

**The Collected Works of Harriet Beecher Stowe**

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Proposal for Volume 1, *Uncle Tom's Cabin*

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## 1. Overview

*Uncle Tom's Cabin* (1852) is the defining work of Harriet Beecher Stowe's (1811–1896) career, which spanned a half-century in periodicals, beginning with “Modern Uses of Language” (1833) in the *Western Monthly Magazine*. Though not her first book to receive national attention—to *The Mayflower* (1843) goes the honor—John P. Jewett's first American edition was a monumental bestseller that recast her two prior decades as foregrounds. For the end-of-life collected *Writings* (1896) in 16 volumes, Houghton, Mifflin, and Company selected *Uncle Tom's Cabin* to open the series. General editors Susan Belasco and Joan Hedrick have likewise chosen *UTC* for the first of 33 projected volumes in *CWHBS*, in recognition of its profound influences on literary history and culture.

*UTC* today merits further scholarly recovery: of its literary influences, of its periodical contexts, and of its nineteenth-century textual history. This proposed edition responds to Belasco's challenge to scholars to address a “Failure of Infrastructure,” that Stowe's works have no standard scholarly editions on par with her 19th-century peers. The cultural positioning of *UTC* as the “Greatest Book of Its Kind,” a phrase from Jewett's promotional materials, has even in scholarship obscured its status as a work in textual media—its forms varying—from its origins in the *National Era* through Stowe's late-career canonization of it for Houghton, Osgood and Company's “New Edition” (1879, hereafter *HO-New*). Although often reprinted in the past three decades, most editions follow the lead from early days of scholarly recovery. Kenneth S. Lynn in the Belknap Press edition (1962) describes *UTC* as addressed to the “thin battalions of the Abolitionist coterie,” which was transferred with no “significant change” into Jewett's first edition (hereafter *J-2v*). In *Building of UTC* (1977), the first important textual study, E. Bruce Kirkham shows that Stowe in fact altered her text for its *J-2v* format, but he assumes that readers are best-served by insights from Anglo-American copy-text theory and its concept of final authorial intention. He expected that the “thousands of significant changes” would cement the status of *J-2v* as authoritative, although averring that *UTC* did not merit the efforts lavished on literary masterpieces. A half-century on, I believe that the effort is justified, and moreover that Kirkham's conclusions were premature.<sup>1</sup>

The serial publication dates are instructive, as are reprint editions that Kirkham did not collate. The *Era* issued chapters 37 and 38 (*J-2v* numbering) on the week that Stowe completed her manuscript (March 2, 1852), but the serial continued even past the March 20 publication date of *J-2v*—to April 1. My reading of digital collation evidence is that manuscript sources had varied in February and that Stowe likely altered *J-2v* proofs that she forwarded to Bailey from Massachusetts. The authorial *revisions* in the *Era* address Bailey's moderate antislavery subscribers (a wider national readership than William Lloyd Garrison's [1805–1879] “coterie”) whereas with *J-2v* Stowe hoped to appeal even more broadly, including to reformers in Britain. Jewett's “Million” edition (1852, hereafter *J-M*) and the Illustrated Edition (1852, hereafter *J-III*), latter co-issued with British publisher Sampson Low, Son & Company, add further credence to Stowe's concern with audience. She added a passage to the Topsy chapter of *J-M* and restored characteristics of the *Era* to the high-status *J-III* edition, some consistent with “corrections” that Sampson Low, Son & Company had promoted.

The publication choices and the introduction to *HO-New* reinforce Stowe's late-life interest in appealing more broadly. The engravings designed by Hammatt Billings (1818–1874) for *J-III* were no longer available, so Houghton, Osgood, and Company—at Stowe's recommendation—acquired plates and illustration rights from an 1853 London edition by Nathaniel Cooke. Stowe's introduction highlights her own efforts to reach an international readership, by reprinting letters, dated March 20, 1852, that she had enclosed with *J-2v* presentation copies for British reformers. A “Bibliographical Account”—urged for inclusion by Stowe—supplies an enumerated list of the British Museum editions and worldwide translations, echoing her introduction emphasis on her work's “history throughout all the nations and tribes of the earth.”<sup>2</sup>

The five versions of *Uncle Tom's Cabin* cited above—*Era*, *J-2v*, *J-M*, *J-III*, and *HO-New*—are the authorized American editions from Stowe's lifetime, and this *CWHBS* edition takes each of them seriously, as verbal forms of the text that were shaped by an author grappling with a masterpiece in the

context of her literary career, by a publishers keen to promote and capitalize on its popularity, and by us today also, as a lens on the texts as world-historical events during their processes of becoming.

## 2. Contents of the Volume: Introduction

The origin stories for *Uncle Tom's Cabin* are crowded with myths, including a reported late-life statement that “God wrote it. ...I merely did his dictation.” In the family biography, by contrast, the immediate cause was directed toward the day's political events, her sister-in-law Isabella Porter's (1807–1895) urging her to respond to outrages condoned by the 1850 Fugitive Slave Law. Her scholarly biographer Joan Hedrick says that Stowe aligned her “white anger” at the northern clergy and politicians—who equivocated on the evils of slavery—with a second of two “engines,” her grief over Samuel Charles (b. Jan. 1848), who had died during Cincinnati's summer 1849 cholera epidemic.<sup>3</sup>

In December 1850, Gamaliel Bailey (1807–1859) sent Stowe \$100 and invited her to write “as *much* as she pleased, *what* she pleased, and *when* she pleased.” Her work would draw on varied sources to situate it in the present moment of political agitation about the Compromise of 1850, including Bailey's *Era*, the *Independent* (New York), to which her brother Henry Ward (1813–1887) contributed, and *Frederick Douglass' Paper*. For longer historical understanding, she drew also upon family connections—her brothers Edward (1803–1895) and Charles (1815–1900) had both written on slavery—numerous enslavement accounts, including Frederick Douglass's (1818–1895) 1845 *Narrative*, and the thoroughly documented *American Slavery As It Is* (1836). Hedrick suggests that psychological undercurrents, the “grief work of carrying Charley tenderly and lovingly to that shore where his sufferings were ended,” fueled her writing and has a symbolic parallel in Eliza's escape over the ice-clogged Ohio river.<sup>4</sup>

This scene, recalled by Stowe in the introduction to *HO-New* as “the first salient part of the story,” was followed soon by a vision of the death of Uncle Tom, which unrolled like a “tangible vision to her mind.” By early March, a story outline had begun to emerge, and by June it had expanded in Stowe's hands from four to fourteen projected installments. On June 5 the serial—with its familiar subtitle “LIFE AMONG THE LOWLY”—opened with the price haggling between the debt-burdened Arthur Shelby and the smugly self-deceived trader Haley. The copyright filings and serial announcements confirm that Stowe realized early on that she was writing a book-length work. Before serialization began, she filed for copyright in the District Clerk Office of Maine, on May 12, 1851. Her arrangements for book publication with Jewett were announced in the *Era* on September 18, and the contract was signed on March 13, 1852.<sup>5</sup>

Upon book publication, the commentary on *UTC* grew quickly, with antislavery-sympathizing publications highlighting its status as bestseller and lauding its contribution to the cause. Reviews in Southern periodicals took the opportunity to again defend enslavement as a matter of law and domestic custom, and to call for pro-slavery answers to counter its potential political influence. Early stage adaptations began to shape popular reception, including Henry J. Conway's at the Boston Museum and George L. Aiken's (1830–1876) in Troy, New York, and then the National Theatre in New York. Jewett prepared to re-capitalize on the continuing interest during the holiday book-buying season, with a down-market “Edition for the Million!” and the lavish Illustrated Edition. Among subsequent texts, two have direct links to Stowe, the *Key* (1853) and *The Christian Slave* (Phillips, Sampson, 1855). The former several times quotes from *UTC*, and the latter, an author-prepared dramatic reading for the African American actress Mary E. Webb (1828–1859), echoes the unique Topsy passage in the *J-M* edition (discussed below). Also, an authorized German translation and an abridged children's adaptation were published under Jewett's imprint, *Oheim Tom's Hütte* (1853) and *Pictures and Stories from Uncle Tom's Cabin* (1853).<sup>6</sup>

The decade of the 1850s wore on—from the Kansas-Nebraska Act (1854) to Abraham Lincoln's (1809–1865) election—and the cultural by-word began to eclipse the book. The characters Topsy, Eva, Uncle Tom, and Simon Legree became melodrama and wider stereotypes, which were absorbed into all manner of performances and products that carried its popular burden well into the 20th century.<sup>7</sup> In literature, the phrase “Uncle Tom's Cabin of” became an aspirant description for new works with reformist aims. But

Stowe's antislavery commitments were co-opted also into reactionary politics, the popular fascination with "plantation romances" serving to underwrite sectional reconciliation and its corollaries, that the dignity of African American peoples was a fitting sacrifice—alongside their lives and Reconstruction-era civil rights—at the altars of economic progress and White Supremacy.

### Contents of the Volume: The Text

The editions of *Uncle Tom's Cabin* from Stowe's lifetime—including international editions and reprints following the expiration of copyright in 1893—number around 100. I divide this discussion of lifetime, posthumously published, and editions for scholars and students into five sections: 1) the manuscript forms and the editions that will influence the *CWHBS* edition; 2) the British and European lifetime editions; 3) the late-life editions by publisher Houghton, Mifflin and Company and the proliferation of reprints after copyright expired; 4) the popular and high-status editions from the late 19th Century to the 1970s; and 5) the scholarly and teaching editions.

Twelve manuscript leaves survive, the originals dispersed and two of them available only as lithographic facsimiles, but they do little to inform the text. As Kirkham noted, the manuscripts indicate that Stowe relied on printers to supply publication-quality punctuation and styling. They have been gathered and transcribed twice, by Kirkham in *Building* and by Railton in *UTC&AC*. Some, labeled "first draught," are clearly not setting copies but preliminary drafts. Each leaf is described, individually, in the *CWHBS* Handbook's "List of Collated Texts."<sup>8</sup>

The texts that have the potential to influence an authoritative edition—lifetime printings for which Stowe supplied manuscript copy or read proof—are the following:

***Era*** *National Era* installments entitled "UNCLE TOM'S CABIN: OR, LIFE AMONG THE LOWLY," 41 in number, issued from June 5, 1851 to April 1, 1852. Three *Era* numbers during that 44-week span lack *UTC* installments: 21 August, 30 October, and 18 December 1851.

***J-2v*, *BAL* No. 19343** UNCLE TOM'S CABIN; OR, LIFE AMONG THE LOWLY. [Two Volumes.] Boston: John P. Jewett & Company. Cleveland, Ohio: Jewett, Proctor, & Worthington. 1852.

***J-M*, *BAL*, No. 19524** UNCLE TOM'S CABIN: OR, LIFE AMONG THE LOWLY, by Harriet Beecher Stowe. "An Edition for the Million!" Boston: John P. Jewett and Company. Cleveland, Ohio: Jewett, Proctor, and Worthington. 1852.

***J-III*, *BAL*, No. 19527** UNCLE TOM'S CABIN; OR, LIFE AMONG THE LOWLY, by Harriet Beecher Stowe. Illustrated Edition. Designs by Billings; Engraved by Baker and Smith [or "Baker, Smith, and Andrew"]. Boston: John P. Jewett and Company. Cleveland, Ohio: Jewett, Proctor, and Worthington. London: Sampson Low, Son and Company, 1853.

***HO-New*, *BAL*, No. 19490** UNCLE TOM'S CABIN; OR, LIFE AMONG THE LOWLY, by Harriet Beecher Stowe. New Edition with Illustrations. Boston: Houghton, Osgood and Company. 1879. The Riverside Press, Cambridge.

Note that the three later editions—*J-M*, *J-III*, and *HO-New*, the third in its "Holiday Edition" format (red page border, page-edge gilding)—were issued in time for December book-buying season, with post-dated title pages.

The subsequent publication history—sections 3 to 5 of this discussion—is expansive, but most has little bearing on the effort to establish an authoritative text. Therefore, for the *CWHBS* Handbook-requested information ("significant posthumously published editions [including classroom], and studies of publication history or bibliographically oriented work [*BAL*, dissertations, etc.]"), see Section 12: "Appendix: Supplemental Publication History of *Uncle Tom's Cabin*."<sup>9</sup>

### Contents of the Volume: Textual Commentary and Emendations

I have used the software application CollateX to compare the 5 complete texts and (when extant) the antecedent manuscript drafts. The manuscript pages will be introduced as to status (e.g., early draft, facsimile publication, source copy for *Era* or *J-2v*, etc) and transcribed according to G. Thomas Tanselle and David Vander Meulen's system.<sup>10</sup> However, variant readings will not be incorporated into the historical collation (explained below).

I will write textual commentary for around 200–250 variants that have been designated “substantive,” those which—in my judgment—are authorial or possess interpretive consequences. My rhetorical model for comment on variants is John Bryant's for “fluid texts”: he urges that significance should be explained in sense of instructing readers rather than defending the editor-selected reading. I published textual notes on most important variants between the *Era* serial and the *J-2v* in *UTC-in-Era*. And for the “Topsy” chapter, the revision commentaries published in *Scholarly Editing* will serve as drafts.<sup>11</sup>

I may emend the *J-2v* base text for the *CWHBS* reading text in the following instances:

1. Obvious errors
2. A wording, capitalization, punctuation, spelling or dialect-rendering error, in which the *J-III* or the *J-M* restores the author's preferred form from the *Era* (early installments)
3. Any of the above, in which the *HO-New* provides corroborative evidence to indicate that *J-III* or *J-M* or *Era* (later installments) restores the author's preferred form

I will restrict emendation of the *CWHBS* reading text to local corrections, those conceptually parallel to ones that Tanselle describes as “horizontal revision.”<sup>12</sup> Alternate spellings of English words and acceptable transliterations of non-English words— when *UTC* editions have varied forms acceptable in Stowe's era—will not be emended or normalized.

### Contents of the Volume: Explanatory Annotation

The annotation in the *CWHBS* edition will emphasize historical contexts and sources rather than post-publication reception history and critical commentary. I have consulted seven editions of *UTC* to identify passages typically marked with explanatory annotation, those by Van Doren Stern, Ammons, Fagan Yellin, Gates-Robbins, Diller, Railton, and Reichardt.

From that assessment I have designated 685 markers for notes. 70% of them are drafted, proofread, and fact-checked. Another 20% have been drafted, and just under 10% are referenced by a place marker. The proposed notes are in the following categories: 339 explanations, 195 definitions, 63 allusions, 50 quotations, and 58 source identifications. The count discrepancy, 705 categories for 685 notes, is explained by some notes in multiple categories. The current word count for annotation drafts is 35,000 words.

I will be more systematic than previous editors in identifying allusions (to Shakespeare, Milton, Coleridge, Bunyan, etc.), quotations (from scripture and hymn books; from novelists Edgeworth, Scott, and Bulwer; and from poets Cullen Bryant, Wendell Holmes, James H. Perkins, and John G. C. Brainard), and sources, notably *American Slavery as It Is* and enslavement narratives (Douglass, Solomon Northup, James W. C. Pennington, Lewis Clarke). I may omit definitions that are commonplace for classroom editions, but I will include those that are incorrect in annotation tradition.

### Contents of the Volume: Appendices

I have selected for emphasis periodical contexts and sources. The major public events during the serialization of *Uncle Tom's Cabin* were 1) the tour Hungarian Revolutionary hero Louis Kossuth (1802–1894), 2) the treason trials of Pennsylvania Quakers, who aided fugitives to defend themselves against their pursuing enslaver Edward Gorsuch (d. 1851), and 3) the filibuster attempt to overthrow Cuba, led by expatriate Narciso López (1797–1851). I add to this group two less-known works: 1) the

origin story for Eliza's ice-crossing, and 2) an *Era* reprint of a legislative debate on protecting birds in public parks.

### Contents of the Volume: Illustrations

I recommend the following illustrations, if 13 may be permitted.

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|--|---|
| 1. <i>Liberator</i> newspaper masthead, by Hammatt Billings                                    | 8. <i>J-III</i> , Kentucky drover spits on wanted advertisement for George Harris                         |
| 2. <i>J-2v</i> , title page illustration   | 9. <i>J-III</i> , Arrival of George Harris and family on Canadian shore                                   |
| 3. <i>J-2v</i> , Tom and Eva on mossy seat   | 10. <i>J-III</i> , Topsy  |
| 4. <i>J-III</i> , Stowe portrait   | 11. <i>J-III</i> , Emmeline at auction  |
| 5. <i>J-III</i> , cover illustration, Jesus presiding over prostrate Tom with Sambo and Quimbo | 12. <i>J-III</i> , alternate volume-closing illustrations, archangel with scourge and "The End" starburst |
| 6. <i>J-III</i> , drowning of George Harris's dog Carlo  | 13. <i>HO-New</i> , Tom and Eva collaborate on letter   |
| 7. <i>J-III</i> , Tom's rescue of Eva  |   |

If only 12 are permitted, I will drop "Drover spits on wanted advertisement." I advise against the facsimile of an MS page, since transcriptions will be provided in the apparatus.

### 3. The Text: Base Text and Rationale

Following the recommendation and term definitions from the *CWHBS Handbook*, the *base text* for *UTC* will be Jewett's two-volume first edition (*J-2v*). The base text provides the predominant authority for the *reading text*, which serves as the control text to which annotation and end-of-volume textual apparatus are referenced by page and line number.<sup>13</sup> To support accurate quotation of the base text, two aspects of printing variation will be reported in the "List of Variants in the Base Text":

1. The corrections—authorial and proofreading—before the copies that are typically bound with the 10th thousand title page and later copies.
2. The multi-stage removal of the Joel Parker footnote, first the attribution asterisk and the enclosing quotation marks, then re-setting the formerly quoted text (still italicized) to roman (r: 191)

The following matters will be emended silently and reported by category in the "Silent Normalization" section of the textual introduction.

1. End-of-line hyphenation, spacing of open contractions, spacing in contractions versus possession, and hyphenated, joined, or two-word compounds.
2. Alternate, acceptable 19th-C punctuation conventions: 1) Comma, dash, or dash-combo " ,— " for parenthetical asides; 2) semicolon, dash or dash-combo to separate two complete clauses, 3) dashes or quotation marks to open or close quotations, etc.
3. Removal (or standardization) of spacing before tall punctuation ("! : ; ? !") and around dashes or combo-dashes. Because all source texts are U.S. printed, I advise against U.K.-style spaced em dashes (i.e., thin space, en dash, thin space: "word – word") that became standard after the mid-19th century. I recommend U.S.-style quadrat-width em dashes ("word — word") either adjoined or with hair-space separation.
4. Normalizations to suit Oxford typesetting preferences for styling: first-word, verse indentation, block quotation, and attribution or and signature for letters, chapter epigraphs, etc. However, I do recommend line indentation for stanza quotations.

Though not technically in the category of normalization, the stereotype plate deterioration in the *J-M* and in the *J-2v* after the *J-2v* 60,000th-copy printing will be reported silently. Due to wear, punctuation marks were lost and letter-forms damaged, some beyond legibility, with some re-set text in 1870s-era *J-2v* copies. The variants in such rarely consulted copies (the text visibly and distractingly altered by plate wear) would clutter the “List of Historical Variants.”

### **The Text: Historical Collation**

The reported readings will be those designated substantive or semisubstantive. See “Reporting Variants in Four Versions.”

### **The Text: Extant Versions**

The four texts to be reported in the apparatus include those listed under “Contents of the Volume: The Text,” the editions other than *J-2v*: 1) *Era*, 2) *J-M*, 3) *J-Ill*, and 4) *HO-New*. For a listing of individual copies of each edition, which I have transcribed, proofread, and collated, see “13.2.1 List of Collated Texts” in Section 5 of *CWHBS Handbook*.<sup>14</sup> Like the *J-2v*, all named texts have been 1) sight-collated (Lindstrand, and computer-based images for *Era*) multiple times, 2) keyboarded twice, 3) corrected with aid of electronic file comparison software, and 4) proofread orally against a different copy (with exception of *Era*, which was proofread against Barrett copy and spot-checked against the Moorland-Spingarn Collection copy). The thrice-corrected files have been prepared for collation by numbering sentences in each chapter and by normalizing them to suppress variants associated with compositor styling. See “Base Text Rationale” above, the “Silent Normalization” list.

### **The Text: Original Contributions of the OUP Volume**

This new edition will make five contributions to the study of *Uncle Tom's Cabin*:

1. An accurate rendering of the *J-2v* as the reading text, with a clear explanation of departures from the base text provided by the “Substantive Variants and Emendations” and the “Normalization and Silent Emendation” section of the Textual Commentary.
2. Variant readings that are categorized as substantive or semisubstantive will be listed in an end-of-volume apparatus, the first time that they have been reported in any form for *J-Ill*, *J-M*, and *HO-New*.
3. The readings that are categorized as accidentals will be described, with characteristics of source editions explained in “Normalization and Silent Emendation” and accessible via the “Additional Textual Materials Notice.” The source transcriptions in the digital archive will permit scholars of dialect and punctuation history to analyze changes in dialect representation and punctuation conventions (from rhetorical/syntactic blend to more strictly syntactic) between the mid- and late-19th century.
4. The errors that are designated obvious in later editions—*Era*, *J-M*, *J-Ill*, and *HO-New*—will be reported for the first time, in a separate section of the “List of Historical Variants.” Reporting the obvious errors separately from the combined list reduces clutter in the “Historical Variants.”
5. The annotation will provide an expanded notice of social, political, and domestic matters known to general and to anti-slavery readers (flower symbolism, recipes, legal statutes, etc) and an enriched sense of Stowe’s literary allusions, quotations, and documentary sources.

#### 4. Special or Unusual Textual Issues

##### Manuscript Fragments

I will supply manuscript transcriptions in the “Unincorporated Authorial Readings” but will not list them in “Historical Variants.” I have two reasons for this choice: 1) Some MS pages are first draughts rather than setting copies, 2) Most MS pages are *Era* setting copy, which renders an apparatus unwieldy because *J-2v* has been selected as the base text. Therefore, the transcriptions of the MS pages—cross-referenced in “Historical Variants”—would better serve readers of *CWHBS*.

##### Jewett First Edition (1852) v. *Era* Serial, June 5, 1851–Apr. 1, 1852

Most variants between the *Era* and the *J-2v* are explained by the former’s being set from Stowe’s manuscript but the latter’s being set from *Era* source copy—until February 1852. The notable revisions of the *Era* text in the *J-2v* are the following:

- ch. 2** A footnote on the hemp cleaning machine inventor added (*J-2v*).
- ch. 8** Sam’s reference to the “old coon” in “der catechise” (*Era*), which refers to the martyrdom of John Rogers (1500–1555), is removed (*J-2v*).
- ch. 10** An added paragraph (*J-2v*) summarizes the absent Arthur Shelby’s emotions when Tom is carted off by Haley.
- ch. 11** Tom’s recitation of Biblical verses is mocked, sardonically, as a “psychological phenomenon” (*Era*), a curiosity in the age of Thomas Carlyle’s and Ralph Waldo Emerson’s essays (omitted from *J-2v*).
- ch. 16** An MS section, in length approximately two handwritten pages, was disordered during its *Era* setting: part of the St. Clare family’s dinner conversation is moved to before the departure for church, which leads to awkward exchanges between Augustine and Eva as concern her whereabouts. In the *J-2v*, the placement is corrected, and a line of asterisks marks the passage of time.
- ch. 18/19** The chapter division MISS O[PH]ELIA’S HISTORY AND OPINIONS, CONTINUED, which begins when Eva declines Tom’s offer to get her the horses, opens volume two (*J-2v*). The *Era*-only chapter division, *St. Clare’s History and Opinions*, which begins with St. Clare’s discussion of the Prue incident, is dropped to accommodate the mirroring “Ophelia” chapter titles (*J-2v*, vols. 1 and 2). The *Era* chapter numbering goes out of sequence the following week.

From chapters 33 and 34 (32 and 33 in *Era*) forward through chapter 35 (34 in *Era*), the *J-2v* and the *Era* were set from independent manuscripts or galley proofs. Beginning in late-February 1852, the *J-2v* was set from *MS* copy. And beginning with chapter 37 (36 in *Era*), galley proofs or an edition of *J-2v* (sometimes revised) supplied the serial setting copy. I arrived at my conclusions about textual transmission independently from Ellen Louise Madison, but we both disagree with Kirkham and agree (substantially) on the textual transmission of later chapters.<sup>15</sup>

- ch. 33 and 34 (32 and 33 in *Era*)** Many wording variations indicate two manuscript traditions, one forwarded to Bailey for the *Era*, one to Jewett for the *J-2v*. Legree’s intent to declare Lucy’s weight short, before the weighing begins, is more clearly telescoped in *Era*.
- ch. 36 (35 in *Era*)** The wording variation is frequent, mostly minor refinements of expression, likely indicating that the *Era* was set from unrevised proofs for the *J-2v*.
- ch. 37 (36 in *Era*)** The Lake Erie crossing description is altered. The *J-2v* puts greater emphasis on the efficacy of the English shore to dissolve slavery’s bonds. The *Era*, likely revised by author, puts greater emphasis on wonder and overwhelming emotion.
- Chapter 41 (40 in *Era*)** Legree supplies a plodding explanation of Southern slave law on witness testimony, for the benefit of readers of *J-2v*, during which George Shelby’s anger grows. In the serial, Stowe omits Legree’s explanation—aspects of law familiar to *Era* readers—and mock-derides George as “beyond prudence.”



**P. S. in ch. 43 and Epilogue / Preface** The “P. S.” on Cassy’s son’s escape from slavery is omitted from the serial, and Stowe adds a closing address to readers as a “circle of friends” (*Era*).

### **Jewett “Million” Edition (1852)**

The *J-M* reprint reproduces the first edition (*J-2v*) text with reasonable fidelity, but Stowe revised a passage. Topsy, near the close of chapter 20, surmises that she must be admitted to heaven with Miss Ophelia, who is “boun’ to go, any way.” The heaven-bound Ophelia’s expectations for service, Topsy reasons, must require her presence there: “Laws! Miss Feely’s so curous they won’t none of ’em know how to wait on her” (*J-M* 96). The edition did not receive systematic proofreading—obvious errors are prevalent—but its agreements with the *J-III* supports the likelihood that corrections are attributable to Stowe.

### **Jewett “Illustrated Edition” (1852)**

Like the *J-M*, the *J-III* has both a high rate of obvious error (proofreading was competent but not rigorous) and is a generally faithful copy of the *J-2v*, from which it was set. However, the *J-III* has high-quality printing and likely includes authorial corrections of three types:

1. The lower-case forms “mas’r” and “missis” and the upper-case forms “North” and “South” echo the *Era*.
2. Long em dashes, two or three ems in width for rhetorical emphasis, are restored to forms like the *Era*. Though not matched perfectly, long dashes are frequent (42 in *Era*, 43 in *J-III*) and correspond at a rate higher than 75%. By contrast, the *J-2v* and *J-M* deploy long dashes rhetorically only for two purposes, suppressing obscene words and unspeakable threats (4 times).
3. Eye dialect is often corrected, and missing apostrophes are less common in dialect speech by Black-identified characters. The *J-III* (like the *Era*) does not have speech as strongly marked in a racial sense—because apostrophes are omitted in the speech of lower-class white characters also.

### **Houghton, Osgood and Company “New Edition” (1878)**

*HO-New* is a scrupulously prepared and accurate reprint. My analysis of digital collation confirms that it was set from a copy of *J-2v*, but the text is consistently regularized and normalized to 1870s standards for dialect (apostrophes for omitted letters in speech by characters identified as white) and for punctuation (syntactic punctuation, instead of rhetorical or elocutionary). Therefore, the *CWHBS* reading text will *not* be emended on *HO-New* authority alone. However, its text provides secondary support for emendation and likely influenced subsequent publication history:

1. When possible corrections of the *J-2v* readings, in either *J-III* or *J-M*, agree or when either restores an *Era* reading, *HO-New* agreement strengthens editorial judgment that authorial or editorial corrections was intended.
2. The *HO-New* is the likely—although not confirmed—source text for Houghton, Mifflin and Company’s blanket-the-market reprints in the early 1880s and 1890s.

### **Thomas Bosworth Edition (London: 1852)**

The corrections that Stowe supplied for Thomas Bosworth’s “Author’s Edition” (London, 1852, August and October) is an exception to the general exclusion of British editions. Among the corrections for the October re-issue are many that correspond with the *J-2v* corrections. According to Stowe’s letter, she forwarded Bosworth a corrected copy intended for her “large Pictorial Edition.” The corrections in Bosworth’s October edition are thorough but—according to my collation evidence—are from a *J-2v* copy and not from an early *J-III* setting. The variants that reinforce *J-2v* corrections will be reported, but those which correct August Bosworth edition readings, that originate in its source edition (London: Clarke and Co., 1852), will be omitted.

### Reporting Variants in 4 Versions: *Era*, *J-III*, *J-M*, and *HO-New*

For their interest in studies of reception history, substantive variants from all four alternate texts will be reported in the “List of Historical Variants.” Because there is an MS and five independent settings, the inclusion of accidental readings that satisfy printer conventions for professional setting (highly variant in 4 of the publication forms) could render apparatus unwieldy and detract from variant readings with thematic resonance. To avoid overburdening the *CWHBS* reader of apparatus with chaff, I have divided variants into three categories: substantive, accidental, and semi-substantive.

**Substantives** These will be reported in full, in the Emendations or the “List of Historical Variants.”

**Accidentals** When not VE-categorized as semi-substantive—and *accidental* is the classification to be applied to the overwhelming majority of punctuation and spelling variants—accidentals will not be reported individually. Instead, *CWHBS* readers will be notified (in the “Normalization and Silent Modernization” policy statement) of patterns in historical editions, editorial approach for reporting, and alternative resources to consult. For example, characteristic variants of printer styling will only be reported in the “List of Historical Variants” when I emend the *J-2v* reading text in individual instances. My model for “Normalization and Silent Modernization” is the reporting method and categories that editor Peter Shillingsburg deploys in *The Newcomes*.<sup>16</sup> See the “Additional Textual Materials Notice” below.

**Semisubstantives** An intermediate category (VE-designated) that applies to accidentals that are potentially significant. I recategorize traditional accidentals (spelling, punctuation, capitalization, etc.) as semisubstantive 1) when they have interpretive significance, 2) when they are a subject for emendation, and/or 3) when more likely to have originated with the author. Since the *Era* text was set predominantly from the authorial *MS* and the *J-III* was carefully corrected, accidentals in either are more likely to be designated semi-substantive. Setting qualities likely to be designated semisubstantive include the correction of obvious errors, a period or exclamation mark changed to a question mark (and vice versa), quotation mark to clarify whether a speaker says a thought aloud, long rhetorical em dashes (*Era*) restored in the *J-III* edition, etc. Those which are not associated with a pattern (under 5 instances) are reported individually. Those which are part of a pattern (5 or more) are reported once in the “List of Historical Variants” and once in the “Normalization and Silent Modernization” statement. The introduction to the “List of Historical Variants” will notify readers that a) all instances from a pattern, of 5 or more, are not tabulated (only the *initial* instance) and b) that readers should consult the “Normalization and Silent Modernization” statement for descriptions of patterns. Also, when the *J-2v* accidentals are emended for the *reading text*, I will report them individually in the “Editorial Emendation” lists. Finally, when variance from *J-2v* punctuation is judged indifferent—but *MS* or *J-III* or *J-M* or *HO-New* matches the *Era* before chapters 33 and 34 (when serial being set from *MS*, see above)—I will report as potentially authorial. See the “Additional Textual Materials Notice” below.

The “Additional Textual Materials Notice” will supply a URL to a full transcription of alternate editions, which will be deposited in a digital archive (on GitHub) that is independent from the Oxford print edition. On the repository a researcher can obtain full transcriptions and collation source files to analyze semisubstantive and accidental variants. **Note:** The source files will be supplied to Oxford UP also for archiving.

## 5. Ancillary Texts

I recommend for inclusion five ancillary texts:

**“Thrilling Incident,” 400 words** From the *Friend of Youth* (Feb. 1851), edited by Margaret Bailey (1812–1888), a crossing of the Ohio river by an enslaved woman, the periodical forwarded to Stowe during composition. It is the factual incident upon which Eliza’s crossing of the icy Ohio river is

based. Though reported by Van Doren Stern, it has been neglected in literary scholarship and editions.

**“Debate on the Destruction of Small Birds,” 2,900 words** From the *Era* (21 Aug. 1851), a debate from the Connecticut legislature, which would outlaw shooting or hunting selected species of birds in public parks. A legislator designated Mr. Burr of Killingsworth cast satiric aspersions on the proposed legislation. The legislator “Burr” is among composite sources for Senator Burr (*Era*, 24 and 31 July, renamed “Bird” in *J-2v*) or might be recognized as such by *Era* readers. It also illustrates sentimentalism’s treatment in political debate and popular culture during the period.

**“Hayti and Cuba,” 1,075 words** A Bailey editorial (*Era*, 4 Sep. 1851) on new filibuster preparations (after the failed expedition of Narciso López), now targeting Haiti, as reported by a Cuban expatriate newspaper *La Verdad* (New York). See next for rationale.

**“Speculations about Cuba,” 1,750 words** Bailey (*Era*, 4 Sep. 1851) argues that a filibuster-captured Cuba would bring “a New Slave State into the Union” and counters the assertion that the scheme would benefit the commercial north (*Courier and Enquirer* [New York]). The editorial clarifies the likely attitude of Bailey and the *Era*’s readers toward Caribbean filibustering. The discussion of Hayti in *UTC* evokes the lingering aftermath of the López Expedition.

**“The Reign of Blood,” 1,300 words** A Bailey editorial (*Era*, 23 Oct. 1851) responds to a call in two newspapers, the *Dispatch* (Richmond) and the *Republic* (Washington) to make an example of “Abolition agitators” by hanging fifty-seven co-conspirators from the Christiana incident (Pennsylvania) and from the rescue (Syracuse, New York) of William (“Jerry”) Henry. The Christiana incident (Lancaster, PA) antedates and may be an inspiration for (or parallel to) the Quaker-Harris defense. One Quaker, who aided the Maryland fugitives, was named Hanaway (or “Hanway”). As with previous, Bailey is at height of his outrage. His sarcasm when selecting and quoting has affinities to Stowe’s multi-voiced narrative modes.

## 6. Word Count

Word Count	Edition Item
197,200	Text of <i>Uncle Tom's Cabin</i> , with 1st Edition Preface
3,400	Manuscript Drafts
7,300	Ancillary Texts
≈20,000	Textual Notes (200 at 100 words each)
≈25,000	Explanatory Annotation
≈250,000	At 450 words per page, 550 pages

I estimated word counts using BBEdit, a text editor which counts the encoding characters (approximately 3–5%) in a plain-text file. From Section 5 of the *CWHBS Handbook*, 70 pages are allotted for the following: Title and TOC and frontispiece (4 pages), illustrations and list of illustrations (12 pages), GEs’ preface (2–3 pages?), abbreviations (1–2 pages), chronology (3 pages), volume introduction (10,000 to 15,000 words, 25–35 pages). The explanatory annotation drafts (at 35,000 words) and textual notes (450 drafted) must be trimmed.

## 7. Schedule of Work

The schedule below is partly retrospective, as this edition has grown from “Harriet Beecher Stowe’s *Uncle Tom’s Cabin: an Electronic Edition of the National Era Version*” (Dissertation, University of Virginia, 2006), [iath.virginia.edu/wnr4c/index.html](http://iath.virginia.edu/wnr4c/index.html), its further development as a prospective scholarly edition also antedating the *CWHBS* project. The work for other projects and scholarly publications, that will contribute to the *UTC* volume, is listed.

2004–2006	Transcribing <i>Era</i> copy of <i>UTC</i> from the University of Virginia Small Library Barrett Collection, electronically collating (PC-CASE) the transcription against the Accessible Archives copy to correct, orally proofreading against Barrett copy, and spot-checking against the Moorland-Spingarn copy (Howard University). And, acquiring a <i>J-2v</i> transcription and electronically collating it against <i>Era</i> -Barrett transcription to correct.
2006–2008	Acquiring copies of <i>J-2v</i> and <i>J-M</i> , sight-collating, transcribing, and correcting. Publishing <i>Era</i> on <i>UTC&amp;AC</i> , with charts of installments and chapters.
2008–2012	Acquiring physical copies of <i>J-III</i> and <i>HO-New</i> , double-key transcribing <i>J-M</i> , <i>J-III</i> , and <i>HO-New</i> , and orally proofreading transcriptions of <i>J-2v</i> , <i>J-M</i> , <i>J-III</i> , and <i>HO-New</i> . Also acquiring additional copies of <i>J-2v</i> and <i>J-M</i> and sight-collating against previously acquired copies. Drafting revision notes ( <i>Era</i> v. <i>J-2v</i> ) for the Stowe Center <i>UTC-in-Era</i> project.
2012–2014	For Topsy chapter, <i>Scholarly Editing</i> , writing revision narratives.
2014–2017	Numbering and aligning sentences in <i>MS</i> fragments, <i>Era</i> , <i>J-2v</i> , <i>J-M</i> , <i>J-III</i> , and <i>HO-New</i> , and regularizing for collation with Python and CollateX; drafting textual introduction, publication history, and sample chapter 1 for <i>CWHBS</i> proposal to Oxford UP.
2017–2020	Preparing <i>CWHBS</i> Handbook (chaps. 4, 5, and 6).
2019–2021	Explanatory note locations marked, individual notes researched, drafted, and fact-checked and proofread.
2022–2023	<i>UTC</i> sample chapter and volume proposal preparation. To consult press on typesetting design. To rewrite introduction (textual introduction and publication history for proposal) to conform to <i>CWHBS</i> handbook guidance. To complete drafts of explanatory notes.
Spring 2023	To typeset 30 chapters and proofread in spring and summer 2023. See “Note” below.
Fall 2023	The textual introduction, publication history, remaining 15 chapters, and appendices (including apparatus) will be submitted to GEs for review. A VE leave (sabbatical) has approved by department, Arts & Sciences dean, and Provost (Feb. 2023).
Spring 2024	Volume submitted to MLA Committee on Scholarly Editions for review, and volume submitted to press.

**Note:** I created typesetting templates for journals and several books at Indiana UP in the early 1990s. I am an accomplished user of LaTeX and would prefer to typeset the edition myself, with the RELEDMAC package. However, I do need to consult with Oxford UP designers and compositors to ensure that my template is pre-vetted. I can supply camera-ready copy. With proofs approved for publication, I would turn over source code over to Oxford UP, for archival purposes or for future re-issue in alternate formats.

## 8. Biographical Sketch

Wesley Raabe is Associate Professor of English at Kent State University and a specialist in scholarly editing and digital publication. He serves currently as the Textual Editor of *CWHBS*, for which he contributed significantly to the project handbook. In addition to his scholarly articles and chapters on *Uncle Tom's Cabin* he has edited three digital editions of the *National Era* text—as a dissertation project at the University of Virginia (2006), on *UTC&AC* (2007), and for the weekly installment re-issue from the Harriet Beecher Stowe Center *National Era* blog, June 2011–April 2012). He also published a digital edition of the Topsy chapter at the journal *Scholarly Editing* with co-editor Les Harrison. He also edited the letters of Louisa Van Velsor Whitman, mother to the poet, for the Walt Whitman Archive. He is a member of the advisory boards for The Collected Works of Edith Wharton (also Oxford University Press) and of *Scholarly Editing*, the online journal of the Association for Documentary Editing.

## 9. Appendix: Supplemental Publication History of *Uncle Tom's Cabin*

The *Publishing History of "Uncle Tom's Cabin," 1852–2002* (2007) is the title of an authoritative scholarly monograph, by Claire Parfait. Thus this supplement is necessarily a curtailed treatment. The breadth of the novel's publication history leads even the most diligent scholars to ponder the value of lists. *BAL*, for example, declines the attempt to list United Kingdom and European editions of the 1850s. The scholarly source for life-time U.K. editions and European translations is Hildreth's *Bibliography*, a title list, and for U.S. editions is Parfait's "Appendix 2: American Editions," a 37-page annotated list. The only attempt at an analytical bibliography—for any subset of editions—is Henry Earl Opperman's dissertation (1971), with a *stemma codicum* that posits textual relations among the 27 U.K. editions published from 1852 to 1853.<sup>17</sup>

*Uncle Tom's Cabin* was a popular favorite for late nineteenth, early twentieth, and mid-twentieth century reprinters. I follow Parfait, who divides over a century of reception into five eras: 1852–1863, 1863–1893, 1893–1930, and 1930–1959. Though sales declined to moribund before and during the Civil War, they began to revive during Reconstruction, her one work to achieve steady-seller status in post-war years. As copyright expiration approached, Houghton, Osgood and successor Houghton, Mifflin made *UTC* into a bestseller again. Winship reports "nearly 110,000" copies sold between 1886 and 1890, and Parfait reports over 180,000 copies sold in 1892. Renewed interest was fostered by a panoply of re-issues: two holiday editions (1878 "New Edition," illustrated by George Housman Thomas (1824–1863) and Thomas R. Macquoid; 1892, illustrated by Edward W. Kemble [1861–1933]), a "Popular" (1885) and "New Popular" (1892, with 8 illustrations) Edition, and a Universal Edition (1892). The Universal contributed over half of the sales volume in 1892, and another cheap edition, the "Brunswick" (1893), completed Houghton, Mifflin's effort at market saturation. After copyright expired in May 1893, American publishers would deliver a dizzying array of new editions, most importantly in Houghton, Mifflin's re-issue of the text in volume 1 and 2 of *Writings* (1896). Parfait supplies an authoritative listing of these and later editions, and the *Edward T. LeBlanc Memorial Dime Novel Bibliography* (Villanova University) catalogs issues in publishers' popular library series.<sup>18</sup>

In the early Modernist era, 1893–1930, *Uncle Tom's Cabin* appeared mostly in two categories, in the popular library series and in memorial editions. Parfait designates the period 1930–1959 a "prolonged eclipse," but memorial editions remained a regular publisher offering. Often featuring new illustrations and introductions, they were typically sold by subscription or through book club memberships. The two most important are the Heritage Press (1963), with an introduction by Raymond Weaver (1888–1948) and illustrations by Miguel Covarrubias (1904–1957), and a 100th-anniversary Great Illustrated Classics edition (Dodd & Mead, 1952) with an introduction by Langston Hughes (1902–1967). That era of scholarship, however, followed the lead of F. O. Matthiessen's discipline-defining *American Renaissance* (1941) and James R. Baldwin's (1924–1987) scathing "Everybody's Protest Novel" (1949). Stowe's novel as literary art was seldom emphasized, although its effects on popular theatre and its place in publishing history remained topics of scholarship.<sup>19</sup>

The editions that retrieved *UTC* for literary scholars and historians are those by Lynn (1962) and Philip Van Doren Stern (Bramhall House, 1964). Both reprint the *J-2v*, Lynn's text (and its errors) achieving a long afterlife by its reprinting in a Penguin classroom edition (ed. Ann Douglas, 1981), which became the source text for the electronic edition on Stephen Railton's *UTC&AC* (1996) and later for his Bedford edition (2008). The *J-2v* is reprinted in the Library of America (LOA) *Three Novels* (1982) by Kathryn Kish Sklar and in the classroom-aimed reprint editions since. See the Penguin (1981) by Douglas, Everyman (1993) by C. W. E. Bigsby (1993), Norton Critical (1994; 2010; 2018) by Elizabeth Ammons, Oxford World's Classics (1998) by Jean Fagan Yellin, *Harriet Beecher Stowe Reader* (Oxford, 1999) by Joan D. Hedrick, Wordsworth Classic (2002) by Keith Carabine, Norton *Annotated* (2007) by Henry Louis Gates, Jr., and Hollis Robbins, Harvard-Belknap (2009) by David Bromwich, Broadview Press (2009) by Christopher Diller, Ignatius Critical (2009) by Mary R. Reichardt, and LOA (2010) with Sklar's text and James M. McPherson's introduction. The exceptions, which do not reprint the *J-2v*, are my dissertation

edition of the *Era* text (1996)—the re-issues of it by *UTC&AC* (1996) and on the Stowe Center's "*Uncle Tom's Cabin* in the *National Era*" (2011–2012, hereafter *UTC-in-Era*)—and David Reynolds's "Splendid Edition" (Oxford, 2011), the *J-Ill* edition in photographic facsimile.<sup>20</sup>

The introductions for each edition and the web site materials provide useful guides to the author and to the work's historical influence, and several have supplementary materials including letters, reviews, and essays: the editions by Ammons, Yellin, Gates and Robbins, and Diller are especially valuable. Railton's *UTC&AC* provides copious source and response documents and scholarly commentary (in "Interpretive Exhibits"), and the Stowe Center's *UTC-in-Era* has commentary keyed to serial installments. In reprint editions, only Sklar's (LOA, 1982) reports the errors corrected in a note, the others supplying textual remarks that are innocent of complexities in the *J-2v* transmission, including the corrections noted by Kirkham (1971) and by Winship in *BAL*. Aside from Kirkham's *Building*, Winship's *BAL* entry, and Parfait's *Publishing History*, the noteworthy bibliographical, publishing and reception history studies of *UTC* (ordered chronologically) are the following: Kirkham (1971), Opperman (1971), Gossett (1985), Madison (1986), Belasco Smith (1995), Winship (1995), O'Gorman (1998), Winship (1999), Hochman (2006), Holohan (2011), Reynolds (2011), Peabody (2012), Winship (2013), and Spingarn (2018).<sup>21</sup> My dissertation (2006), my introductions to the *Era* on *UTC&AC* (2006) and to the Stowe Center *UTC-in-Era*, and my and Les Harrison's introduction to "Topsy" on *Scholarly Editing* (2012) complement Kirkham's commentary on individual textual variants.<sup>22</sup>

*CWHBS* will not assess scholarship on worldwide publication history in the 19th century, reception in the United States after 1880, or traditions of popular and scholarly commentary since its 1960s revival because all those areas are outside its emphasis—albeit traditions of scholarly commentary will of course inform the introduction and annotation. The two most comprehensive surveys of scholarly critical reception are those by Whitaker and McGeagh (2008) in the *Dictionary of Literary Biography* and by Brian Yothers in *Reading Abolition* (2016).<sup>23</sup>

## Notes

1. Belasco, "The Responsibility Is Ours"; Lynn, "A History of the Text," xxvi; Kirkham, *Building*, 166, viii; for the influences of copy-text theory, final authorial intention, and the scholarship of Fredson Bowers on the editing of 19th-Century American authors, see Belasco et al., *CWHBS Handbook for Editors*, Sec. 3: 1–3.

2. Kirkham mis-dates a letter, Stowe Letter to Horace Mann, March 2, 1852; vs. Stowe Letter to Horace Mann, March 20, 1852; for the *Era* in the 1850s as a "serious contender for the broad antislavery audience" with Horace Greeley's *Tribune*, see Harrold, *Gamaliel Bailey*, 141; Raabe and Harrison, "Introduction, a Selection from *Uncle Tom's Cabin: A Digital Critical Edition: 'Topsy'*"; Raabe, "'saying nothing, where nothing could be said': Reading the Em Dashes and Other Marks of Ellipsis in *Uncle Tom's Cabin*"; Parfait, *Publishing History*, 128–131; Stowe, "Introduction," xvi–xxii, vii.

3. Hedrick, *Harriet Beecher Stowe*, 201.

4. Hedrick, 214.

5. Stowe, "Introduction," xi; Stowe 1851 Letter to Bailey; Bailey, "A Word or Two to Our Subscribers"; Bailey, "New Story"; Hedrick, *Harriet Beecher Stowe*, 221–22; Parfait, *Publishing History*, 20n63; Stowe and Stowe, *Life of Harriet Beecher Stowe*, 159.

6. Gossett, *Uncle Tom's Cabin and American Culture*, 260–83; Stowe, *Key*; Stowe and Webb, *The Christian Slave*; Stowe, *Oheim Tom's Hütte, Oder, Das Leben Bei Den Niedrigen*; Stowe, Whittier, and Ulizio, *Pictures and Stories from Uncle Tom's Cabin*.

7. Meer, *Uncle Tom Mania*, 1–2.
8. Kirkham, *Building*, 197–232; Stowe and Railton, “Manuscript Pages”; Belasco et al., *CWHBS Handbook for Editors*, Sec. 5: p. 29–30.
9. Belasco et al., *CWHBS Handbook for Editors*, Sec. 5: p. 45.
10. Vander Meulen and Tanselle, “A System.”
11. Bryant, *The Fluid Text*; Stowe, *Stowe Center UTC in the Era* [Ed. Raabe, 2011-2012]; Stowe, Harriet Beecher, “A Selection from “*Uncle Tom's Cabin: A Digital Critical Edition: ‘Topsy’*”.”
12. Tanselle, “The Editorial Problem of Final Authorial Intention,” 193.
13. See “Guiding Principles” and “Definitions: Base Text, Reading Text, and Copy-Text,” Belasco et al., *CWHBS Handbook for Editors*, 3:6–7; 4:9–10.
14. Belasco et al., 28–34.
15. Madison, “A Parallel Text Edition of ‘Uncle Tom's Cabin,’” 239.
16. My category name does not follow his, “Silent Emendations,” because the *CWHBS* edition of *UTC* is not formalizing manuscript copy-text but is reporting variants in reprint editions. See Thackeray, Shillingsburg, and McMaster, *The Newcomes*, 418–22
17. Winship, “BAL,” No. 19343, and p. 115; Hildreth, *Harriet Beecher Stowe*, 8–24, 24–67; Parfait, *Publishing History*, 212–40; Opperman, “Bibliography and *Stemma Codicum*.”
18. Winship, “The Library of Congress in 1892,” 86; Parfait, *Publishing History*, 144; 212n1, 215–216. See <https://dimenovels.org/Item/1511/Show>.
19. Parfait, *Publishing History*, 177–78, 153–176.
20. Stowe, *UTC* [Ed. Lynn 1962]; Stowe, *UTC* [Ed. Stern 1964]; Stowe, *UTC* [Ed. Douglas 1981]; Raabe, “Case Study”; Stowe, *UTC* in *Three Novels* [Ed. Sklar 1982]; Stowe, *UTC* [Ed. Bigsby, 1993]; Stowe, *UTC* [Ed. Ammons, 1994]; Stowe, *UTC* [Ed. Yellin, 1998]; Stowe, *UTC* in *Oxford Reader* [Ed. Hedrick, 1999]; Stowe, *UTC* [Ed. Carabine, 2002]; Stowe, *UTC* [Eds. Gates and Robbins, 2007]; Stowe, *UTC* [Ed. Railton, 2008]; Stowe, *UTC* [Ed. Reichardt, 2009]; Stowe, *UTC* [Ed. Diller, 2009]; Stowe, *UTC* [Ed. Bromwich, 2009]; Stowe, *UTC* [Eds. Sklar and McPherson, 2010]; Raabe, “Stowe's *UTC: Era* Diss. Version [2006]”; Stowe, *UTC Serialization on UTC&AC* [Ed. Raabe, 2006]; Stowe, *Stowe Center UTC in the Era* [Ed. Raabe, 2011-2012]; Stowe, *UTC Splendid* [Ed. Reynolds, 2011].
21. Kirkham, “The First Editions of *Uncle Tom's Cabin: A Bibliographical Study*”; Opperman, “Bibliography and *Stemma Codicum*”; Gossett, *Uncle Tom's Cabin and American Culture*; Madison, “A Parallel Text Edition of ‘Uncle Tom's Cabin’”; Belasco Smith, “Serialization”; Winship, *American Literary Publishing in the Mid-Nineteenth Century*; O’Gorman, *Accomplished in All Departments*; Winship, “‘The Greatest Book of Its Kind’: A Publishing History of *Uncle Tom's Cabin*”; Holohan, “British Illustrated Editions of *Uncle Tom's Cabin*”; Reynolds, *Mightier than the Sword*; Peabody, “Strategies of Visual Intervention”; Winship, “‘Yours for Freedom’: John P. Jewett Writes to Charles Sumner”; Spingarn, *Uncle Tom*.
22. Raabe, “Stowe's *UTC: Era* Diss. Version [2006]”; Stowe, *UTC Serialization on UTC&AC* [Ed. Raabe, 2006]; Raabe and Harrison, “Introduction, a Selection from *Uncle Tom's Cabin: A Digital Critical Edition: ‘Topsy’*.”
23. Whitaker and McGeagh, “Uncle Tom's Cabin”; Yothers, *Reading Abolition*, 7–93.

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