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Religious Writings of Harriet Beecher Stowe
Collected Works of Harriet Beecher Stowe
 Oxford University Press

I. OVERVIEW

Harriet Beecher Stowe (1811-1896) is largely remembered as a novelist, thanks to her blockbuster novel *Uncle Tom's Cabin* (1852) as well as such important works as *Dred: A Tale of the Dismal Swamp* (1856) and *The Minister's Wooing* (1859). This narrow perception of Stowe has caused scholars to overlook her rich, diverse career as a writer of numerous genres, including travel writings, children's literature, and poetry. However, no topic occupied Stowe's writing more consistently than religious matters. Over the course of her life, Stowe published religious sketches, short stories, and inspirational works as well as commentaries on scripture, contemporary religious events, and the liturgical calendar. As Stowe's biographer Joan Hedrick notes, Stowe was often attracted by trends and fads, but religious interests figured as a constant in her vast published corpus.¹ Between 1834 and 1879, Stowe published over a hundred different religious prose works, first publishing such texts in the popular gift books of the 1830s and then turning to periodicals, including the *New-York Evangelist*, the *Independent*, *Christian Union*, and the *Atlantic Monthly*. Stowe's religious writings had a wide, receptive readership, and some of these publications became so popular that they were reprinted as tracts and circulated for decades after their original publication.

This proposed edition will collect all of Stowe's published religious prose works. Stowe's religious poetry, which included the popular hymn "Abide in Me," will be collected in a separate volume edited by Nancy Lusignan Schultz. Since the time of their publication in the nineteenth century, Stowe's religious writings have remained uncollected and unedited, and as a result they have been largely neglected. Indeed, Brian Yothers recently observed that Stowe's religious writings have received the least scholarly attention of all her prose works.² This inattention may be due to the fact that Stowe's religious publications may be difficult to find: she published these writings under a variety of monikers, among them E.B., "A Lady," H.E.B.S, and Mrs. H.B. Stowe. Even Stowe's bibliographers John R. Adams and Margaret Holbrook Hildreth overlooked many of Stowe's religious prose works and omitted such texts as "The Christian Artist" (1842), "Simon, the Cyrenian" (1862), and "The Friendships of Jesus" (1874). To retrieve Stowe's religious writings, researchers have to know exactly what they are looking for, and even then Optical Character Recognition software is often error-prone when dealing with imperfect scans of old documents.

This proposed edition will resolve these challenges and assemble for the first time the vast body of Stowe's religious writings. In so doing, this edition will demonstrate that Stowe was more than a domestic novelist but was also a prolific, deeply-learned commentator on religious

¹ Joan Hedrick, *Harriet Beecher Stowe: A Life* (New York: Oxford University Press, 1994), 162, 173.

² Brian Yothers, *Reading Abolition: The Critical Reception of Harriet Beecher Stowe and Frederick Douglass* (Rochester, NY: Camden House, 2016), 95.

topics who sought to provide both religious instruction and inspiration. This edition will be of immense value to researchers from numerous disciplines, among them nineteenth-century American literature; American women writers; American religious history; women interpreters of scripture; and the history of American Protestantism. Because of the wide range of topics Stowe addressed, this edition will also be of interest to scholars of such specific topics as temperance, spiritualism, and revivalism, subjects she addressed on multiple occasions.

II. CONTENTS OF VOLUME

This edition will include approximately 130 works of Stowe's religious prose in addition to her two books *Woman in Sacred History* (1873) and *Footsteps of the Master* (1877). This edition will comprise two volumes organized chronologically, with the first volume compiling her writings from 1834 to 1869 and the second volume covering the years 1870-1879. The first volume will feature Stowe's early temperance writings, which include the popular story "The Drunkard Reclaimed," which was originally published under the title "Let Every Man Mind His Own Business." The second volume will focus on her immense productivity as a contributor to *Christian Union*, and it will feature her approximately 50 publications there as well as her two books of religious prose from the 1870s, both of which originated in writings for *Christian Union*. This edition will not include Stowe's early sketches, which were later included in her collection *The Mayflower* (1843); some of these sketches, such as the popular sketch "Feeling" (1838), have religious content, but I made this determination because the planned volumes of *The Collected Works of Harriet Beecher Stowe* include a volume specifically tasked with compiling her sketches.

This edition will begin with an extensive introduction explaining the history and significance of Stowe's religious writings. Published over a span of forty years, Stowe's religious writings index some of the major religious and literary movements of the nineteenth century, among them temperance, millennialism, sentimentalism, and spiritualism. At the same time, however, Stowe's religious writings are often deeply personal and reflect the events of her own life and family. This introduction will explicate both the larger cultural and theological matters that framed these writings as well as the biographical contexts that informed her interests in, for instance, spiritualism and liturgy. The introduction will also examine the major changes in publishing and printing that buttressed Stowe's religious writings, such as the growth and influence of periodicals, the development of subscription publishing, and the emergence of new printing and illustration technologies, such as chromolithography. The introduction will also consider the larger context of women's complicated position in American religious life in the nineteenth century. As many commentators have noted, women in the nineteenth century constituted the majority of adherents of all denominations and lent their administrative and managerial skills to religious organizations of all kinds, yet in most denominations women remained forbidden from formal, public leadership. The Pauline prohibition against women's public religious oratory fell under considerable pressure in this era, so that, by the late nineteenth century, many of the era's most prominent religious leaders were women, among them Mary Baker Eddy and Ellen Gould White. Stowe never openly discussed women's ordination or the appropriateness of their assuming the pulpit, but her writings of the 1870s persistently discussed the importance of women in religious history and scripture. Her writings about Mary in particular suggest that women might assume vital religious leadership without renouncing

traditionally feminine roles and demeanor. Her writings thus may be understood as important contributions to the major changes in women's religious leadership in this era.

This edition will also include an extensive apparatus and several appendices. The primary apparatus will entail a historical collation documenting all textual variances, both substantive and accidental, for all Stowe's religious writings. The apparatus will also identify and, as needed, explicate editorial emendations. This edition will also feature explanatory notes glossing Stowe's topical references and allusions, such as her many citations of scripture. Because of the limitations of space, I am planning to omit the many poems by other writers included in *Woman in Sacred History* and *Footsteps of the Master* and will instead list these works in an appendix. This edition will also correct obvious typographical errors and irregularities in spelling and spacing, eliminating, for instance, the spaces that compositors often added around semi-colons and other punctuation; spacing differed not only between different periodicals but also between different issues of periodicals, and so it is unlikely that it reflects Stowe's own editorial preference. Typographical errors will be listed in the appendix of editorial emendations. This edition will also include an appendix listing compound words hyphenated at the ends of lines.

Pending editorial approval, the second volume of this edition will reprint the sixteen chromolithographs included in *Woman in Sacred History*. These illustrations reproduce paintings by such artists as Raphael and Gustave Boulanger, and depict the various Biblical women profiled by Stowe. These illustrations used new chromolithographic technology and were a major selling point actively promoted by salesmen working for J.B. Ford. The significance of the illustrations is evidenced in their mention on the title page and inclusion in the book's full bibliographical title.

Volume 1: 1833-1869

Temperance Writings

Uncle Enoch, 1835	<i>New-York Evangelist</i>
The Drunkard Reclaimed, 1839	<i>New-York Evangelist</i>
Somebody's Father, 1853	<i>The Temperance Offering for 1853</i>
Letter from Mrs. Stowe on Temperance, 1856	<i>Liberator</i>

Collected Periodical Writings

The Destiny of Woman, 1834	<i>Western Monthly Magazine</i>
The Duty of Women, 1834	<i>Western Monthly Magazine</i>
A Parable, 1842	<i>New-York Evangelist</i>
The Unfaithful Steward, 1843	<i>New-York Evangelist</i>
Conversation, 1842	<i>New-York Evangelist</i>
De Rance and Fenelon--A Contrast, 1842	<i>New-York Evangelist</i>
The Christian Artist, 1842	<i>New-York Evangelist</i>
The Dancing School, 1843	<i>New-York Evangelist</i>
Now We See Through a Glass Darkly, 1843	<i>New-York Evangelist</i>
Which is the Liberal Man?[Parts I, II, III], 1844	<i>Boston Recorder</i>
Old Testament Pictures--No. 1, 1844	<i>New-York Evangelist</i>
The Interior or Hidden Life, 1845	<i>New-York Evangelist</i>

The Interior Life; or, Primitive Christian Experience, 1845	<i>New-York Evangelist</i>
“Lord, If Thou Hadst Been There!” 1845	<i>New-York Evangelist</i>
A Tradition of the Church at Laodicea, 1845	<i>Episcopal Recorder</i>
Children. “A Little Child Shall Lead Them,” 1846	<i>New-York Evangelist</i>
What Will the American People Do? 1846	<i>New-York Evangelist</i>
Jesus, 1846	<i>New-York Evangelist</i>
The Way to Live on Christ, 1847	<i>Christian Watchman</i>
Atonement--A Historical Reverie, 1848	<i>New-York Evangelist</i>
On the Ministrations of Departed Spirits in this World, 1849	<i>Christian Inquirer</i>
A Sketch, 1850	<i>National Era</i>
Earthly Care a Heavenly Discipline, 1850	<i>New-York Evangelist</i>
Independence, 1851	<i>National Era</i>
Is the Benevolence of God Provable by the Light of Nature? 1853	<i>Liberator</i>
Shadows on the Hebrew Mountains, No. 1, 1854	<i>Independent</i>
Shadows on the Hebrew Mountains, No. 2, 1854	<i>Independent</i>
Shadows on the Hebrew Mountains, No.3, 1854	<i>Independent</i>
Shadows on the Hebrew Mountains, No. 4 , 1854	<i>Independent</i>
Shadows on the Hebrew Mountains, No. 5, 1854	<i>Independent</i>
Shadows on the Hebrew Mountains, No. 6, 1854	<i>Independent</i>
The Theological Teachers of Andover--No. 1, 1854	<i>Independent</i>
Shadows on the Hebrew Mountains, No. 8, 1854	<i>Independent</i>
Shadows on the Hebrew Mountains: A Word to the Sorrowful, 1854	<i>Independent</i>
Shadows on the Hebrew Mountains, No. 10, 1854	<i>Independent</i>
Thy Gentleness Hath Made Me Great, 1854	<i>Independent</i>
Letter from Andover: Books, 1855	<i>Independent</i>
Our Friends in Heaven, 1856	<i>Independent</i>
How Jesus Loved Mary and Her Sister and Lazarus, 1857	<i>Independent</i>
The Mourning Veil, 1857	<i>Atlantic Monthly</i>
Things that Cannot be Shaken, 1857	<i>Independent</i>
Sentence for the Closing Year	<i>Independent</i>
The Revival, 1858	<i>Independent</i>
Religious Crises, 1858	<i>Independent</i>
Business Men’s Prayer Meetings, 1858	<i>Independent</i>
Fruits of the Revival, 1858	<i>Independent</i>
The Recent Revival, 1858	<i>Independent</i>
Dr. Monod and the Tract Society, 1858	<i>Independent</i>
A False Position, 1858	<i>Independent</i>
The Higher Christian Life, No. I and 2, 1859	<i>Independent</i>
The Deacon’s Dilemma; Or, the Use of the Beautiful, 1860	<i>Independent</i>
The Valley of Humiliation, 1861	<i>Independent</i>

Lazarus at the Gate, 1862	<i>Independent</i>
Prayer, 1862	<i>Independent</i>
The Inner Chamber, 1862	<i>Independent</i>
Will You Take a Pilot? 1862	<i>Independent</i>
The Second Coming--A Vision, 1869	<i>Christian Union, Old Series</i>

Volume II, 1870-1879: *The Christian Union*

Writings on Spiritualism

Spiritualism, 1870	<i>Christian Union</i>
Spiritualism, 1870	<i>Christian Union</i>
Spiritualism, 1870	<i>Christian Union</i>
Spiritualism, 1870	<i>Christian Union</i>

Writings in *Christian Union*

Hedged In, 1870	<i>Christian Union</i>
Is There Anything in It?, 1870	<i>Christian Union</i>
Amateur Missionaries for Florida, 1870	<i>Christian Union</i>
Christian Work. A Suggestion on a Difficult Subject, 1870	<i>Christian Union</i>
Christ and Woman, 1870	<i>Christian Union</i>
Aunt Katy, 1870	<i>Christian Union</i>
Signs of the Times, 1870	<i>Christian Union</i>
My Neighbors' Hens, 1870	<i>Christian Union</i>
The Blessed Woman, 1870	<i>Christian Union</i>
Christ: A Model to Reformers, 1870	<i>Christian Union</i>
The Traveler's Talisman, 1870	<i>Christian Union</i>
The Hidden Life of Christ, 1870	<i>Christian Union</i>
St. Michael and All Angels, 1870	<i>Christian Union</i>
A Look Beyond the Veil, 1870	<i>Christian Union</i>
Laughing in Meetin', 1872	<i>Christian Union</i>
Jubilee Days, 1872	<i>Christian Union</i>
The Story of a Grain of Mustard Seed, 1872	<i>Christian Union</i>
Old Cudjo and the Angel, 1872	<i>Christian Union</i>
Martha and Mary, 1872	<i>Christian Union</i>
Martha and Mary, No. 2, 1872	<i>Christian Union</i>
I Believe in the Resurrection of the Body, and the Life Everlasting, 1872	<i>Christian Union</i>
Does God Answer Prayer?, 1872	<i>Christian Union</i>
The Scientists and Prayer, 1872	<i>Christian Union</i>
Waiting by the River: A New Year's Meditation, 1873	<i>Christian Union</i>
The Friendships of Jesus, 1874	<i>Christian Union</i>
Lenten Meditation, 1875	<i>Christian Union</i>
Good Friday! 1875	<i>Christian Union</i>

The Talisman, 1875	<i>Christian Union</i>
Is There a Good Time Coming? 1875	<i>Christian Union</i>
The Duty of Being Happy, 1875	<i>Christian Union</i>
Accepted Suffering, 1875	<i>Christian Union</i>
One More Ascended, 1875	<i>Christian Union</i>
Christ's Christmas Gifts: Scene I-IV, 1875	<i>Christian Union</i>
The First of May Communion in Plymouth Church, 1876	<i>Christian Union</i>
They Went and Told Jesus, 1876	<i>Christian Union</i>
A Sign of our Times, 1876	<i>Christian Union</i>
The Secret of Peace, 1876	<i>Christian Union</i>
The Man after God's Own Heart, 1876	<i>Christian Union</i>
A Work of Faith, 1876	<i>Christian Union</i>
Hot Weather Religion, 1876	<i>Christian Union</i>
Stephen, the First Martyr, 1876	<i>Christian Union</i>
The Modern Martyrdom of St. Perpetua, 1879	<i>Atlantic Monthly</i>
<i>Woman in Sacred History</i> , 1873	<i>J.B. Ford</i>
<i>Footsteps of the Master</i> , 1877	<i>J.B. Ford</i>

III. THE TEXT

The vast majority of Stowe's religious writings have uncomplicated transmission histories: they were typically published in periodicals and, though sometimes reprinted, did not undergo revision for reissue or inclusion in a later published volume. Despite her immense productivity as a writer of religious prose, very few of the original manuscripts of these writings survive. I have been able to locate only three manuscript versions of these works: "Things That Cannot be Shaken" (Clifton Waller Barrett Collection, University of Virginia); "Shadows on the Hebrew Mountain No. 2—Jonah" (Harriet Beecher Stowe Center, Hartford, CT), and "The Modern Martyrdom of St. Perpetua" (Berg Collection, New York Public Library). I have acquired scans of all three manuscripts, and it bears noted that these holographic texts show significant variances from their printed witnesses. The Greg-Bowers-Tanselle school of textual criticism typically appoints manuscripts as important sources in determining a work's accidentals—that is, its punctuation and capitalization—but these three manuscripts are of limited use in this regard. Stowe's hand-written letters and manuscripts demonstrate that she tended to be imprecise with punctuation: she often omitted possessive apostrophes, dashes dividing words at ends of lines, and commas, especially serial commas, and instead often used long dashes in place of periods. Her letters—such as her 1877 letter to John Howard of Fords, Howard, and Hulbert—convey that she took page proofs seriously and reviewed them with care, so she may have relied on printers and compositors to add punctuation and then reviewed proofs to confirm their addition.³ Her attention to proofs likewise suggests that early printings likely reflect her authorial intention; barring any complications in textual history, I will accordingly use the first printed American editions of most of Stowe's religious writings as my copy texts.

³ Harriet Beecher Stowe to "Dear Jack," 1877 Oct 27, Clifton Waller Barrett Collection, Albert and Shirley Small Special Collections Library, University of Virginia, MSS 6318-C (64).

At present, I have secured scans of all of Stowe's short religious works from such sources as the American Periodicals Series database, archive.org, and the Harvard University library. I also have scans of her works reissued as tracts, such as "Earthly Care a Heavenly Discipline" and "The Second Coming—A Vision," which was reissued as "He's Coming To-Morrow." During two weeks this summer researching Stowe at the University of Virginia library, I also made scans of first editions of both the extended subscription edition of *Woman in Sacred History* and *Footsteps of the Master*. My edition will also collate the first edition of *Woman in Sacred History* held in the Special Collections library of Trinity University, my home institution.

IV. SPECIAL TEXTUAL ISSUES

Some of Stowe's religious writings have more complicated transmission histories. For instance, her 1838 temperance story "Let Every Man Mind His Own Business," originally published in the *Christian Keepsake and Missionary Annual*, was reissued the following year under the title "The Drunkard Reclaimed" in the *New-York Evangelist*. Stowe's biographer Nancy Koestler mistakenly presumed that "The Drunkard Reclaimed" was originally written for the *Evangelist* and interpreted it as evidence of Stowe's readiness "to write about social issues" after having tested the waters as a regular contributor to the *Evangelist*.⁴ My edition will collate these two texts to determine any variances and will investigate Stowe's own involvement in the retitling and reprinting of this story, both to determine Stowe's own authorial intention and to construct a reading text of this piece. Stowe's religious prose work to achieve the widest circulation was doubtless "The Second Coming—A Vision," a narrative of Christ's return published in 1869 in *Christian Union*. This work found especial popularity among evangelical Christians and was reprinted throughout the century as a tract titled "He's Coming To-Morrow"; almost thirty years after its original publication, this retitled tract was included in *The Second Coming* (1896), a popular collection of apocalyptic writings that included work by prominent revivalist Dwight Moody. "The Second Coming—A Vision" had a public life of its own, though as yet I have found no evidence of Stowe's awareness of or involvement in the text's retitling, nor have I found evidence that Stowe herself made any revisions to this text over its long circulation history.

Woman in Sacred History has the most complex textual history of all of Stowe's religious writings. As mentioned earlier, it began as a series of articles in *Christian Union*, which Stowe revised extensively for inclusion in *Woman in Sacred History*. Her revisions entailed countless line edits, corrections, and elaborations, which my edition will record and include in the apparatus. *Woman in Sacred History* was also issued by J.B. Ford in an extended subscription edition, which included nine additional chapters by Stowe, nine additional chromolithographic illustrations, and a great deal of verse by other poets, among them Felicia Hemans, Henry Wadsworth Longfellow, and Nathaniel Parker Willis. *Woman in Sacred History* was then reissued in 1878 under the title *Bible Heroines*, published by Fords, Howard, & Hulbert, which acquired J.B. Ford's titles after J.B. Ford's bankruptcy in 1875. Furthermore, two chapters of Stowe's 1877 book, *Footsteps of the Master*—chapter thirteen, "Christ's Unworldly Methods," and chapter fifteen, "Christ the Revealer of God's Sympathy"—include material from *Woman in Sacred History* and the original *Christian Union* articles. *Woman in Sacred History* thus appeared in four different venues, with two chapters appearing for a fifth time in *Footsteps of the Master*. On the evidence of consistent page lay-out as well as a few recurring typographical

⁴ Nancy Koester, *Harriet Beecher Stowe: A Religious Life* (Grand Rapids: William B. Eerdmans, 2014), 88.

errors, such as the repeated misspelling of the word “embarrassed,” it appears that the same plates were used for the standard edition, the extended subscription edition, and *Bible Heroines*. Stowe initially made many revisions in adapting the *Christian Union* articles for *Woman in Sacred History*, but she does not seem to have made any changes between 1873 and the 1878 reissue as *Bible Heroines*. My edition will collate the first American edition of all these different books and will include the additional material Stowe supplied for the extended subscription edition.

V. WORD COUNT

I estimate that Stowe’s religious writings will entail roughly 450,000 words, to be divided over two volumes. My introduction will be about 12,000 words, and the textual apparatus will add an additional 45,000 words. The total wordcount of both volumes will come to roughly 507,000.

VI. SCHEDULE OF WORK

As mentioned above, I have secured copies of all of Stowe’s religious writings as well as first editions of *Footsteps of the Master*, *Woman in Sacred History*, and its extended subscription edition. I have already transcribed *Footsteps of the Master* and the standard edition of *Woman in Sacred History*. I have also arranged for the transcription of the extended subscription edition of *Woman in Sacred History* via Oxford University Press’ transcription service. I have already transcribed all her temperance writings and two-thirds of her periodical writings. All transcriptions should be completed at the end of Summer 2023. I am currently teaching a practicum class on scholarly editing that will focus on the transcription, collation, and annotation of Stowe’s writings for the *New-York Evangelist*; I have 13 students conducting this work under my supervision and hope to be able to offer that lab course at least once a year until the edition’s completion. In Summer 2023, I hope to have a full-time research student work on preparing the final reading text for volume 1. Now that Juxta is no longer available, I plan to collate manually and, when appropriate, use such apps as the Traherne Digital Collator, the Pocket Hinman, and Image Comparator.

VII. BIOGRAPHICAL SKETCH

I am Professor of English at Trinity University. I specialize in nineteenth-century American women writers and have published extensively on these women’s religious ideas and writings. I am the author of three monographs: *Writers in Retrospect: The Rise of American Literary History* (University of North Carolina Press, 2006); *The Altar at Home: Sentimental Literature and Nineteenth-Century American Religion* (University of Pennsylvania Press, 2014); and *Old Style: Unoriginality and Its Uses in Nineteenth-Century U.S. Literature* (University of Pennsylvania Press, 2021). My second book, *The Altar at Home*, specifically examines sentimental women writers and religion, and it includes extensive research on Stowe’s religious writings and views. I have also published numerous essays on nineteenth-century American women writers and religious matters, placing work in such journals as *American Literary History*, *Legacy: A Journal of American Women Writers*, *Studies in American Fiction*, *ESQ*, and *New England Quarterly*. My research has been supported by fellowships from Harvard’s

Houghton Library, the Gilder Lehrman Institute of American History, the National Endowment for the Humanities, New York Public Library, and the Harrington Institute of the University of Virginia. My research has also received numerous prizes, such as the Florence Howe award for feminist scholarship, given by the Women's Caucus of Modern Languages; the 1921 Prize of the American Literature Society for best essay (tenured category); and honorable mention for best book (for *The Altar at Home*) given by the Society for the Study of American Women Writers. I have extensive training in scholarly editing: as a graduate student at Columbia University, I took a seminar on scholarly editing with G. Thomas Tanselle, the foremost authority of scholarly editing theory and practice. For Penguin Classics, I recently co-edited, with Elizabeth Duquette, an edition of Elizabeth Stuart Phelps's bestselling religious novel *The Gates Ajar* (1868), for which I co-authored an introduction explaining the theological, cultural, and biographical contexts framing Phelps's novel. In the summer of 2022, I attended an intensive workshop in scholarly editing at Rare Book School, taught by David Vander Meulen. I am also an active member of a monthly study group devoted to feminist scholarly editing theory and practice, which examines the particular considerations and methodologies required when editing nineteenth-century women writers.