APPENDIXES

An engraved frontispiece by Samuel Hill, depicting the scene described in Letter XXI and captioned "O Fatal! Fatal Poison!" is inserted facing the title page of Volume I. This frontispiece occurs in two states, distinguished most easily by the presence or absence of
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the artist's signature in the lower right-hand corner. Although the Bibliography of American Literature (I, 310: Entry 1518) seems to doubt the existence of copies with the unsigned frontispiece, Jacob Blanck has since written (in a letter to the editor, 16 August 1967) that such copies do exist and that "after some study, and the help of competent authority, it was decided that the unsigned plate was a second state." Copies with the unsigned frontispiece are present in the editor's collection, in the Clifton Waller Barrett Collection at the University of Virginia, and in the Lilly Library at Indiana University. Little is known of Samuel Hill, who engraved many portraits and early American views for Thomas's Massachusetts Magazine. In Russell's Gazette (Boston, 1794), he advertised himself as "engraver and copperplate printer," with a shop at 2 Cornhill.

The only copy in boards, uncut, known to the editor is in the Barrett Collection at Virginia. There can be no question about the fact that this copy is uncut, although the binding may be sophisticated. At the very least, the endpapers appear to be modern insertions. The Bibliography of American Literature seems to imply, as does a dealer's description laid in this copy, that this copy (and, presumably, other copies issued in boards) was issued without the frontispiece, but the stub belonging to the missing frontispiece is clearly visible between A6 and B1.

Eleven short passages from the novel appeared on pages 50–53 of the January, 1789, issue of Thomas's Massachusetts Magazine. Under the heading, " Beauties of The Power of Sympathy" were included "Beauty" (17.24–18.4; page and line references are to the present edition), "Novels" (28.11–28.19), "Female Study" (31.19–33.8), "Self Knowledge" (40.14–40.24), "Self Complacency" (94.17–94.23), "Sensibility" (104.25–105.17), "Tears" (120.14–120.23), "Ingratitude" (158.24–159.8), "Suicide" (165.7–166.8), "Conscience"
(122.23-123.16), and "Seduction" (116.9-118.6). The variations between the first edition of the novel and the magazine printing of these passages are recorded in a separate table below.

The second edition of *The Power of Sympathy* appeared in 1894 under the imprint: Boston: Printed by Cupples & Patterson and Published by Them at the Back Bay Bookstore, 250 Boylston Street. The editor’s introduction, dated June, 19, 1894, is by Walter Littlefield, who signed the 550 numbered copies. This edition attributes the novel to Mrs. Perez Morton (Sarah Wentworth Apthorp). The typography of Littlefield’s edition is consciously old-fashioned and imitates the styling of the original, although it cannot be called a type facsimile.

The third printing of the novel appeared in installments in the *Bostonian Magazine*. The October, 1894 (Vol. I, No. 1) issue contains an “Editor’s Preface” by A. W. Brayley (pp. 19-23) and the text of Letters I-XI (pp. 24-37). Vol. I, No. 2 (November) contains Letters XII-XXII (pp. 138-49). These first two installments attributed the novel to Mrs. Perez Morton. The December issue (Vol. I, No. 3) contained “The Real Author of ‘The Power of Sympathy’” signed by Arthur W. Brayley (pp. 224-33) and Letters XXIII-XXVII (pp. 234-39). The December and subsequent installments attribute the novel to William Hill Brown. Vol. I, No. 4 (January, 1895) contains Letters XXVIII-XXIX (pp. 429-34); Vol. I, No. 5 (February), Letters XXX-XXXVII (pp. 546-51); Vol. I, No. 6 (March), Letters XXXIII [sic, error for XXXVIII] and XXXIX (pp. 615-21); Vol. II, No. 1 (April), Letters XL-XLIX (pp. 39-46); Vol. II, No. 2 (May), Letters L-LX (pp. 172-78); and Vol. II, No. 3 (June), Letters LXI-LXV (pp. 270-74).

In 1937 the Columbia University Press published a
two-volume facsimile of the first edition as Publication No. 38 for The Facsimile Text Society. Volume I contains a valuable six-page "Bibliographical Note" by Milton Ellis. The copy reproduced is that in the New York Public Library. Some retouching was allowed in the production of this facsimile, and its text is consequently unreliable at several points. The only recent printing of the novel is in a text photo-offset from typesetting by New Frontiers Press (Boston, 1961), with a critical introduction by Herbert Brown.

Since no text of the novel after 1789 is based on fresh authority, the first edition of the novel contains the only authoritative text and automatically becomes the copy-text for this edition. There is, of course, a possible second source of authority for those passages printed in the January, 1789, *Massachusetts Magazine*, but the variations between the magazine and book versions of these passages are trivial and almost certainly originated with the compositor(s) who set the magazine text. The documentary form of the first edition has been established through collation of ten copies: a copy in the editor's collection (K); three copies in the Clifton Waller Barrett Collection at the University of Virginia (a copy with a presentation inscription, B1; a copy with the frontispiece in the second, unsigned, state, B2; and an uncut copy, B3); the Mrs. Robert C. Taylor copy at the University of Virginia (T); the New York Public Library copy (N); the Library of Congress copy (L); the Henry E. Huntington Library copy (H); the Newberry Library copy (C); and the Boston Athenaeum copy (A). The first five copies listed have been collated in person; the last five, by means of photographic reproductions. Other copies of the first edition are located at the Columbia University Library, the Lilly Library at Indiana University, the American Antiquarian Society (Isaiah Thomas's own copy), the
Boston Public Library, Harvard University, the John Carter Brown Library at Brown University, the University of Chicago Library, the University of Pennsylvania Library, and the Pennsylvania State University Library; further copies undoubtedly exist.

The collation of the ten copies of the first edition specified above revealed a number of press variants, the majority of which are caused by pulled or loosened type. Although most of these variants are limited to pulled letters and changing spacing, in two instances complete words disappear. One variant involves an erroneous signature which is corrected. All variations noticed in the collations are listed below. The one extremely interesting cluster of press corrections occurs on pp. 99, 100, and 101 of Volume I of the first edition (references in this paragraph are to the original edition). At 99.3, 100.catchword, and 101.1, roman small capitals OPHELIA were altered to italic small capitals. The probable first forme of Sheet I was that containing the inner forme of the outside four leaves of the gathering (1v, 2, 5v, 6; pp. 98, 99, 106, 107) and the outer forme of the two-leaf insert (3, 4v; pp. 101, 104). In four of the ten copies collated, both I2 and I3 are in the uncorrected (roman) state; in five copies, both are in the corrected (italic) state. One copy (B2, Barrett copy with the unsigned frontispiece) contains the uncorrected (roman) state of I2 and the corrected (italic) state of I3. If a rough projection can be made from the ten-copy sample involved in the collations, events occurred as follows: Well into the press run of the first forme of Sheet I, the erroneous use of roman for italic small capitals in the first line of p. 101 (I3) was noticed and altered to italics by stop-press correction. Soon thereafter, the similar error in line 3 of p. 99 (I2) was noticed and corrected. The press run was completed with both readings corrected. The third variant in this cluster is in the
catchword at the bottom of p. 100 (I2r), which anticipates the reading in the first line of p. 101 (I3). In this instance, nine copies display the corrected (italic) reading, and only one copy (B1, Barrett presentation copy) contains the uncorrected (roman) reading. Again, if a projection can be made from the small sample, the erroneous catchword was noticed rather early in the press run perfecting Sheet I, and the change from roman to italic was then effected by stop-press correction. The corrected readings are in accord with the styling of the text, that is, (1) the first word (or where the first word contains but a single letter, the first two words) of each normal paragraph is set in small capitals, and (2) proper names are italicized. Since italic small capitals were not available in the font employed for the present text, these readings and the other instances of italic small capitals in the original have been emended to roman small capitals. These emendations are recorded in the appropriate table.

Some explanation of the decision to reproduce faithfully a number of the features of the styling of the original edition is in order. The decision to preserve the feature of setting the opening of each normal paragraph in small capitals is based on interesting evidence in Letter LXIV. Throughout the novel, after the display capital and special treatment of the opening of each letter, all paragraphs begin with one word (or when the first word is a single letter, two words) in small capitals. But in Letter LXIV, after normal treatment of the first four paragraphs, full capitals are inserted at the openings of paragraphs five, seven, and nine, alternated with regular small capitals at the openings of paragraphs six and eight. Now, at the end of Letter LXIII, Worthy had written to Mrs. Holmes: “I send you the letter [Harrington’s last farewell to Worthy]—it appears to have been written at intervals, and expresses the dis-
order and agitation of his mind.” It seems likely that the unusual use of full capitals which breaks the usual styling pattern is intended to contribute to the idea that the letter was “written at intervals” or that the letter displays the irregularity, “disorder and agitation of his mind.” In view of the fact that this element of styling can, and probably does, serve to communicate meaning in this one instance, the decision was made to preserve this aspect of the original styling. One feature of eighteenth-century styling which has not been preserved is the repetition of quotation marks at the start of every line of type in long prose quotations; repeated quotation marks in poetry, however, have been retained in the present text. Uses of the long s are not reproduced here.

Conservative editorial principles were applied to other features of the text. No attempt has been made to bring uniformity or consistency to the spellings in the text for two reasons. First, where two variant spellings of a word exist, there is no external evidence to indicate which of the spellings is Brown’s. Second, there is no proof that Brown was a consistent speller, and the variant forms may very well reflect variant forms in the manuscript which underlies the print. The present text contains burden and burdened, but burthens, burthening, and burthensome as well. It contains a mixture of en- and in- forms of inquire and increase. Spellings have been emended only when they are demonstrable errors and not variants acceptable as eighteenth-century usage according to the Oxford English Dictionary or various contemporary American texts consulted. Forms like gulph, decriped, and chymical are allowed to stand, but demonstrable errors like wherever, up-bradings, and prejudiced (for prejudiced) are emended. An even more conservative position has been maintained in regard to bringing the grammar of the novel into line

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with present-day standards of correctness. For example, it could be argued that, when the elder Harrington writes, “Perhaps you was always ignorant of the real motives .,” the grammar may be intended to be a reflection of his depraved morals. No attempt has been made to correct the grammar of Brown’s text.

One feature of the original suggests the possibility of distinguishing between the work of the compositors who set the text. Starting on page 25 of Volume II, three hyphens are used, with varying frequency, to represent a one-em dash. Other evidence by which to distinguish compositors is lacking, however, and whether the substitution of the triple hyphens for dashes is caused by a change in compositors or by a shortage for some reason of regular one-em dashes cannot be determined. It is of more than incidental interest to note that the same substitution is found in some of the issues of the Massachusetts Magazine, also a product of Thomas’s shop. These triple hyphens have been silently emended to one-em dashes in the present text.

The distinction between italic and roman punctuation has caused difficulties. After repeated attempts to distinguish between italic and roman commas, apostrophes, and quotation marks (both single and double) in the original edition, it has been decided that such distinctions are, in fact, impossible to make; indeed, it is probable that the roman and italic sorts of these marks were identical. There can be no argument, however, about the distinction between roman and italic colons, semicolons, exclamation points, and question marks. The following system has been followed: In the present text, italic punctuation has been used in italic contexts; roman, in roman contexts. Commas, apostrophes, and quotation marks have been silently brought into line with this principle. The few demonstrable alterations necessary to bring the appropriate colons and semicolons
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into line with this principle are recorded as emendations.

The text of the present edition has been prepared in the following manner: A typescript was prepared from, and proofread against, the editor's copy of the first edition and photocopy of the New York Public Library copy (N). This typescript was subsequently collated with the four copies (B1–3, T) at the University of Virginia. Galley proofs were read against the editor's copy of the first edition and against microfilms of the Library of Congress (L) and Boston Athenaeum (A) copies. Page proofs were read against the editor's copy of the original edition and against microfilms of the Henry E. Huntington Library (H) and the Newberry Library (C) copies. All variations whatsoever discovered in the collating and proofreading process were checked against all ten copies, either by consultation with the originals or microfilms thereof. The tables given below present the evidence on which editorial decisions were based and record all variations from the copy-text except for the silent emendations described above.
EMENDATIONS
IN THE COPY-TEXT

Except for the classes of silent emendations mentioned in the Textual Introduction, all departures from the copy-text are listed here. The page and line references and the readings given first are those of the present text; the subsequent readings are those of the first edition.

29.5  Worthy;]  Worthy;
29.15  'to]  "to
29.17  consumption.']  consumption."
31.19  observed,"]  observed,∧
31.20  "in]  ∧in
33.5  'Lost]  "Lost
33.6  'To]  "To
33.6  joy.']  joy."
36.7  'They]  "They
36.8  'In]  "In
36.8  mankind.'])  mankind."
40.14  "our]  ∧our
43.16  inadvertently—"]  inadvertently—∧
56.4  Wherever]  Wherever
58.2  Harriot;]  Harriot;
60.3  upbraidings]  upbradings

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EMENDATIONS IN THE COPY-TEXT

62.15 compunction] compuction
63.3 OPHELIA] italic small caps
64.4 OPHELIA] italic small caps
67.20 Ophelia.] Ophelia,
74.22 'With] With
74.26 mine.] mine,
75.22 betray:] betray:
77.1 HARRIOT] italic small caps
85.4 see, the] see ,the
92.23 prejudiced] prejudiced
103.1 I FEEL] italic small caps
105.12 FROM] From
106.8 HARRIOT] italic small caps
107.18 Fawcet;] Fawcet;
109.2 "Moderate] Moderate
109.5 misfortunes"] misfortunes,
110.14 mother,] mother,'
111.10 days:] days:
114.3 Harrington:] Harrington:
126.7 accessory;] accessory;
141.12 HARRIOT] italic small caps
153.23 rapture] rupture
155.3 HARRIOT] italic small caps
162.2 easier] easier
178.15 Guardian] Guardian
178.22 hers] her's
179.8 Harrington;] Harrington;
181.17 guardian] gaurdian

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VARIANTS
IN THE FIRST EDITION

The variants listed here were discovered in the course of collating the following ten copies of the first edition: Boston Athenaeum (A), Barrett Collection (University of Virginia) presentation copy (B1), Barrett copy with unsigned frontispiece (B2), uncut Barrett copy (B3), Newberry Library (C), Henry E. Huntington Library (H), the editor’s collection (K), Library of Congress (L), New York Public Library (N), and Mrs. Robert C. Taylor Collection (University of Virginia) (T). Each entry gives the page and line reference in the first edition, the variant readings, and the symbols for copies in which the respective readings are found.

I.42.12
as much as any body]   A, B1, B3, C, H, K, L, N, T
\(\wedge\) much as any body]   B2
I.65.signature
E2]   B3
I.97.4
glos-]   A, B1, B2, C, T
glos\(\wedge\)]   B3, H, K, L, N

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VARIANTS IN THE FIRST EDITION

I.99.3

OPHELIA] B2, H, K, L, N
italic small caps] A, B1, B3, C, T

I.100. catchword

OPHELIA] B1

I.101.1

OPHELIA] H, K, L, N
italic small caps] A, B1, B2, B3, C, T

II.21.6

weigh little in] B1, B3, L

II.119.1

spirits] B1, B3, K

II.119.7

we shall find] A, B2, C, H, L, N, T
we shall find] B1, B3, K

II.125.11

g in preparing elevated] B1
g in preparing normal] L
g in preparing partially depressed] A, C, H, K, N, T
g in preparing depressed] B2, B3

II.149.7

few] N

II.149.10

gentlema] B3, K

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VARIANTS IN THE FIRST EDITION

II.150. heading

LETTER] A, N
ETTER] B1
ETTER] B2
ETTER] B3, C
ETTER] H, K, T
ETTER] L

II.150.9
duty---but (first hyphen partially present)

A, B1, K, L, N, T

duty --but] B2, B3, C, H
COLLATION OF THE
MASSACHUSETTS MAGAZINE
PASSAGES

THE FIRST number of Isaiah Thomas's Massachusetts Magazine, that for January, 1789, contained the following letter:

To the Editors of the Massachusetts Magazine,
Gentlemen,

I do myself the pleasure to send you the following Extracts from the "First American NOVEL," which I hope you will insert in your first Magazine.
I am your Friend and Subscriber, Calista.

Following this letter, on pp. 50–53, eleven passages from the novel were printed under the heading: BEAUTIES of "The POWER of SYMPATHY." Listed below are all of the textual variants, apart from matters of styling, between the first edition and the magazine version of these selections. Given first are the first edition page and line references and the first edition readings, followed by the readings in the magazine. The headings used for the magazine selections are followed by page and line references to these passages in the present text.

BEAUTY. (17.24–18.4)
I.24.17 despise—] despise;
I.25.2 triumph—It] triumph. [End of excerpt.]
NOVELS. (28.11–28.19)

I.42.2 praiseworthy.—Novels] praiseworthy. ANovels

FEMALE STUDY. (31.19–33.8)

I.48.1 observed, A] observed,"
I.48.2 in] in
I.48.10 penetrating—the] penetrating, the
I.48.11 tawdry—what] tawdry, what
I.48.15 in] In
I.49.4 when, perhaps,] when perhaps
I.49.9 a young] A young
I.50.3 Whitman*] Whitman
I.51.7 heart] heart,

SELF KNOWLEDGE. (40.14–40.24)

No variants.

SELF COMPLACENCY. (94.17–94.23)

No variants.

SENSIBILITY. (104.25–105.17)

II.33.9 way-worn] way worn

TEARS. (120.14–120.23)

II.59.17 blessed] Blessed
II.60.8 damned] damned

INGRATITUDE. (158.24–159.8)

II.122.9 surprise] surprise
II.123.1 heaven] Heaven

SUICIDE. (165.7–166.8)

II.133.17 riveted] rivet-[ted
II.134.1 Our] our

CONSCIENCE. (122.23–123.16)

II.64.1 from] From

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SEDUCTION. (II6.9–II8.6)

II.53.1 "BEHOLD" Behold
II.53.13 intentions— intentions,
II.54.1 "o!" O!
II.54.5 "is" Is
II.54.16 a life, a a life,
II.54.17 possessor, possessor,
II.55.1 "BEHOLD" Behold
II.55.8 "such" Such
II.56.3 asunder.—–I am, &c.] asunder. [End of excerpt.]
The following compounds and possible compounds are hyphenated at the end of a line in the present text; in the first edition all were printed as one word.

17.19–20 allconquering
19.26–27 wherewith
27.22–23 overlooked
48.7–8 loadstone
57.8–9 midnight
89.21–22 nobleman
94.6–7 transatlantick
95.26–27 countrywomen
134.2–3 offspring
151.4–5 præexistent
153.12–13 extraordinary
165.13–14 sunshine
167.15–16 offspring
175.8–9 midnight
180.4–5 overwhelmed

The following compounds and possible compounds, hyphenated at the end of a line in the first edition, are
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printed within a line in the present text in the form given here.

9.5 earth-born
25.19 today
34.25 Watertown
51.5 faint-hearted
60.16 brother-in-law
101.1 wiseacres
125.6 forever
177.13 overtake