

The Collected Works of Harriet Beecher Stowe

Oxford University Press

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Proposal, *The Pearl of Orr's Island*

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I. Overview

The Pearl of Orr's Island (1862) remains one of Harriet Beecher Stowe's most beloved novels. Stowe had the idea for *POI* in 1852, shortly after the publication of *Uncle Tom's Cabin*. Initially enthusiastic about her new writing project, Stowe reported in a letter to her husband Calvin (29 July 1852): "Well, the inspiration has come at last. I have had a vision, and the next thing I will do will be to embody my deep love of the State of Maine in a story. It is to be called the 'Pearl of the Islands.'"¹ The novel would be infused with the beauty of the Maine coast and the goodness of its people: "How I have loved these beautiful shores, these glittering seas, these rocks yellow with seaweed, and the brave old sailors, and the bright-eyed, beautiful children, and the crystal-hearted, true, good people that live along its shores. . . . This story will be the pearl of my stories, a purely creative thing of which the material shall be American."² The "inward life" of its main character, Mara, explored by the narrator of *POI* in the second half of the novel, is also forecast in this letter: "She shall have all the grace and poetry of a mythologic being, and the heart of a mortal woman, and her character shall be formed by those great teachers, the ocean and the Bible, replying to each other in the depths of a solitary life."³

Despite her initial enthusiasm, however, Stowe was not able to complete her Maine story in 1852. For the next ten years, she published other works: *A Key to Uncle Tom's Cabin* (1853); *Sunny Memories of Foreign Lands* (1854); *The May Flower* (1855); *Dred, A Tale of the Great Dismal Swamp* (1856); and *The Minister's Wooing* (1859). In August 1859 Harriet traveled to Southern Italy, which became the setting for *Agnes of Sorrento*; she then agreed to send the *Atlantic* chapters of *Agnes of Sorrento* once a month. When Theodore Tilton, editor of the *Independent*, contacted her and asked for a short story Harriet reluctantly said yes. The *Independent* was a weekly publication and *POI* was only supposed to be four numbers, but the narrative took on a life of its own.⁴ Stowe began publishing *POI* in the *Independent* in January 1861, then in May 1861 began publishing *Agnes of Sorrento* in the *Atlantic Monthly* and the London *Cornhill*. Stowe had demonstrated that she could write expeditiously, but even she could not keep up the pace of writing two novels nearly concurrently.

1. Harriet Beecher Stowe to Calvin Ellis Stowe, BEFORE 29 July 1852, in E. Bruce Kirkham Collection, H.B. Stowe Center, Hartford, CT.

2. Harriet Beecher Stowe to Calvin Ellis Stowe, BEFORE 29 July 1852, in E. Bruce Kirkham Collection.

3. Harriet Beecher Stowe to Calvin Ellis Stowe, BEFORE 29 July 1852, in E. Bruce Kirkham Collection.

4. Joan D. Hedrick notes that Stowe "realized that she was in for a long story." *Harriet Beecher Stowe: A Life* (New York and Oxford, Oxford University Press, 1994), 296. "There should have been no problems," E. Bruce Kirkham writes, "the scheme was flawless"—nearly so. "The Writing of Harriet Beecher Stowe's *The Pearl of Orr's Island*," *Colby Library Quarterly*, 16, no. 3 (1980): 159-160.

In April 1861, at the end of Chapter XVII, Stowe paused, telling her readers she would part from them "for a period of some few months."⁵ The serialization of *POI* began again eight months later, in December 1861. Stowe moved the timeline of her characters' lives ten years ahead, and created a love triangle between the novel's three main characters, Mara, Moses, and Sally. Nevertheless, the two part structure, most critics concur, undermines the novel's coherence.⁶ While its setting is retained, the plot shifts from an idyllic exploration of childhood and becomes, according to Margaret Cohen, a "sentimental social novel."⁷ Part two, because of its focus on young adulthood, however, gave Stowe latitude to examine societal attitudes toward gender. In mind and body, Stowe illustrates, Mara's potential is restricted. While Moses is presented with educational opportunities that do not interest him and for which he has no aptitude, Mara's intellectual giftedness is recognized by her teacher, the Reverend Sewell, who nonetheless sees no academic future for Mara because she is a woman. Nor can Mara go to sea, which might have benefitted her physical health. Later the word "bitterness" enters the narrative as Mara reflects on the opportunities afforded to Moses but not to her.⁸ Stowe's critique of the constrictedness of gender forecasts themes that writers later in the century (such as Charlotte Perkins Gilman and Kate Chopin) would explore more fully. Nevertheless, Moses's adventures at sea are not mentioned: the focus of the narrative remains with Mara and her community. Stowe presents courtship rituals, preparation for marriage, community gatherings such as ship launches and quilting parties, female friendship, religious faith and spirituality, and attitudes toward illness, dying, and death. Mara dies a "good death" according to the nineteenth century understanding of dying.⁹ Stowe carefully delineates how Mara's "air of solemn serenity and high

5. Harriet Beecher Stowe, *Independent*, Vol. XIII, Issue 644, 4 April 1861.

6. Sarah Orne Jewett said that *POI* had a "divine touch here and there," but called it "an incomplete piece of work," Letter to Annie Fields, 5 July 1889, in *The Letters of Sarah Orne Jewett*, ed. Annie Fields (Boston: Houghton Mifflin, 1911), 47. Kirkham writes, "what started out as a Maine idyl degenerates into a second-rate romantic potboiler," introduction to *The Pearl of Orr's Island* (Hartford, Conn.: Stowe-Day Foundation, 1979) x. Hedrick notes that *POI* "might have been one of her masterpieces" but concludes that its "structural flaws" result in a "broken-backed book," *Harriet Beecher Stowe, A Life*, 296-297. Contrary to previous critical readings, Nina Bennett argues that the second half of the novel "is just as important" because it is then that "Stowe's critique of heterosexual marriage becomes palpable." "Keepsakes, Promises, Exchange: Female Friendship in Harriet Beecher Stowe's *The Pearl of Orr's Island*," *New England Quarterly*, LXXXVII, no. 3 (2014), 418.

7. Margaret Cohen's designation for nineteenth-century French works that make use of "'the novel's power to intervene in public life,'" cited in Hedrick, foreword, *The Pearl of Orr's Island* (Boston and New York: Houghton Mifflin, 2001), xiv.

8. *The Pearl of Orr's Island* (Boston: Ticknor and Fields, 1862), 330.

9. See Drew Gilpin Faust, *This Republic of Suffering: Death and the American Civil War* (New York, Knopf, 2008), 6-31 for a discussion of the "spiritual preparation"(19) and "sanctified behavior" (22) expected of the dying.

repose" has a transformative effect on the community.¹⁰ The novel ends with Zephaniah Pennell's powerful dream vision, and the eventual marriage of Sally and Moses.

Contemporary critical responses to the novel were positive, focusing on its evocative portrayal of New England and its people. A review in the *Atlantic* praised its portrayal of "unsophisticated New-England life" and the "freshness, clearness, and truth of its representations."¹¹ The *North American Review* noted its "crystal clearness and purity" of style, stating "we know not where to look for a better picture of ordinary New England life half a century ago."¹² *Merchant's Magazine & Commercial Review* called it "a lovely story of simple people of our own time, and our own land."¹³

As Chapter eight of *POI* begins, Stowe writes, "Life on any shore is a dull affair, –ever degenerating into commonplace," emphasizing the humble nature of her subject matter.¹⁴ John Greenleaf Whittier recognized the power of this method, stating in a letter to Stowe, "*The Pearl of Orr's Island* is my favorite. It is the most charming New England idyl ever written."¹⁵ Stowe's domestic realism as rendered in *The Pearl of Orr's Island* may be traced in the writing of Louisa May Alcott (1832-1888), Mark Twain (1835-1910), and Sarah Orne Jewett (1849-1909).¹⁶ In *Little Women* (1868), Alcott depicts the daily lives of girls and women, offering insight into artistic vocation, male and female friendship, child rearing, and courtship. In *The Adventures of Huckleberry Finn*, Twain captures local dialect and critiques unexamined cultural attitudes about gender. In such works as "A White Heron," *Deephaven*, and *The Country of the Pointed Firs*, Jewett explores the connections between locale, character, vocation, and community.

Jewett pointed to *The Pearl of Orr's Island* as formative to her development as a writer, recalling its impact when she read the novel as a teenager: "I have been reading the beginning of *The Pearl of Orr's Island* and finding it just as clear and perfectly original and strong as it seemed to me in my thirteenth or fourteenth year, when I read it first," she writes. "I never shall forget the exquisite flavor and reality of delight that it gave me."¹⁷ In her autobiographical

10. *POI*, 384.

11. *Atlantic Monthly*, Vol. 10, July 1862, 126.

12. *North American Review*, Vol. 95, Issue 196, 1 July 1862, 269-270.

13. *Merchant's Magazine & Commercial Review*, Vol. 46, Issue 6, 1 June 1862, 593.

14. *The Pearl of Orr's Island*, 64.

15. John Greenleaf Whittier to Harriet Beecher Stowe, February 1874, cited in Charles Edward Stowe, *Life of Harriet Beecher Stowe Compiled from Her Letters and Journals* (Boston: Houghton, Mifflin and Co., 1889), 327.

16. See Susan Beegal, "Harriet Beecher Stowe and the Loss of the *Hanover*: Transforming a Maine Shipwreck in *The Pearl of Orr's Island*," *American Literary Realism*, 50:2 (2018), 135, for a brief discussion of Stowe's influence on Alcott, Twain, and Jewett.

17. Letter to Annie Fields, 5 July 1889, in *Letters of Sarah Orne Jewett*, 47.

preface to an illustrated edition of *Deephaven* (1893), Jewett recalled that it was "happily in the writer's childhood that Mrs. Stowe had written of those who dwell along the wooded seacoast and by the decaying, shipless harbors of Maine. The first chapters of *The Pearl of Orr's Island* gave the young author of *Deephaven* to see with new eyes, and to follow eagerly the old shore-paths from one gray, weather-beaten house to another."¹⁸ With "new eyes" Jewett discerned more deeply her subject matter: "what is simplest and best and purest" in the people of the Maine coast.¹⁹

The critical reception of *POI* has been mostly positive. In his essay on Stowe's later fiction, Brian Yothers provides a helpful overview and commentary on critical readings of *The Pearl of Orr's Island*, calling it "one of the most often ignored" of her novels.²⁰ Since the early 1900s, critics have praised the novel's evocative New England setting and memorable characters.²¹ Marjorie Pryse considers *The Pearl of Orr's Island* one of Stowe's "most significant accomplishments"—"even more successful" than *The Minister's Wooing* and *Oldtown Folks* "in portraying the complexity of regional characters."²² The novel's religious elements have also elicited scholarly commentary, from reading Mara as a saintly prototype of Mary, to pointing out providential themes evident also in Cotton Mather's work, to tracing its numerous scripture references.²³ More recent criticism has incorporated various theoretical approaches to readings of

18. Cited by Annie Fields in introduction, *Letters of Sarah Orne Jewett*, 8. Jewett published *Deephaven* in 1877.

19. Cited by Annie Fields in introduction, *Letters of Sarah Orne Jewett*, 8.

20. Brian Yothers, "Beyond *Uncle Tom's Cabin*: The Reception of Stowe's Later Fiction, Nonfiction, and Poetry," *Reading Abolition: The Critical Reception of Harriet Beecher Stowe and Frederick Douglass* (New York: Camden House, 2016), 111.

21. See, for instance, John Erskine, *Leading American Novelists* (New York: Henry Holt, 1910). One of the earliest critics to offer an interpretation of the novel, Erskine praises the way Stowe mixes the "poetical dream" of "old New England" with "the sense of deep and broad experience of life" of most of the characters; but he also critiques the novel's "sentimentality," describing Mara's death as "wilful murder" (315-316). Charles H. Foster in *The Rungless Ladder: Harriet Beecher Stowe and New England Puritanism* (New York: Cooper Square Publishers, 1970) views *POI* as distinct from Stowe's later New England novels, calling it "a beautiful and occasionally subtle evocation of New England life," yet concludes that it "is an impressive half-book" (145, 160). Alice C. Crozier, in *The Novels of Harriet Beecher Stowe* (New York: Oxford University Press, 1969) argues that Stowe's regionalism differs from later regional writers because Stowe sets her New England novels in the colonial period, "full of color and action and self-confidence" (89).

22. Marjorie Pryse, "Stowe and Regionalism," in *The Cambridge Companion to Harriet Beecher Stowe*, ed. Cindy Weinstein (Cambridge: Cambridge University Press, 2004), 137.

23. John Gatta locates Mara as one in a series of Stowe's characters that he calls "the Virginal Maternal," *American Madonna: Images of the Divine Woman in Literary Culture* (Oxford: Oxford University Press, 1997), 70. Dorothy Z. Baker traces Stowe's "appropriating

The Pearl of Orr's Island, including reader response, postcolonialism, ecocriticism, feminism and gender studies, new historicism and the blue humanities.²⁴ These studies demonstrate that since its publication in 1862 *POI* has continued to draw critical attention, critique, praise, and study.

The Pearl of Orr's Island has become one of Stowe's most beloved works, as its reprint history, its influence on later writers, and its enduring popularity reveal. Its Maine setting and memorable characters as well as its compelling evocation of childhood and young adulthood continue to fascinate critics and everyday readers alike. This proposed edition will provide readers with a standard scholarly edition of the "pearl" of Harriet Beecher Stowe's novels.

II. CONTENTS OF THE VOLUME

- a. Introduction (to include relevant biography, historical and cultural contexts; genesis; composition and publication; reception during HBS's lifetime).
- b. The text of *The Pearl of Orr's Island* with explanatory notes for the identification of unfamiliar persons, places, or things.
- c. Textual commentary, emendations, explanatory annotations: textual apparatus and commentary will be provided for the variants designated "substantive" (those which are authorial or which possess interpretive consequences).

and refashioning" of Cotton Mather, in *America's Gothic Fiction: The Legacy of Magnalia Christi Americana* (Columbus: Ohio State University Press, 2007), 66-67. Claudia Stokes points to millennial scriptural references in *The Altar at Home: Sentimental Literature and Nineteenth-Century American Religion* (Philadelphia: University of Pennsylvania Press, 2014), 121-122. See also Joan D. Hedrick, "Peaceable Fruits: The Ministry of Harriet Beecher Stowe," *American Quarterly*, 40:3 (1988), 307-332

24. See Gillian Brown, "Reading and Children: *Uncle Tom's Cabin* and *The Pearl of Orr's Island*," *The Cambridge Companion to Harriet Beecher Stowe*, 77-95; M.D. Pierson, "Antislavery Politics in Harriet Beecher Stowe's *The Minister's Wooing* and *The Pearl of Orr's Island*," *American Nineteenth Century History*, 3:2 (2002), 1-24; Cheli Reutter, "Harriet Beecher Stowe's *Pearl of Orr's Island*: Novel of Passing and Cultural Gem," *CEA Critic*, 70:1 (2007), 48-65; Monika Elbert, "Nature, Magic, and History: Forging a National Identity in Stowe," *Women's Writing*, 12:1 (2005), 99-113; Susan F. Beegal, "Yarns Spun to Order: Harriet Beecher Stowe's *The Pearl of Orr's Island* and the Advent of Maine Summer Tourism," *New England Quarterly*, XCIII, no. 1 (2020), 7-47; Monica Mueller, "New England Tempests? Harriet Beecher Stowe's *The Minister's Wooing* and *The Pearl of Orr's Island*," in *Beyond Uncle Tom's Cabin: Essays on the Writing of Harriet Beecher Stowe*, ed. Sylvia Mayer and Monika Mueller (Madison: Fairleigh Dickinson University Press, 2011), 125-144; Sylvia Mayer, "Mapping the Environmental Ethical Dimension in Harriet Beecher Stowe's New England Novels," *Beyond Uncle Tom's Cabin*, 189-208; Nina Bennett, "Keepsakes, Promises, Exchange: Female Friendship in Harriet Beecher Stowe's *The Pearl of Orr's Island*," *New England Quarterly*, LXXXVII, 3 (2014), 412-433; Melissa Gniadek, "'Inwreathed in sand and shells': Harriet Beecher Stowe's Coastal Gothic," in *Oceans at Home: Maritime and Domestic Fictions in Nineteenth-Century American Women's Writing* (Amherst and Boston: University of Massachusetts Press, 2021), 121-144.

Alternate spellings of English words and acceptable transliterations of non-English words—when *The Pearl of Orr's Island* editions have varied forms acceptable in Stowe's era—will not be emended or normalized.

The base text for the *CWHBS* reading text may be emended for obvious errors and for a wording, capitalization, punctuation, spelling or dialect-rendering error which restores the author's preferred form from *The Independent*.

The following will be annotated:

- Domestic details, such as household management concepts, food and drink and cooking terms, sewing terms
- Biblical allusions and quotations
- Hymn quotations and allusions
- Dialect, regional usages, and slang
- Events (historical or contemporary); holidays; festivals; seasonal gatherings
- Foreign words or phrases
- Concepts (political, historical, religious)
- Literary allusions
- Allusions to periodicals and newspapers
- Cultural references and practices
- Geographic references
- References to the natural world, when appropriate (trees, flowers)
- Professions or designations for types of work

d. Appendix: relevant ancillary unpublished and published material by HBS.

1. Stowe's notes to her readers published in the *Independent*, as well as editor's notes to readers:

- A. *Independent* Vol. XIII, Issue 644, 4/4/1861
"Note from Mrs. Stowe"
- B. *Independent* Vol. XIII, Issue 677, 11/21/1861
"A Card by Mrs. Harriet Beecher Stowe"
- C. *Independent* Vol. XIII Issue 678, 11/28/1861 p. 4
"Mrs. Stowe's Great Story" (ed.)
- D. *Independent* Vol. XIII Issue 679, 12/5/1861
"To Our Readers" (HBS)
- E. *Independent* Vol. XIV Issue 693, 3/13/1862
"Note" (ed. – on Mrs. Stowe's illness)

2. The variant endings of Part I, Chapter XVII.

- A. **Ind**: "Our story has two distinct parts...."
- B. **TF**: "Here for a season...."
- C. **SL**: "The child that broods....some years hence."

3. Stowe's prefaces from the London editions:

- A. From **SL** (Part 1): one page preface to *POI* by Stowe dated "ANDOVER, April, 1861" (not present in American edition).

B. From **SL**: one page prefatory note to *POI* by Stowe dated "April, 1862," (from Issue 2; not present in American edition).

e. Illustrations:

- Frontispiece photo of HBS
- Facsimile of title page (**TF**)
- From **SL** edition: facsimile of drawing by Henry Adlard of "The Pearl of Orrs Island. A SHIP IN DISTRESS."
- Facsimile of title page (**SL**)
- Facsimile of first page (**Ind**)

III. THE TEXT

a. Choice of base Text and rationale:

Following the rationale and term definitions from the [CWHBS Handbook](#), the *base* text for *The Pearl of Orr's Island* will be the first American edition published by Ticknor and Fields (designated below as **TF**) in 1862. The volume will conform to *CWHBS* Editorial Guidelines.

b. Below are versions of the text that are potentially authoritative for the construction of the *reading* text, with information on their location.

Note: none of the original handwritten authorial manuscript pages for *The Pearl of Orr's Island* have been uncovered.

Ind *Independent* installments entitled "THE PEARL OF ORR'S ISLAND: A STORY OF THE COAST OF MAINE," 34 in number. Issued 3 January 1861 to 4 April 1861 (Part I, Chapters I-XVII); 5 December 1861 to 24 April 1862 (Part II, Chapters I-XXVII). Note: due to an editorial error Part II Chapter XVIII is listed twice for two separate chapters (what should have been Chapter XIX was listed as Chapter XVIII); perhaps to correct this, Part II Chapter XXV was omitted (see dates in table below). I have not been able to locate handwritten manuscript versions, but I have scans of the *Independent*. See table below for publication dates.

SL *The Pearl of Orr's Island*. London: Sampson Low, Son, & Co., 1862. 352 pp. (contains a prefatory note by Stowe dated "April, 1862" not present in the American edition), BAL no. 19417. I visited the Bodleian Library at Oxford University and photographed their copy of this edition, Issue 2.²⁵ In addition, I have a pdf. of this

25. The *Pearl of Orr's Island* was published in London by Sampson Low, Son, & Co. The first part (comprised of Chapters I-XVII) was published in 1861 (Part I. Issue 1), 157 pp., BAL No. 19412. I visited the Bodleian Library at Oxford University and photographed their copy. This issue contains a one page preface by Stowe dated "ANDOVER, April 1861" not present in the American edition. I also have a pdf. (downloaded online) from the Bodleian.

The Pearl of Orr's Island Parts I and II was published in 1862, London, Sampson Low, Son, & Co., 352 pp, BAL 19417.

edition (downloaded online) from the Bodleian, and I own a copy. A prefatory note by Stowe, dated April 1862, is printed on p. V. This note is not present in the American edition.

TF *The Pearl of Orr's Island*. Boston: Ticknor and Fields, [May] 1862. 437 pp.
I visited the Harriet Beecher Stowe House in Hartford and photographed their copy of this edition. I also own a copy of the first American edition.

The issues of *The Pearl of Orr's Island* from Stowe's lifetime, including international editions and reprints, number about 34 (see below). The publication history reveals the ongoing popularity of this novel.

The Pearl of Orr's Island: A Story of the Coast of Maine. The Independent

XIII, Jan. 1861-XIV, Apr. 24, 1862. 34 numbers, 44 chapters.

---. London: Sampson Low, Son, & Co. [Part 1.] 1861. 157 pp. BAL no. 19412.

---. London: Sampson Low, Son & Co. 1862. 352 pp. BAL no. 19417.

---. London: Sampson Low, Son, & Co. 1862. [Part 2] 194 pp. BAL no. 19419.

---. Boston: Ticknor and Fields, 1862. 437 pp. BAL no. 19420.

---. 32nd issue. Houghton, Mifflin and Company, 1892. 437 pp.

---. New York: A.L. Burt Company, 1890. 353 pp.

---. Boston and New York: Houghton, Mifflin and Company, The Riverside Press, Cambridge, 1896. 402 pp.

Note: I have sight-collated an 1862 first-issue printing (Boston: Ticknor and Fields, 1862, 437 pp.) against an 1892 printing (Houghton, Mifflin and Company, 1892. 437 pp.) to confirm that Stowe or publisher did not correct or revise these printings.

The A.L. Burt edition (1890) of *The Pearl of Orr's Island* was published before the Houghton-Mifflin 32nd issue (1892). However, it is possible that there were two different audiences for these editions. A.L. Burt likely included *The Pearl of Orr's Island* in the "Burt's Home Library" collection.²⁶ Houghton-Mifflin may have decided to stay with the success of the earlier (1862) edition as a re-issue

Part II of *The Pearl of Orr's Island* was published in 1862 (designated as "PART II. Chapters I-XXVII"), London: Sampson Low, Son, & Co. 1862. 194 pp. (final 27 chapters only), BAL No. 19419. I visited the Houghton Library at Harvard and photographed their copy of this issue, which was rebound with Part I, Issue 1, 352 pp.

Thus, since these are printed from the same settings (excluding preface), Part I and Part II are partial issues of the same bibliographical edition (although not publisher's editions).

26. See William R. Gowen, "Worthy Challenger to the Stratemeyer Syndicate: A.L. Burt's Inexpensive Series Books, 1905-37," *Horatio Alger Society Newsboy*, 47:1 (2009), 8-12.

There are two notable popular paperback issues since 1896. Neither of these have been critically edited:

- . Hartford: The Stowe-Day Foundation, 1979. Introduction by E. Bruce Kirkham (1990); facsimile edition of Boston: Ticknor and Fields 1862 edition, 437 pages.
- . Boston: Houghton-Mifflin, 2001. Foreword by Joan D. Hedrick; Boston and New York: Houghton, Mifflin and Company, The Riverside Press, Cambridge, 407 pages. (Note: this is a re-issue of the 1896 edition, in a different typeset, which accounts for the difference in pagination.)

- c. The Text: Original Contributions of the Oxford University Press Volume
This new edition will make the following contributions to the study of *The Pearl of Orr's Island*:
 1. An accurate rendering of **TF** as the reading text, with a clear explanation of departures from the base text provided by "Substantive Variants and Emendations" section of the Textual Commentary.
 2. Variant readings will be listed in an end of volume apparatus.
 3. The annotations will provide information regarding Stowe's scriptural, literary, and cultural allusions and quotations.
 4. This scholarly edition will make an important contribution to the study of the novel, since no bibliographically oriented edition of *The Pearl of Orr's Island* exists.

IV. SPECIAL TEXTUAL ISSUES

The special Textual issues for *POI* are its complicated publication history; its structure (broken into two parts, with a ten year [fictional] time lapse in between each part); irregularities in the numbering of chapters in the *Independent*; different configurations of some chapters in Part II of the British edition (**SL**).

As noted above, Stowe had the initial idea for *The Pearl of Orr's Island* after she published *Uncle Tom's Cabin* in 1852. She may have started writing the first part of the novel at this time, although drafts of the novel have not been located. For various reasons, she set aside the manuscript and worked on other writing projects. She committed herself to two major publication projects in the latter part of 1860, writing *The Pearl of Orr's Island* for serial publication almost concurrently with the writing and serial publication of *Agnes of Sorrento*.

Stowe published *The Pearl of Orr's Island: A Story of the Coast of Maine* weekly in the American periodical the *Independent* Volume XIII, beginning in Jan. 1861

Gowen notes that Burt wanted to publish "so- called 'good literature,' and so he launched 'Burt's Home Library' with 25 initial titles, eventually reaching some 500 titles" (8).

through Volume XIV, to Apr. 24, 1862, for a total of 34 numbers and 44 chapters (see table).

After Stowe completed the first part of the novel (Chapter XVII, April 4, 1861), she set aside the manuscript. Eight months later, in (December 1861) she resumed weekly publication of chapters, beginning with Part II, Chapter I.

The publication dates of *POI* in the *Independent* are below.

Vol. XIII	No. 631	January 3, 1861	Chapters I, II
	No. 632	January 10, 1861	Chapters III, IV
	No. 633	January 17, 1861	Chapters V, VI
	No. 634	January 24, 1861	Chapter VII
	No. 635	January 31, 1861	Chapter VIII
	No. 636	February 7, 1861	Chapter IX
	No. 637	February 14, 1861	Chapter X
	No. 638	February 21, 1861	Chapter XI
	No. 639	February 28, 1861	Chapter XII
	No. 640	March 7, 1861	Chapter XIII
	No. 641	March 14, 1861	Chapter XIV
	No. 642	March 21, 1861	Chapter XV
	No. 643	March 28, 1861	Chapter XVI
	No. 644	April 4, 1861	Chapter XVII
			"Note from Mrs. Stowe"
	No. 677	November 21, 1861	"A Card" [from HBS]
	No. 679	December 5, 1861	"To Our Readers"
Vol XIV		Part II	Chapter I
			Chapter II
	No. 680	December 12, 1861	Chapter III
	No. 681	December 19, 1861	Chapter IV
	No. 682	December 26, 1861	Chapter V
	No. 683	January 2, 1862	Chapter VI
			Chapter VII
	No. 684	January 9, 1862	Chapter VIII
	No. 685	January 16, 1862	Chapter IX
	No. 686	January 23, 1862	Chapter X
	No. 687	January 30, 1862	Chapter XI
	No. 688	February 6, 1862	Chapter XII
	No. 689	February 13, 1862	Chapter XIII
			"THE SHIP-LAUNCHING."
	No. 690	February 20, 1862	Chapter XIV
	No. 691	February 27, 1862	Chapter XV
			"THE EXPLANATION."
			Chapter XVI
			"WHAT THEY SAID AT THE QUILTING."
	No. 692	March 6, 1862	Chapter XVII

No. 693	March 13, 1862	Chapter XVIII
No. 694	March 20, 1862	["NOTE" from editors] Chapter XVIII [# repeated; error]
No. 695	March 27, 1862	Chapter XIX
No. 696	April 3, 1862	Chapter XX
No. 697	April 10, 1862	Chapter XXI
		Chapter XXII
No. 698	April 17, 1862	Chapter XXIII
		Chapter XXIV
No. 699	April 24, 1862	Chapter XXVI
		Chapter XXVII

In Part II, Stowe moves the ages of the story's characters ahead by ten years. The focus of the plot shifts from Mara's childhood and Maine upbringing to an exploration of the romantic relationships between Mara, Sally, and Moses.

A table of chapter break and numbering variations will be included in the textual editorial apparatus. Below are some that are of note:

1. **Ind**: Part II Chapter XVIII is listed twice (See Vol. XIV Nos. 692 & 694: these are two discrete chapters).
2. **Ind**: Part II Chapter XXV omitted, perhaps to correct the double listing of Chapter XVIII (See Vol. XIV Nos. 692, 694, 698, 699).
3. **SL**: Part II contains Chapter break variations from **Ind**.
4. **TF** follows delineation of chapters as published in the *Independent* (See Vol. XIV Nos. 685 & 686) aside from correcting the errors in numerical designations as noted – the repetition of Part II, Ch. XVIII and the omission of Part II Chapter XXV.
5. **TF** numbers Chapters in Part II starting at XVIII (the beginning of Part II) and ending with Chapter XLIV.

V. Ancillary Texts

In addition to material listed in II d (above), the following letters:

HBS to Calvin Ellis Stowe, BEFORE 29 July 1852; E. Bruce Kirkham Collection, Harriet Beecher Stowe Center, Hartford, CT.
HBS to Calvin Ellis Stowe, 29 July 1852; E. Bruce Kirkham Collection

VI. WORD COUNT

Estimate: *POI* **TF**: 140,000
Introduction: 12,000 words
Textual notes: approximately 20,000
Explanatory annotation: 25,000
Appendix, ancillary material: 5,000
Total wordcount: 225,000 words

VII. SCHEDULE OF WORK

Summer/Fall 2025, Spring, Summer, and Fall 2026:

I have received partial funding from Pepperdine for a student assistant to transcribe (keyboard) *POI Ind* (*Independent*). Once proposal is approved by Oxford, will arrange for the transcription of the London edition **SL** (Sampson, Low) via the transcription service of Oxford University Press. I will transcribe (keyboard) the first American edition (**TF**). I am hopeful to have all transcription work completed by the end of Fall 2026.

As I transcribe (keyboard) the **TF** edition, I will annotate. Once I have the transcribed versions of *POI Ind* and *POI SL*, I will note variants; I plan to collate manually and, when appropriate, use CollateX, the Traherne Digital Collator, the Pocket Hinman, and Image Comparator.

Spring, Summer, and Fall 2027:

Complete annotations and list of textual variations. Write draft of critical introduction.

Spring 2028: revise introduction.

VIII. BIOGRAPHICAL SKETCH

I specialize in Whitman studies and in nineteenth century American writers. In addition to scholarly articles and chapters on Walt Whitman, I have edited a digital edition of *The Selected Letters of Hannah Whitman Heyde* for *Scholarly Editing*. More recently I edited the *Complete Correspondence of Hannah Whitman Heyde* (Lewisburg, Pennsylvania: Bucknell University Press, 2021). Professor of English at Pepperdine University, I am a member of the editorial board of *The Walt Whitman Quarterly Review* and a member of the editorial board of *Christianity and Literature*, where I served as Editor from 2005-2015.

