving west, they both had intentions to move west. Trist's personal reasons to move her home and Jefferson's curiosity in the vast unknown

to expand the United States' border are represented in her diary. Kolodny suggests that "Trist's diary was intended primarily for Thomas Jefferson," but that her narrative should not be read or understood solely for Jefferson's interests in the west, but that his philosophical and scientific curiosity is helpful to better understand some of the "unique detail" that is included in Trist's journal (187).

Having familiarity with Jefferson's interests in the west is helpful to understand why Trist scientifically observes the landscape and/or animals such as her record of the Pelican killing on the Mississippi, and pays close attention to the economic possibilities of wild food and minerals within the landscape. These specificities in Trist's journal mirror details in the landscape that Jefferson concerns himself with in *Notes of the State of Virginia* – which could have also influenced how Trist thought she should write about the landscape. In "Jefferson's Ecologies of Exception" Christine M. Battista suggests that Jefferson's *Notes* published in 1781, was created as a "frame of reference" to know how to interpret the "vast expanses of uncultivated land" (109). Jefferson's *Notes* would have given many frontier travelers such as Trist a frame of reference, or guide for interpreting and writing about the landscape. Jefferson's desire for westward expansion and his *Notes* as a guide to understanding and

interpreting the landscape, then, helped create the myth of the frontier, which in turn was also a creation of a mythical national identity.

Jefferson's descriptions in *Notes* and his desire in the vast frontier became a literary guide to the mythical frontier and the imagined national identity that was often represented in literature such as Trist's. Eric Heyne explains in his introduction to *Desert, Garden, Margin, Range: Literature on the American Frontier*, that "the west had not been inhabited but invented" (3). The idea of the west, and desire for moving west was supported and invented through literature such as Jefferson's *Notes*, and seemingly mirrored and mocked in Trist's journal.

It is through this desire to move west and the invention of the idea of the west in literature that the myth of the frontier was also perpetuated. In *Regeneration Through Violence: The Mythology of the American Frontier, 1600-1860* Richard Slotkin explains that the cultural myth functions as "a complex of narratives that dramatizes the world vision and historical sense of a people or culture, reducing centuries of experience into a constellation of compelling metaphors. The narrative action of the myth-tale recapitulates that people's experience in their land" (6). Therefore, Jefferson's *Notes* function as a guide to understanding a national experience within the landscape. With her personal connection to Jefferson and his *Notes* as a guide to myths of the frontier, Trist

would have been familiar with the different ways that she was supposed to react to the myth of the frontier; but her journey illustrates the differences between merely reading about the frontier and actually journeying through the frontier.

Trist had been given a guide, or possibly read multiple frontier myths, that illustrated myths about the frontier, but when she actually embarked on the journey, she is confronted with negotiating an unrealistic mythical frontier that she had read about, with the realistic frontier that she experienced as a woman. With her negotiation and adjustments of the dominant frontier myth in her own journey, Trist reveals that the dominant myth has the possibility to shift along with each frontier crossing. Slotkin explains that "In America, the frontier myth was continuously reshaped and revalued by the ongoing process of adjustment to American conditions. Forced by their situation to deal with frontier realities" (370). The result of Trist's confrontation and negotiation with an unrealistic frontier myth within her personal shifting frontier experience is the reason why it is only helpful to use Jefferson's interests in landscape, national identity, and the frontier myths to understand her journal.

The American identity that Jefferson framed in *Notes*, and commonly framed in westward expansion and in frontier myths, however, excluded women and minorities from holding major roles within the myth of the American

identity. Battista suggests that Jefferson's Notes attempted to establish a national identity that was "separate from, and superior to, its European counterpart" and it also "severely annulled the agency of women and people of color including Native Americans" (109, 112). The hegemonic frontier myth that Jefferson attempted to establish was popularly written about, and supported in other texts about the American identity during Trist's lifetime. In *Letters of an American Farmer*, published in 1782, J. Hector St. John Crèvecoeur illustrates this common obsession with national progression through the landscape. Crèvecoeur writes:

In that space, prosperity will polish some, vice and the law will drive the rest, who uniting again with others like themselves will recede still farther; making room for more industrious people, who will finish their improvements, convert the loghouse into a convenient habitation, and rejoicing that the first heavy labours are finished, will change in a few years that hitherto barbarous country into a fine fertile, well regulated district. Such is our progress, such is the march of the Europeans toward the interior parts of this continent. (53)

Crèvecoeur's comments of the nation seemingly come from the voice of the common folk (the American farmer) as it was in 1782, a year before Trist

traveled. The future of the nation, according to Crèvecoeur, revolves around progression through the landscape. This progression does not just involve actual movement through frontiers, but also deliberately converting “barbarous country into ... well regulated district” (53). Just like Jefferson, Crèvecoeur describes a nation that is economically superior to others who cannot progress with the land, and superior to the prior generations. Crèvecoeur’s excerpt illustrates a national identity that certainly progresses, but excludes women and nonwhite European men from progression. As Crèvecoeur reveals in his *Letters*, westward expansion and the frontier myth in literature coexisted in creating a national story and identity within the landscape. Slotkin explains that “A myth is a narrative which concentrates in a single, dramatized experience the whole history of a people in their land” (269). This American frontier that Crèvecoeur and Jefferson frame illustrate the desire for westward expansion and economic superiority for white men.

This hegemonic narrative of the frontier myth and westward expansion is further illustrated when Crèvecoeur asks: “What then is the American, this new man? He is either an European, or the descendant of an European, hence that strange mixture of blood, which you will find in no other country” (49).

Crèvecoeur asks a rhetorical question he answers himself as if the “American,

this new man" is common knowledge. He boasts that the identity of the American is unique, but is exclusionary in nature. The blood includes a mixture of European ancestry, and is also only male – which leaves women and anyone who is not a white male out of the image of the desired heroic figure in progression of the myth of the frontier landscape and national narrative. Slotkin suggests:

myths appear to be built on three basic structural elements: a protagonist or hero, with whom the human audience is presumed to identify in some way; a universe in which the hero may act, which is presumably a reflection of the audience's conception of the world and the gods; and a narrative, in which the interaction of hero and universe is described. (8)

As Creveceour illustrates, the myth of the frontier includes a white male protagonist, who progresses, cultivates, and triumphs through the landscape that Jefferson had given a guide for their understanding. It is up to the protagonist, or the author(s) of the frontier narrative to piece images together and follow the framework set out for their journey. Furthermore, As Heyne explains "The frontier is a 'process' our national (male) rite of passage" (7). As a result of this

masculine rite of passage into society, the frontier journey was gendered and marginalized for those who were not white males.

The frontier as a national rite of passage then was a liminal space for any traveler. However, for those who were marginalized who went through the same frontier rite of passage, were not always awarded with the same recognition as the white males were. Since Trist uses common frontier myths to create her own myth, she rewrites the rite of passage. According to Victor Turner in "Passages, Margins, and Poverty: Religious Symbols of Communitas" the "liminal" state associated with a rite of passage "represents the mid-point of transition in a status-sequence between two positions," and it is "marked by three phases: separation, margin, and reaggregation" (398, 393). The first phase of separation is the point of departure from familiar places such as homes and social constructions. In that departure the person journeying, travels through unfamiliar places, or the margin, that represents the space between departure and return to the familiar.

In the process of traveling through the marginal space, the person traveling often confronts, negotiates, and partakes in different beliefs and traditions. Furthermore, the person journeying in the margin is marked with a liminal identity as they can no longer identify with their own beliefs because

they are not at home, and the traveler does not often feel a strong connection to the new beliefs even though they experience them. The traveler can no longer completely identify with one or the other as they are marked by both and therefore, they deal with negotiating these two identities to create a new identity upon arrival. As a result of these interactions, the identity of the traveler is altered upon the phase of reaggregation in the arrival home.

Separation, margin, and reaggregation are prevalent in Trist's rite of passage. She illustrates the three different phases in the frontier borrowing images and references from the Greek mythological river, Lethe. According to Alexander Stuart Murray in the *Manual of Mythology* explains that in Greek mythology, the river, Lethe is a frontier, or a liminal journey between life and death (61). Souls waited at the river to cross over to the other world. Though Trist is not part of the dominant myth of the rite of passage, the journeys through the frontier, and the river, Lethe and disrupts the myth with a female passage. Memory is often at play in the river, Lethe and in Trist's myth. Murray explains that the water of the river Lethe "were believed to possess the property of causing the departed who drank of them to forget altogether their former circumstances in the upper world" (61). In this frontier liminal space, souls are often afflicted with the memory and desire to forget the trouble of their previous

life, with their reminder of their inability to pass over, and with their hope for the reward of bliss in the afterlife. Heyne writes that “The frontier may be used to provoke either hope or despair” (9). Because Trist uses the liminal river to pass from one world to the next and evoke a new mythology, she often uses these to illustrate hope and despair in the frontier. Heyne explains that many frontier authors mourned the passing of the frontier, and also mourned the passing of their “lost youth” in the frontier (12). The grieving that takes place in Trist’s narrative is not the passing of the actual frontier, or her youth, she mourns the inability to pass through the frontier and earn her reward in the Natchez afterlife.

Trist does, on the other hand, sometimes mourn the passing of her spirit in the frontier. Many times Trist laments, accepts, and begs for death, but these moments reveal both the destructive nature of the frontier and her inability to escape frontier life. Heyne suggests that “when Americans’ ... physical struggle and escape are impossible, they turn in imagination to the realm of myth” (6). Therefore, Trist’s myth includes mourning, but her captivity in the frontier causes her to celebrate the passing of the frontier because this brings her closer to a new life.

As Trist reveals her struggle to escape the frontier, she highlights and participates in multiple dominant myths surrounding the frontier, multiple social

ideologies. Trist's myth becomes part of the myth when she participates in a dominant movement westward and also when she participates and challenges creating a frontier myth that includes ideas about travel, gender, race, landscape, and nation. In journeying participating in journeying the frontier and documenting her account from her female perspective, she challenges re-writes, remaps, and re-myths the dominant guide to the frontier using the mythological Greek river, Lethe as a liminal space that evokes hope and despair for the renewal of the self, landscape, and home as they relate to past, present, and future in the frontier.

RE-WRITING THE MYTHICAL HERO(INE) OF THE FRONTIER

If traveling the frontier was a male rite passage that initiated men into the American identity as Heyne suggests, then Trist's passage would have been done in vain without reward. Furthermore, if the traditional frontier myth included a repeated theme of a male frontier hero, Trist would not be able to see herself within a mythical male hero, and derive meaning from the myth because of this severely gendered frontier myth. Though the frontier was a gendered space, and predominantly white male, women still traveled and encountered numerous life-threatening obstacles in the frontier just as men did. Slotkin explains that "The

myth-hero embodies or defends the values of his culture in a struggle against the forces which threaten to destroy the people and lay waste the land" (269). Trist amends the role of the frontier hero from a male character to a female character when she conveys herself as a confident female traveler who manages multiple unknown landscapes of the frontier, while still embodying and defending cultural values. Trist's challenged frontier gender role is further illustrated when she uses the Greek mythological river, Lethe as a newly imagined frontier myth. She accomplishes this because the Lethe is not only a river in Greek mythology, but it is also the personification of a female who guides people across the river, Lethe from one world to the next. In using the female personification of Lethe to guide people, Trist also uses women to embody both the struggle of guiding people through the literal past, present, and future of the frontier landscape, but also through the memory of their lives. Trist juggles multiple domestic and frontier roles such as writing herself similar to a typical male frontiersman who overcomes and challenges the frontier, writes herself as a domestic frontierswoman, and as a personified Greek mythological figure who guides people through the frontier.

Not all of the roles that Trist manages take place at the same time, but interweave and alternate throughout her voyage as her environment changes.

For example, on June 25, 1784 Trist travels the Mississippi and records the killing of a pelican. She writes that it is “Majestick” and “The most curious bird I ever saw” (229). She further charts specific measurements: “It measured ten feet from the tip end of one wing to the other. The Bill is about an inch wide and a foot in length” (229). Trist and her company treat this bird as a rare specimen, and because she describes it as majestic, she gives her rare find a royal property that is almost mythical. Trist and her company do not do anything with the pelican but observe, test, and record their findings. Killing this bird, or other animals for the sole purpose to observe as a specimen in fulfilling a curious scientific observation was common within the frontier. Kolodny explains that Trist and her company exhibit behavior during this passage that “explains[s] the waste and despoliation that marked even the earliest years of frontier settlement (193). Even though Trist did not physically participate in killing the pelican, her “educated disdain for nature in the raw” combined with the “crew’s inability to recognize declining resources” includes her in the frontier tradition of consumption of natural resources for the sake of progression.

Trist’s detailed survey of the landscape and people within the frontier become a reflection and an amendment of her personal identity while traveling. She continually negotiates with roles such as domestic roles and scientific,

philosopher roles in order to marry her frontier story with predominant frontier myths. For example, Trist reveals common frontier framework about Native Americans when she travels on June 10, 1784 and writes:

Two Indians and a very handsome squaw with a young child. They had formerly been of the Delaware tribe, but a number of them had left that Nation about fourteen years ago and went to live up the Wabash. They have been our very great enemies this War. One of the fellows calls himself James Dickison. He is one of their chiefs, and a sensible fierce looking fellow, but his character is very bad.

(222)

In Trist's description, "James Dickison" has adopted an Anglo name, and is a representative of the frontier Native American who is in a liminal state of identity between Native American and Anglo-American world views. Trist acknowledges that the Native Americans she encounters have taken an English identity through their English name, and also acknowledges that these Native Americans abandoned the Delaware Tribe that "have been our very great enemies this war" as if she infers that there is a possible level of trust through their abandonment of the enemies. However, she chooses to ignore this possibility for trust and imposes stereotypical attributes, treating them as if they

are still part of the threatening Delaware Tribe. Following the passage where Trist explains that James Dickison is “sensible” and no longer acting with the Delaware Tribe as enemies of the United States, she explains that this “chief” has bad character and has “murdered many people that have been going down this river” (222). These stories about James Dickison and her reaction reveal frontier myths and fears about Native Americans, and that Trist is a part of an ongoing formation of a frontier myth.

Trist doubts James Dickison’s trustworthiness and her inability to extend trust reveals she feels that she has a possibility of danger through her encounter with these Native Americans. Her skepticism of James Dickison is mostly based on the stories she is told about James Dickison and the people he is with and his past relations with his old tribe, however, not necessarily on her interactions she has, and illustrates in her journal. The actual interactions she describes, reveal that James Dickison and the people he is with are not a direct threat, but they are submissive and in need of domestication. Trist plays on these stereotypes when she describes a trade scenario where the Anglo-traders she is with, give James Dickison and his company whiskey. After the Anglo traders give the whiskey to the James Dickison and the people he is with, she quotes one of the Native American’s response towards the whiskey: “*to make glad come*” (222). The only

time Trist gives the Native American a voice is when they drink the whiskey, which further highlights that Native Americans seem as though they depend on the whiskey in trade and in happiness. But in reality, the whisky is brought by the Anglo traders to make peace, not by the Native Americans. Therefore, Trist reveals trading trickery and that the simplicity in trading with James Dickison and his people (or national enemies) falls on using alcohol to subdue them into trading and compromise.

Trist's illustration of her fear of the Native Americans and their submissiveness during trade reveals that her extension of friendship through trade is based on creating allies, not necessarily in creating friendships. During her description of the trade scene, she explains that "it is good to have friends at court" (22). In Trist's portrayal, Native Americans are tools to trade; she reveals a common mistrust and manipulation for advancement represented in frontier myths. Battista explains that "Native Americans posed a more complicated obstacle to America's agrarian-expansionist narrative because, in Jefferson's eyes, they were governed by an unwieldy nomadic impulse that needed to be subdued and domesticated" (114). At the same time that Trist engages with a trade scenario, she emphasizes her domestic role as well. She explains that she "carried the Squaw some bread; and as her Infant was exposed to the sun, I gave her my

Hankerchief to shade it" (222). Trist provides the mother and infant with food and shelter, but then calls the infant "it" and in doing so, she objectifies the baby, and removes the humanity from the infant. So at the same time that Trist values engaging with another woman in a domestic scene, she creates a distance from this woman when she becomes the one who provides the care for the Native American woman's baby. Trist highlights that not only is the frontier a gendered space, but it is also a hegemonic, racialized space for women and men. As Battista suggests, the role of the American is to domesticate the Native American. White women and white men play traditional roles to domesticate the Native American in the frontier myth. Trist illustrates that these roles to "domesticate" the Native Americans are done in different ways. White men engage in domestication through trade and trickery, and white women become the nurturing mothers, who display proper motherhood to Native American mothers, and provide care for the Native American children as Trist exhibits in the prior passage.

Often times, Trist's stories become an illustration of her inner-battle for her desire for self-protection and her desire for exhibiting strength. In *Maps of the Imagination: The Writer as Cartographer* Peter Turchi explains that "To chart the external world is to reveal ourselves – our priorities, our interests, our desires,

our fears, our biases" (146). For example, on January 8, Trist travels at night to make it to Pittsburgh; but her horse can hardly walk, and at one point falls to the ground with Trist still mounted. She recounts her thoughts:

Night came on and, for the first time since I left home, my Spirits forsook me. I began to prepare my self for the other world, for I expected every moment when my neck wou'd be broke. I cou'd not help crying. Mr. Fowler kept before me and, it being dark, I did not expose my weakness. Some times I wish'd he wou'd ride on and leave me [so] that I might get down and die. (210)

Trist constantly reveals her awareness of her weakness along her journey, and how much of that weakness is triggered from her environment. The night that Trist illustrates above, was incredibly cold, and there was ice that caused Trist's horse to continuously fall. So at the final point that her horse fell, Trist reveals the frontier's unruly environment's effect on her ability and desire to continue. Trist's vulnerability on the frontier causes her to feel trapped and helpless. However, Trist is unwilling to show her weakness to Mr. Fowler. Despite how much she wants to die, Trist keeps going, and refuses to let anyone know about her desire to die, or even let anyone see her cry. Furthermore, this passage reveals Trist placing herself in a liminal state between life and death.

It is as if Trist feels that the frontier causes her to be stuck in the liminal space where she has one foot in the living world, and one foot in her grave. Trist explains that her spirits have already left her, and she is getting ready to cross over into the “other world” (210). Her description of preparing her spirits for the other world is more than likely an allusion to the river Lethe as she references this river from Greek mythology numerous times in her journey. Murray explains that the water of the river Lethe was “believed to possess the property of causing the departed who drank of them to forget altogether their former circumstances in the upper world” (61). Trist’s frontier becomes the liminal space where spirits, much like herself, wander aimlessly on their passage between the “upper world” (her home in Philadelphia) and the “other world” (her anticipated home in Natchez). Because Trist uses the aimless wandering and waiting between worlds at the river, Lethe, the frontier becomes a confusing, fragile place for people to travel through as the memory and hope of two worlds are subject to the ability to drink the river and pass safely to the next world. Furthermore, Lethe is not only a river in Greek mythology, but also the personification of a goddess that guides people through the underworld, and so women in the frontier of Greek mythology have a leading role, rather than the roles in American frontier myths where men typically lead women through the

frontier. Additionally, as Trist appoints women as leaders of the passage through the very dangerous, fragile frontier, she also self-appoints herself as the heroine who depends on herself to lead others and *herself* safely across the liminal frontier.

In imagining, and preparing her spirit crossing the Lethe to get to Natchez, she provides herself with the hope that her death may be the escape from the negativity and burden she bears while she travels through the frontier, and also the hope that she has control over her passage. In wishing to die, and preparing herself for the other world as an escape of her passage, Trist reveals her dependence on her reward of the river, Lethe to offer forgetfulness through death. Murray further explains that “The purport of this myth was to explain and establish the idea that the dead could not take with them into the realm of everlasting peace the consciousness of the pains and sorrows of their lot on earth” (61). The river, Lethe is a place of captivity between two worlds and Trist reveals her anxiety that the frontier is also a place of captivity as she passes through between two worlds. In most of her journey, Trist is stuck negotiating her anxiety of the home she left behind, and her anxiety of wanting to arrive at her new home in Natchez. The reality of Trist’s journey is that the repetitive

dangers and sufferings of the frontier were enough to leave her captive in a perpetual struggle between hopelessness and optimism about her future.

As a result of Trist's desire to be a part of the frontier as a scientific, strong voyager, and her desire to escape the violent frontier, rivers become metaphors for viewing herself, her escape, and giving herself agency in the liminal state of the frontier. For instance, when Trist travels through Cherties Creek, she writes: "For my part, I felt oppress'd with so much wood towering above me in every direction and such a continuance of it ... I began at last to conceit myself Atlas with the whole World upon my shoulders" (213-214). This scene would seemingly illustrate Trist's power to hold the world upon her shoulders, but her weighted feeling is induced by her fear of the wilderness. In *Mythology* James Weigel explains that "for warring against Zeus," Atlas "was forced to bear the vault of the heavens upon his shoulders at the edge of the world" (43). The frontier wilderness becomes not only a burden, but an eternal punishment. So it is fitting for Trist to view her traveling through the frontier wilderness as a source of captivity. Kolodny explains that "For what the captivity story provided was a mode of symbolic action crucial to defining the otherwise dangerous or unacknowledged meaning of women's experience of the dark and enclosing forests around them" (6). Perhaps, in giving herself the role, or eternal

punishment of a male God, Trist believes she is a captive of someone else's war. The wilderness evokes her captive feeling, and though images of the dark wilderness is a common image used to invoke brutal, captivity scenes they are typically associated with fierce Native Americans, not a battle between Greek gods. Trist carries the weight of the world for someone else's battle. On the other hand, Trist gives herself the role of a male Greek god, who is strong enough to fight against Zeus, a major opposing god and because of these actions, strong enough to hold the weight of the world for eternity. It is likely that in feeling a captive of the wilderness, Trist gives herself the role of Atlas in order to talk herself into feeling capable, and to metaphorically carry herself through feeling eternally stuck in the frontier. Regardless, Trist's role as a Greek god is associated with the wilderness and with the punishment of eternal captivity, whereas the role she gives women and herself is seemingly more positive.

Trist feminizes the riverboat to give herself and the role of women agency and a heroic role in her myth of the liminal river. Slotkin explains that "the archetypal hero of the American frontier, copied by imitators and plagiarists and appearing innumerable times under other names and other guises – in literature ... as the man who made the wilderness safe for democracy" (Slotkin 269). Trist certainly mimics these archetypal heroes through her some of her pastoral

depictions of the landscape, but she creates a new hero(ine) in the myth using the liminal river. Slotkin explains that in order for the mythical hero to function as a hero, they must inhabit “a universe in which the hero may act” (8). Trist spends the largest part of her journey on the riverboat – which is a very important part of carrying people through the frontier. And since Trist establishes that the frontier wilderness causes her to feel oppressed, and illustrates her spirit desiring to cross over to the other world but incapable of escaping her restraint, she reveals her desire to be self-reliant and needed in the myth of the frontier. As a result of feeling like she is one of the many spirits who are captive to the frontier and waiting to cross over into the other world, Trist gives herself agency when she feminizes the boat she travels on. Though the river and the wilderness are both sources for anxiety at times, the wilderness remains the image of captivity and punishment, whereas the riverboat becomes her vessel to bring her safely down the liminal Mississippi river to Natchez. Though there are plenty of times that Trist expresses anxiety while on the river, her anxiety only peaks when the river stops her from the boat continuing swiftly and safely towards her destination; otherwise, the boat is a source of freedom and agency for herself as a woman.

Trist often uses the term “birth” when she is going to rest for the night, but Kolodny suggests that the term she uses is actually “Berth” (205). The term “berth” as explained in the Oxford English Dictionary online is a noun meaning: “The place where a ship lies when at anchor or at a wharf” or it is also described as a bunk where the crew of a ship lies to rest (OED.com). Though she uses the “berth” as maritime terminology when she explains where the boat rests, Trist also uses “berth” when she associates it with the places where women and children (including herself and Polly) rest. Though Trist may be referencing the actual beds that the women sleep in their homes, her interchangeable use of maritime terminology for women’s beds feminizes the boat and gives women agency, and the role of the heroine in carrying people through the myth of the liminal frontier. And so when Trist uses the word “berth” to describe the places she rests, and at various points throughout her journey on the boat, calls her boat “she,” Trist gives herself a very important duty within the frontier (230).

As a result of her word-choice, Trist gives women the heroic role of carrying people down the liminal river, or the across her mythological Lethe to the new world of the frontier. In *The Land Before Her: Fantasy and Experience of the American Frontiers, 1630-1860* Annette Kolodny explains that “From the early decades of the seventeenth-century onward, ... [women] struggled to find some

alternate set of images through which to make their own unique accommodation to the strange and sometimes forbidding New World landscape" (3). The images of the boat combined with references to Greek mythology allow her to cope, or better communicate her experience of a "unique" and "forbidding" landscape. If she sees rivers as an influence on her movement, and the boat as a feminized vessel/duty on the frontier river, then it is no surprise when she sees her own sufferings and joys through the boat as well – as if the boat is her emotional mirror. For example, on June 28, 1784 as Trist passes down a violent part of the Mississippi River and explains: "I am every day more anxious to be at the end of my journey or voyage. ... For my part, I gave my self up. I did not even see a probability of saving my life – for the other boat was some miles a head of us, and I thought the canoe crush'd to pieces. But that was not the case. She weathered the encounter" (230). Trist does not make an absolute distinction between herself and the boat in the very last sentence. She implies that the boat "weathered the encounter," but "She" can also be read as reference to herself in the third person, as she has made it clear that both she and the boat are at risk of destruction. Trist's Mississippi River experience is filled with anxiety. She constantly battles mosquitoes, fevers, rapids, and at one point, a starving family

that remind Trist of her fragile life on the riverboat as well as her desire for protection on the violent frontier.

RE-MAPPING FRONTIER LANDSCAPE MYTHS

Trist charts specific landscape conditions, natural resources, and stories associated with particular landscapes. She often includes particular measurements of feet, yards, and miles. The detailed charting takes place when she documents the position of where she is in the landscape according to where she has been, and sometimes measurements occur when Trist describes the height of a mountain or the depth or width of a river. Alongside these physical chartings, she also produces a literary map of clear images of the land itself and the stories that she experiences there. Her landscape descriptions range from illustrating past war ruins to imagining a field of Elysium next to a creek she passes. In recording the distance she has traveled, describing past war ruins and the stories surrounding the ruins, and imagining herself on the liminal river, Lethe Trist measures past, present, and future within the landscape. She represents a narrative that links experience, memory, and hope for the future with the landscape. As she passes through the liminal frontier and records her passing, Trist reveals that she is aware of the passing frontier, and how the

passing frontier affects her as she passes through it. Part of her reflections and understanding of herself in the passing frontier is illustrated in Trist's description of the landscape and the stories within the landscape. Trist often illustrates her literary map as a liminal state between the past wars and the renewal of the landscape from the wars. Turner explains that the liminal phase is part of every point of change in "social position, or certain points in age" (393). As Trist describes a past war and frontier through ruined landscape, and through her passage down the river, illustrates a current war and frontier in transition, Trist reveals that the frontier is a liminal space that marks a journey of continually moving the frontier space westward towards the next point of age. Trist also uses stories and illustrations to represent frontier myths such as the violent frontier and the garden to highlight and recreate her own frontier myth and guide. Much like Jefferson's *Notes*, which were intended to be a guide for the interpretation of the landscape and the self within the landscape, Trist recreates a literary map and guide to interpret the myth of the frontier and the role of the self within the frontier myth using measurements, stories and histories of the frontier landscape, and a first-hand experience witnessing the frontier in transition.

Trist is aware that the idea of the “frontier” continuously changes with the nation. Trist acknowledges the wars in reference to time. She refers to “the last war” as the French and Indian War of 1754-63, and refers to “this war” as the Revolutionary War. The Revolutionary War was over by the time she traveled, but there was still a lot of rebuilding to do as a nation, and so the effects of the war are very present in her journal. For example, on December 29, 1783 Trist passes through the Susquehanna Mountains and writes that the “Susquehanna ...This country, the last war, was the frontier” (203). The mountains were something that was once part of the national pursuit, and now a part of the past because it is no longer the new frontier.

Trist’s images of the frontier and the stories of wars surrounding previous frontiers reveal the violence that goes along with the myth of the frontier. In “Frontier Violence in the Garden of America” Reginald Dyck explains that “Most searchers for a new life in the garden of America had to take the peaceable kingdom by violence – against the Indians, the land, each other, and themselves” (55). Dyck also explains that there are two “contradictory myths” about the frontier: a garden that hides the American violence of the frontier and a celebration of that violence (55). Trist illustrates both of these myths in her literary map. For example, after explaining that the Susquehanna was the

previous frontier, Trist continues: “The old people of the House entertain’d us with an account of their former sufferings, being continually harass’d by the Indians; but they have lived to see an end to them [Native Americans]” (203-4). The frontier that Trist describes is destructive, and remains as a story of destruction through time. Trist’s presents the old couple as victims who suffered from the presence of Native Americans in the previous frontier. Furthermore, Trist gives the violent frontier a legendary layer when she writes that the old couple entertains her with these stories about Native Americans on the frontier. Her relayed story of this couple is also a way of preserving a frontier ruin in the memory and myth of the frontier. The couple has lived long enough retell these stories that feed on one belief that Native Americans stirred the violent frontier, and the frontiersman/women were the protectors of the frontier and victims of violence. Battling over frontier landscape was part of the frontier mission, and perpetuated in frontier literature.

The frontier landscape was a violent place because the United States could not expand the borders without consent from Native Americans. Since Native Americans did not often give consent for the United States to take their land, the United States often forcefully removed Native Americans from their homes. Battista explains that “[Native Americans] expulsion was necessitated as part of

America's civilizing mission, its perpetual errand into the wilderness" (115). When Trist writes that the couple "have lived to see an end to them [Native Americans]" she highlights Battista's discussion, and reveals predominant beliefs about the violent "civilizing mission" during her life. Trist's description illustrates that the frontier mission to remove Native Americans has been effective at that time. But, as she acknowledges that the Susquehanna land was the previous frontier, she also acknowledges that there is a new frontier as well. This lasting frontier legend of Indian removal illustrates a nation that justified a forced frontier through writing Native Americans in the violent or harassing roles such as the stories relayed in Trist's journal. Though she is not directly a part of the violence with Indian removal; she participates in celebrating their removal in her journal, and as a result, participates in the violence of the frontier.

Just as Trist participates in celebrating the violence of the frontier, she also participates in the tradition of hiding violence in the garden myth – which was associated with pastoral images and cultivated landscape. Pastoral images often come through Trist's recordings such as her passage of the Monongahala Mountains on January 8: "There are several wild vegetables that I would give the preference to those that are cultivated: Wild Asparagus, Indian hemp, shepherd sprouts, lambs quarters" (212). In this moment, and other moments like these in

her journal, Trist reveals her desire to view landscape that is already cultivated over a landscape that is not already prepared and fruitful much like a garden.

Kolodny explains that "Trist preferred cultivated grounds and carefully designed open vistas to an apparently chaotic and untamed nature" (192). In the moments that she recognizes something beautiful like a mountain, or even a settlement, Trist has a moment of relief and escape from the violent frontier.

Even though the garden myth is often used to hide the violence of the frontier, Dyck suggests that there is still violence present in the garden myth (58). The garden myth includes a pastoral landscape of farmers who cultivate the land to their own liking. Sometimes the descriptions that coincide with cultivating the landscape become feminized images. In *The Lay of the Land: Metaphor as Experience and History in American Life and Letters* Annette Kolodny explains that these images can be "blatantly sexual allusions" of "fertile landscapes," and/or "maternal images" (14-5) In these sets of suggestive images, the landscape is something that men imagine cultivating or conquering. In *The Land Before Her* Kolodny suggests that "Adhering to the underlying fantasy components, the myth of the woodland hero necessarily involves a man ... and a quintessentially feminine terrain apparently designed to gratify his desires" (5). Trist's descriptions reveal that she participates in subconsciously using images that

feminize the landscape. For example, when she passes down the Mississippi on June 10, she writes: "I am inform'd the country is very healthy and the land very fertile, and that this land is a place of considerable trade" (222). Trist uses the word "fertile" to describe the landscape that would be economically beneficial. She highlights the feminine terrain that Kolodny suggests often "gratify" men's yearn for fertile, untouched land to conquer. In describing this "very healthy ... very fertile" land, Trist aligns with Jefferson's pastoral interest in the landscape that lends preference to land that has the possibility to produce fruit and therefore, economic advancement. For example, Battista explains that "soil is unthinkable to Jefferson unless it generates some kind of use value. The potential of the land to exist in its own right is simply eliminated from the Jeffersonian imagination" (111). In Battista's suggestion, the landscape was not valued to Jefferson and many others unless it provided or had the possibility to provide use such as minerals or healthy soil to cultivate economic advancement through crops. This view of landscape that Battista addresses is problematic because it creates a frontier myth that refuses to recognize the pristine, untouched beauty of landscape, and rather forcefully converts the landscape into a means for economic expansion. Trist's depth of frontier conversations with Jefferson would have made her more aware of his personal interests and priorities in converting

the land into a cultivated garden for economic advancement – as Trist illustrates in the aforementioned journal entry.

Trist also participates in the violent garden myth when she uses womb-like imagery to describe the landscape. Kolodny explains that maternal images can be problematic and “Appropriate to the land as the place to begin again, the birthplace and nurse of both man and colony, the image could also lead to an experience of incestuous violation” (15). Not only does Trist describe the landscape as “fertile” which can be read as both the good soil and womb imagery, but she also describes the landscape as actually being “impregnated” twice in her journal, which makes her a participant in the garden myth. For instance, on June 18, Trist describes some bluffs as she passes down the Mississippi: “They are high red banks and look as if the earth was impregnated with copper ore” (227). However, this land is naturally impregnated and these pregnant banks are not impregnated on the behalf of any human cultivation. Because result of illustrating the land as naturally pregnant with resources, Trist removes the violence from the dominant male frontier narrative of having the opportunity to conquer and cultivate the land for their own forced agendas. But both of these descriptors illustrate the naturally cultivated land, not land that was forcefully impregnated. But the violent part is revealed in the possibilities

that the landscape can provide. Though the banks are naturally impregnated, Trist's description highlights a bank that could be violently mined for ore in order to produce economic wealth and expansion.

Trist's garden myth is a negotiation between the violence of the frontier and her desire to escape the violence. Kolodny explains that "the Euro-American woman seems to have been the unwilling inhabitant of a metaphorical landscape she had had no part in creating – captive, as it were, in the garden of someone else's imagination" (6) Trist finds herself confronting dominant myths about the garden frontier with her desire to write her own garden experience, and this makes her recreate the garden myth that allows her to hide from the violent garden that she is captive in. Heyne suggests that frontier authors "characterized the frontier according to what they could retrieve from it" (5). Trist finds herself in a lot of environmentally violent places on the frontier and also confronting myths about the frontier and because of this, Trist retrieves her own myth about the frontier. As a result of existing in the frontier in the liminal river, she neither accepts nor rejects the garden and frontier violence.

In the dominant male frontier, the garden became a myth to hide the violence of the frontier, but Trist's Elysium garden allows her to hide from the violence of the frontier. Trist's garden myth becomes uniquely her own when she

uses Greek mythological Elysium fields to imagine her desire to escape from the memory and the violence in the frontier. For example, on January 2, 1783, Trist observes the Juaniatta River: "I could not but figure to my self that this must be the Lethe, tho the fields were no Elysium" (206). In figuring that she is at the Lethe, Trist also recognizes that she is transitioning, or in a waiting period from two different major points, whether she sees her river as metaphors for the point between life and death, between homes, or between landscapes – or all three – the river is her liminal space, and the Elysium fields are Trist's garden myth where she depends on retrieving hope, and a reward for the future. Murray explains that in Greek mythology, Elysium was a place for the dead to rest after drinking from the Lethe and rewarded for their goodness in life, and was "commonly placed in the remotest West" (62) Trist's dependence on viewing her frontier experience through the Lethe illustrates her desire to forget the past and focus on the "bliss" offered at the end of her rite of passage. Trist views her western travels as parallel to the Lethe and Elysium fields. The river is where she waits to cross from one world to the next, allowing her to forget the past world; Elysium, or the West is her final resting place. Victor Turner explains in *Image and Pilgrimage in Christian Culture: Anthropological Perspectives*, that "In the pilgrimages of the historical religions the moral unit is the individual, and his

goal is salvation or release from the sins and evils of the structural world, in preparation for the participation in an afterlife of pure bliss" (Turner 8). The "afterlife of pure bliss" is a new nation, a new home, and a rebirth of the self from the frontier. With the Lethe and Elysium, Trist and other frontier people have to depend on the landscape to look towards the future. As Elysium is the final resting place (part of their landscape), the people of the nation must drink the river Lethe to progress into the utopia. Murray further explains that Elysium provided spirits the opportunity to live in a "second golden age of perpetual duration ... in a happy immortality reserved for all the good" (62). The Elysium offers hope, the ability to forget the violent past and live in a blissful, utopian western life; but because Trist explains that the fields are not Elysium, she realizes that the hope to forget the past and arrive in a blissful future is merely a figment of her imagination. Though Trist reveals her desire for some aspects of the frontier, such as certain mountains and fields, in the prior description, she exposes a frontier that is not a perpetual blissful utopia – even though she yearns for the ability to imagine her Elysium as her escape from the violence and into utopia.

WRITING THE MYTH OF A FRONTIER HOME

Trist leaves Philadelphia for the possibility of starting a new, permanent home in Natchez. During her travels through the continuously changing landscape of the frontier, she shares homes and beds with a variety of people she never met before. The riverboat, which is the place where Trist spends most of her time on her journey, becomes her liminal home between the home she left behind and the home she hopes to start in Natchez. In this liminal home, Trist is subject to the various dangers that threaten her in the frontier home and because of this Trist reveals that she feels captive in her liminal frontier home. As a result her liminal frontier home heightens Trist's desire for protection, escape, and hopes for her safe arrival of a future home in Natchez, and desire to forget her troubles in the frontier. Because Trist feminizes the riverboat and in turn, gives women the duty to safely guide people from one world to the next, she gives them a leading role in the transition of the past, present, and future frontier home.

In a lot of her journal, Trist describes a rough frontier, and regardless of the danger she is often in, the frontier is her only home betwixt homes. This danger and inability to associate within a familiar home, causes Trist to feel vulnerable and tread an obsessive line with her privacy and personal protection

on the frontier. For example, while she stays at a house at the beginning of her journey, Trist sleeps in the same room as many other people. On January 3, 1783

Trist writes:

I made it a rule to get up before day light that I might not see anybody nor they [see] me dress. It is so customary for the men and women to sleep in the same room that some of the Women look upon a Woman as affected that makes any objection to it. One told me that ... she thought a Woman must be very incecure in her self that was afraid to sleep in the room with a strange man. (206-7)

This description is one of the many scenes in her journal where Trist is concerned with her privacy and protection. However, as Trist was a white, middle-class woman, and inexperienced in frontier travel, she would have been more familiar with having more privacy. The woman who expresses judgment over Trist's vulnerability comes from a different social realm than Trist's. Her judgments reveal this social difference, and that she thinks Trist is lacking self confidence in herself as a woman if she does not sleep next to a strange man. But Trist's displayed anxiety roots from her desire for protection in an unfamiliar place, not insecurity within herself as a woman. Her numerous comments for her concern about her privacy reveal that Trist is vulnerable, or feels powerless in the frontier

as a home. Her liminal frontier home disrupts the sacred protection she values and gets from her familiar home such as sleeping with her own husband and not a strange man, for example. Instead Trist is stuck with a string of liminal homes on the frontier that disturb her sense of security and safety in the home. The sequence of liminal homes leave Trist exhibiting behavior for her desire for the protection of the home she left behind, and the reward of her Natchez home that she hopes will provide protection when she arrives. The home that Trist spends most amount of her journey in is the river boat, and her vulnerability and desire for protection in the frontier is illustrated when she travels down the Mississippi on June 11, 1784 and writes:

About 10 oClock was alarm'd by a canoe making for our boat, which we supposed to be Indians. The blunderbuss was mounted, the Muskets loaded, and every matter properly arraigned for fighting. My self disposed of between the flour barrels. But to my great satisfaction they turn'd out to be some french men going to the Cumberland river to trade. Their appearance was perfectly savage, having little or no cloaths on and their hides quite as dark as the Indians. (223-224)

At this part of the Mississippi River, Trist notes the possible presence of Native Americans, and her impending fear of them. Her alarm from the possibility of Native Americans is present in various points of her journal. This scene fulfills a lot of myths about the frontier that deal with Native Americans and domestic duties.

The threat of Native Americans is associated with the wilderness in the myth of the violent frontier. And since everyone on the boat prepares for the threat of Native Americans that are not even there, Trist reveals that everyone on this boat is aware and fears an imagined threat that is heightened in the frontier myth. Slotkin explains that in frontier mythology depicted Native Americans that would “assault the town, burn it, disrupt families, kill and torture without regard to age or sex ... [and] live in a state of incessant war” (341). When the boat approaches and reveals that the people are French, Trist further reveals these ideas Slotkin illustrates about Native Americans. She explains that the French men’s “appearance was perfectly savage, having little or no cloaths on and their hides quite as dark as the Indians”(224). This reveals that Trist believes that savagery is not just defined by the places people inhabit, but also by their appearance. Furthermore, in explaining that a person can be “perfectly savage” Trist reveals that there is an ideal image of a frontier savage, and landscape that

Native Americans inhabit on the frontier. The threat of the Native Americans that was commonly perpetuated in captivity narratives during Trist's time, highlight the assumed roles for defense and protection that everyone on the boat takes when they first think they see Native Americans.

The men prepare to defend themselves from what they assume are Native Americans, while Trist hides next to the flour barrels. The men protect while Trist remains clinging to something definitively domestic. Though she is not necessarily doing something domestic, she allows the men to make preparations for defending the boat, her home, and she also withholds from being a physical actor in the myth of the violent frontier. Trist's dabbles in trade and negotiation a couple times on the frontier, but she mostly remains assumes domestic roles or clings to objects or images that cling to her female identity. She reveals that domestic roles are challenged in the frontier at the same time that men and women must maintain specific gender positions and definitions. At one point Trist attempts to collect turtle eggs, she negotiates in trade, and she observes a pelican killing, but she uses the frontier to redefine the importance of domestic roles such as the female lead in the liminal frontier.

Often times, Trist does her best to uphold a domestic, motherly role on the frontier. Trist illustrates her desire to guide and nurture people through the

frontier and maintain a motherly role on June 15, 1784, when she expresses sympathy with another family in Loncela Greece. She writes:

Every one thinks their troubles the greatest, but I have seen so many poor creatures since I left home who'd situation has been so wretched, that I shall begin to consider my self as a favored child of fortune. Here is a poor family encamp'd at this place. A man and his Wife, their father and Mother, and five children, left Natchez seven months ago ... and had not a morsel of bread for the last three months ... The poor little children, when they saw us, cry'd for some bread. (226)

This scene is a moment of humility for Trist because she realizes that despite all of the trials that made her want to die, she did not have troubles that can compare to this family's troubles. At the same time Trist separates herself from this starving family because of their greater miseries, she also brings them closer to her when she sympathizes with them and provides them with tea and sugar, which she explains "was more acceptable to them than diamonds or pearls" (226). Trist protects this family with the goods that she could give to them; and she knows that the little she has to give to them is worth a lot to the starving family; perhaps her "pleasure" in giving this family a little bit of tea and sugar

provides them with enough strength to continue to pass through the frontier safely (226). Though tea and sugar would not necessarily bring the family out of starvation, it brings them momentary peace of mind, or “happiness” while they were in such an unrestful state. Trist’s offering of tea and sugar therefore, becomes a drink to provide forgetfulness, or an escape from the pain and suffering of the frontier, just as drinking the river Lethe provides forgetfulness of pain and suffering. Trist exercises her heroic role in leading people through the liminal frontier in this scene. Her action brings her joy at the same time that it brings the family joy, as well, and so Trist also becomes an agent in providing herself with momentary forgetfulness of her pain and sufferings of the frontier. Furthermore, her trials allow Trist to see herself within this family and slightly sympathize with the agony, and desire for escape experienced in passing through the frontier. Trist was on the river for about six months, which was just a month short of this family, and though she did not experience starvation like this family, she had plenty of life-threatening circumstances to overcome herself. Trist is also a mother and a woman traveling through the frontier going towards Natchez where they were coming from, and can also see her end home in their past home. Trist’s goods provided the family, and herself, with the ability to temporarily forget, or relieve their sufferings on the frontier. As a result, Trist

uses the frontier river Lethe as a tool to rewrite her submissive domestic role as a woman who leads herself and others through the dangerous liminal frontier into their blissful new life, home, and landscape.

Trist's myth is often illustrated in the moments when she wants to escape, or ready for her journey to finish. In her frontier home, Trist reveals that her shared frontier home is a shared desire to transition to the next, blissful home. For instance, while Trist travels through Bear Grass Creek on May 27, 1784, she notes her surprise from a number of families camping along the river: "The great number of boats that lay up the creek and several families were encamp'd at the place made me think I had got into the world of spirits" (217). Though Trist's description does not seem like a typical household setting, this is a picture of the frontier family; and all of the families in their boats or tents share a similar experience with Trist – they are living in liminal homes on the frontier and waiting to pass to the other world outside of the frontier. To live in the frontier, or travel through it, means not only a revision of defined domestic roles, but also redefining the meaning of a home. At this point of Trist's journey she has viewed and reviewed multiple definitions of homes through the lens of other people's homes, boats for homes, and tents for homes. The frontier home also becomes the family vessel to provide a safe passage through the frontier. Besides the frontier

landscape of gardens and prairies, the river is the vein of the frontier, and the families are dependent on the river carrying them safely to their blissful new home they embarked on settling. Turchi suggests that "A story or novel is a kind of map because, like a map, it is not a world, but evokes one" (166). Trist evokes a world of liminal frontier homes on her literary map. Furthermore, she evokes more than one world when she uses the Lethe as a metaphor to pass from one home to the next home. The frontier home is not a place to call permanently home, but a vessel of transition, led by women, from one home to the next. Furthermore, Trist reveals that the liminal frontier home becomes a means to an end, and so women heroically provide the means to the hopeful end within the myth of the frontier.

Elizabeth House Trist reveals multiple beliefs and dominant myths about the frontier, such as the gendered, racialized space of the frontier or the garden and frontier violence. But because the frontier space was established as a place mostly for men, Trist could not feel at home in the frontier; and because of her frontier displacement, she created her own frontier myth. As a result of being between homes, Trist re-writes the myth of the frontier as a liminal space. She accomplishes re-writing the frontier narrative because she uses the frontier to parallel the Greek mythological river Lethe as a liminal space between life and

death as she sees the frontier as a liminal space between life and death of the self, new landscapes, and new homes. Trist's narrative does not necessarily negate a male dominant narrative about the frontier, but it is a conversation or debate with other narratives about women's frontier experiences. Kolodny writes:

women's fantasies about the west took shape within a culture in which men's fantasies had already attained the status of cultural myth and at a time when woman's sphere was being progressively delimited to home and family. What women eventually projected onto the prairie garden, therefore, were idealizing and corrective configurations drawn from the spheres in which their culture had allowed them imaginative play. (12)

Since men prewrote a frame for frontier domesticity without the consultation of women, Trist's journal is a "corrective" frontier narrative about domesticity and the frontier in general. The myths of the frontier garden and the violent frontier established a history that marginalized many people that lived in and experienced the landscape. Dyck explains that "myth sets forth expectations rather than the actual conditions of a particular historical situation" (56). Trist's use of Greek mythology in her journey links her myth further back in time, to a deeper history than many created when arriving to the United States. Trist's

myth provides her hope, or expectation that women will be recognized as leading roles that carried civilization from one world to the next throughout western history, and westward expansion.

CONCLUSION

The dominant travel narrative has had long-standing traditions of creating a frame of reference for interpreting the landscape and what a person should retrieve from the landscape. These narrative traditions were laid out by white men, and have followed specific formulas for travel, identity, gender roles, race, and landscape. Slotkin explains that “Americans also cultivated the fictive element in their traditional genres of frontier writing, employing the motifs of initiation, hunting, and captivity as the formulaic bases for literary genres” (371). These literary evolutions are a tradition of taking and borrowing from other travel narrative formulas that to best suit the evolution of another travel narrative tradition. It is through the borrowing of other traditions that a reader can recognize that they are reading a certain genre and also that the reader can recognize why and how the author creates new traditions. These genres, therefore, are not static.

In Sarah Kemble Knight and Elizabeth House Trist’s narratives, it becomes evident that amendments to the dominant narrative are made according to social and cultural events surrounding the time period of a journey. As Knight and Trist have proven in their narratives, the dominant travel narratives and

ideologies that were prevalent during their time were limiting and ultimately subject, and necessary to change through the enactment of their journeys. Knight and Trist elbow their presence into the dominant narrative tradition when they recreate their own traditions of mapmaking, mythology, and salvation in their journeys. Furthermore, Knight and Trist reuse and redefine the roles of travel, race, gender, religion, landscape, and home that were often included within dominant narrative patterns. Knight and Trist's journals reveal their responses to their prior awareness of cultural ideologies, as well as their heightened awareness of these ideologies that their journeys inevitably evoke within them.

To read each narrative separately is to understand that Knight and Trist are at odds with and a part of very different shifting ideologies during their lifetimes. Each journal highlights different narrative traditions that reflect dominant social ideologies that Knight and Trist challenged through their journeys and journals during their time. Knight uses many Puritan salvation narrative traditions to rewrite and remap the salvation narrative through the wilderness; whereas Trist reveals a shifting mythology of the frontier to recreate her leading role as the liminal frontier heroine. Knight and Trist rely on borrowing familiar dominant narrative traditions to rewrite their own narrative as a protest and response to their desire to have a leading voice within the

dominant narrative and within society. In *Secret Journeys: The Trope of Women's Travel in American Literature*, Marilyn C. Wesley explains that "Some women, however, struggling to define their own sense of experience rather than conquest, have developed divergent narrative patterns" (xii). Read together, Knight's and Trist's journal become evidence for a subconscious and conscious use of similar narrative formulas and patterns throughout time. Their journals also are evidence of Knight's and Trist's subconscious and conscious need to develop divergent patterns and to define a conversation of experience with other women travelers that spans throughout time. Their formula, which consists of the use of dominant narrative patterns and a revision of dominant domestic roles to challenge these patterns, becomes a conversation and debate with the leading male narrative about the enactment of journey and what the traveler retrieves from the journey. Wesley explains:

Not only does the metaphor of her journey inscribe a place for women in the world, but by challenging the range of privileges and restrictions authorized by gendered spatial orders, the trope of the woman's journey is a narrative reconstruction of the meanings of that world. (xv)

Just many dominant narratives were written to reflect the world that a person lived in and the world that they wanted to live in, Knight and Trist's narratives resemble a very limiting world for people who were not white males, as well as the world they wish to live in that is negotiated with metaphors of mythology and salvation. Both Knight and Trist's narrative function as metaphorical journeys of rebirth – as though through the enactment of their journey they will emerge into a new self, a new world, and a new home where they have a leading voice within that world. Though their journals reflect that both Knight and Trist lived during a time when gender roles and race limited a person's experiences, their act of actually rewriting themselves into leading domestic roles within their journey changed the direction of their existence in the dominant narrative. Though their journals may not have immediately changed social roles, without women such as Knight and Trist's voices as another guide to the early American landscape and society, there would only be one white male leading and delegating the dominant identity. Reading Knight and Trist alone, or together, creates a depth of conversations and debates of divergent narrative patterns that reveal the limiting and freeing experience of evolving from a long-standing tradition of becoming an American through travel.

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