Revised 28 July 1924
Revised 23-26 April 1928
Added to 12 January 1929
Revised 5-6 January 1934
Revised 18 December 1942

Adini - Henry Colden - Medway
[1767]

TH

838-849

ADINI--HENRY COLDEN--MEDWAY

[1797]

A statement that probably refers to the year 1797 may be found in Dunlap[1] ~~thus:~~

> "His journals of this time are interspersed with plans and scraps of Eutopias, which are left in so unfinished a situation as to be unintelligible. In common with many ardent minds filled with a love of their fellow-creatures, he sought for some plan by which to improve and secure human happiness. Many delightful visions floated in his imagination, and their traces will be perceived in the portions of his early writings now presented to the public; but these schemes were none of them ever so arranged as to produce a complete or finished work."

It is perfectly obvious that ~~does not demand any critical or biographical ability to see~~ these works are unfinished but how any one who reads them can find them unintelligible is unintelligible. Allen gave ~~had given~~ them to display the varied talent of Brown; Dunlap gave them merely as fragments even omitting Allen's excellent comments reiterated on their value and his intention in publishing them.

The only possible Utopian works of Brown's are ~~is~~ the fragment identified which we by the name of Adini, the unpublished third and fourth parts of Alcuin and Carsol which he in the most level headed state Brown ever can quite a dissimilarity The History of Carsol and the History of the Carrils and Ormes which are usually spoken of as among ~~belonging to Brown's~~ his Utopian studies we shall prove to be ~~show are~~ of ~~quite~~ a different date and character.

The fragment ~~which is~~ here named Adini had no title given ~~to it~~ by Allen[2] or Dunlap[3] and the one likely used is from what appears to be the principal ~~important~~ character. It is however ~~possible~~ Brown would have named it from the narrator giving it some such title as the "Memoirs of Raphael Hightlody".

1 Vol.I, p.57.

2 ~~They probably fall under Smith's designation of "those plans which occasionally occupied your mind while here." 14 December 1766~~

3 Vol.II, pp.140-169, under a general heading of "fragments"

3 Pp.359-387 (367 was by error numbered 267) with no "fragment" heading.

(A) 38A.

Dunlap's implication that ~~the~~ date ~~should~~ might be 1797 is not at all satisfactory. Smith's diary record of Brown's fragmentary dreams makes it probable if not very likely that they fall under ~~the~~ his designation of "those plans which occasionally occupied your mind while here" and which are ~~also~~ apparently ~~those~~ fragments ~~recorded~~ thrown 14 December 1796 as aside for other literary efforts. The internal evidence of Cadwin's knowledge — and especially his exposition of the value — of shorthand[x] might date it about 1792-3, when Brown was most interested in the art. On the whole it is ~~at this time~~ probably essential if we give it the tentative date of 1797.

x Moore's Utopia has its own alphabet but it is not a shorthand or even an approach to facility.

Though published as a fragment, from internal evidence it may belong not only to his Utopian studies but to some greater work of which Jessica, Henry Colden, Medway, the Series of Original Letters, Arden, the Lesson on Concealment, and Friendship (fiction of) were various ~~studies~~ phases. It also may be somewhat related to Jane Talbot or through its map context of the possible (habitable globe extending) submerged continent. It may be related to the contemplation (by map) by the Rhapsodist of the ~~[illegible]~~ from the west coast to the empire of Japan. (III, p. 599) The story does not advance beyond a preliminary stage in which we have ~~given~~ the general facts of each character. The only action portrayed consists in the drawing of the hermit-like Adini and his supposed daughter Adela from their solitary mode of life[1] into the family of the Ellens, where the mention of ideal lands and imaginary Commonwealths ~~is the~~ cause~~of~~ the mysterious ~~startings~~ confusion and fear of the Signior.

How Brown would have developed the work is uncertain and is mostly a matter of conjecture; still it is only too ~~probable~~ likely and characteristic that the puzzle of the parentage of Raphael would be solved, Adini's mind set at ease, and possibly that Raphael would in the end marry Adela.[2] Whether she would prove to be the child of Adini or an abducted or adopted daughter is not clear, but it

1 The situation may echo that of Major Brown a refugee in the home of the Eyres as related in Brown's geneology.
2 Where Brown got the name is not known. It could have come from Robert and Adela an epistolary novel published in Dublin 1795 but we have no proof he read it. The Adela of history was the fourth daughter of William the Conqueror and mother of King Stephen.

(A) Though it should not be expected that ~~the~~ any unexplained mysteries will be much more than mentioned. One thing is very certain — he fascinated the reader even when he left him spell bound, not because he could not have solved every problem he ever presented, in one paragraph, if not, in one sentence, had he wished to ~~do such an~~ be so ingenuous. ~~thing~~

would be characteristic of Brown to make her the latter and to make the narrator the son of Adini. That Adini was both a political and religious refugee is as clearly suggested as a fragment from its very nature can ~~allow.~~ do.

From the ~~great~~ number of names of explorers given, the mention of Socrates and Tasso's Amyntas[1], and Swedenborg, it seems that the history of Adini's presence would have to be accounted for by something ~~in the~~ of that nature ~~of religio-political refuge~~.

The ~~only~~ Utopian side ~~of this fragment~~ is to be found principally in the ~~name of the~~ narrator, Raphael Hightlody. In using the name ~~of the principal character of~~ from More's Utopia Brown is deliberately recalling the work which he also did not hesitate to recognise ~~here as well as~~ in other instances. After such an acknowledgment it ~~seems as if it would~~ does not demand much ~~ofca~~ study to trace ~~any~~ further Utopian details in the mysterious suggestions of Adini's interest in ideal Governments ~~Unfortunately the fact must be recognised that there are no others; so that we are driven to the conclusion that the work as now possessed by us is not Utopian in character or intent.~~

The faults of the fragment are the general ones of most of Brown's work and it is not important to call attention to them

1 The hero tries to commit suicide by jumping off a cliff. Leigh Hunt published an excellent translation 1820 but there were English ones Brown could have used if he did not read Italian.

here because of its fragmentary nature and because he never published it. There will be plenty of instances where faults may be seen as well as improvements (+A). Excellencies are not wanting, as for instance, the very gradual progression of the attraction of Adini from solitude and the strong as well as strange contrast of the attitudes of Mr. and Mrs. Ellen toward the foreign stranger. Adela's manuscript copy of a part of Tasso's Amyntas is a graceful little romantic touch very suggestive of possibilities of the plot and at the same time in keeping with the recurring hints of dreamy bucolicism.

The fine penmanship and shorthand of Adini relates him intimately to Brown himself, those details being decidedly autobiographic; in fact there are as many of the details of Adini's character that conform to those of our author as there were in the Rhapsodist.

No ¶ Mrs. Ellen pictured as singing a Highland air while Mr. Ellen accompanies her on the oboe reminds us that Brown was so much interested in music he hardly ever neglected an opportunity to bring it in his works.

There are plenty of parallels between this fragment and other works by Brown. Whenever Adini is startled by the mention of Socratic land or Utopia and the political condition of foreign kingdoms we recall certain religious questions that serve a like mystic purpose in a fragment which is called Jessica and

is later, to be considered in detail. The doubt suggested as to Adela being the daughter of Adini we shall see ~~unpleasantly~~ developed in ~~its~~ a grosser conception in the ~~similar questionable~~ relationship between Welbeck and Clemenza Lodi in Arthur Mervyn. The Ellen family, made up of parents and four children, we shall find afterwards used in Medwin, Henry Colden and in Wieland, as we shall also find a summer house very similarly situated in ~~the latter work~~ Wieland as well as in Jessica. The lack of attention to the rainy weather should be noticed as a characteristic faulty detail. Mr. Ellen's reading ~~a book and~~ while he overhears the conversation in the same room will be later found in Ormond in the case of Craig and Dudley though changed in ~~a few~~ some details. The passage "and for this purpose weave a plausible tale of some remote and unvisited region where nature appears in a new garb" seems to recall the "Paradise of Women" of Alcuin, and ~~that reading~~ the "cases of religious phrenzy which flattered itself with having gained admission into the world of spirits, into Heaven and Hell, had fallen under his observation as they have occured to that of most people" may be an undeveloped germ of the motif of Wieland. The name Adela we shall see again used in Clara Howard but there is no evident connection between the two. Just as Adini was possibly a merchant ~~who came~~ from Leghorn just in our study of the Monthly Magazine,

so we shall find the father of Clemenza Lodi in Arthur Mervyn.

This fragment has never been reprinted, not even being given in the London edition of Dunlap's work ~~in which~~ though it had made its appearance in the ~~United States.~~ American edition.

From its fragmentary nature and the general trend of the story it is evident that it was an attempt similar to Jessica, a work that ultimately Brown broke in pieces and developed partly in Wieland, in Arthur Mervyn, in Ormond and in Jane Talbot, but one cannot help but be surprised that he did not take parts of it and transfer them bodily into other works. ~~Undoubtedly it was a practise piece~~.

~~Probably~~ Closely connected in time and object with this fragment of Adini is another ~~fragment~~ uncompleted work which was unnamed, and which we shall call Henry Colden for purposes of reference. It was included only by Allen in his one volume of biography and of course was not published though printed; for when Dunlap took over the biography he omitted it. ~~It thus alone appears in Allen~~ ~~only~~ ~~took~~ on pages 222 to 242.

As a fragment any work it is of more importance and interest than much of what Dunlap saw fit to retain and therefore shall ~~by us~~ be reprinted in its entirety in our volume of Brown ~~Miscellanies~~ miscellanies.

The ~~name~~ title we have given it is taken from the ~~real name of the~~ principal character. The work opens with his name as Harry Wallace but as the narrative progresses the reader learns ~~that~~ it is an assumed ~~name.~~ one. Having taken the reader into his confidence by this disclosure he is called Henry Colden with its nickname throughout the remainder of the story.

The plot[1] ~~is unimportant and~~ in general there is no merely narrates the experiences of the hero from his birth to ~~his happy~~ marriage.

Several of Brown's favorite characters appear here. Archibald the hero of the Lesson on Sensibility[2] is used for a friend of Tailder's the carpenter; a black boy we shall later find in Arthur Mervyn; Colden's father's character of ~~the~~ libertine and free-thinking villain is afterward transplanted entire to Jane Talbot; Colden himself is probably derived from Jessica and is the prototype of Colden of Jane Talbot; the Ellen family and their home of Ellendale we have already had in Adini and we shall find in another fragment Medway, to be noticed presently; Harriet we shall find in Medway; Jessica also has a Harry; Hartley will appear again in Ormond and Clara Howard; Kate the washerwoman comes from the Man at Home; Mostyn is used for a letter carrier

~~1 Not literally true. The nickname is used.~~

2 Weekly Magazine, Vol.II, p.71-76.

in the Series of Original Letters; Risberg will appear in Jane Talbot; Sir A. will appear in the Literary Magazine in the fragment of Carsol and the Carrils and the Ormes; Sophia may be the correspondent of Jessica; and Wallace has been largely developed perhaps from the minor character in the Man at Home and will appear as ~~the~~ a mischievous clerk in Arthur Mervyn. Besides the names the idea of Harry the law student spending his social hours as a visitant with Mary Hobart and Sophia Risberg at Miss Ellen's recalls the coterie of Mrs. Carter ~~to be found~~ in Alcuin.

The usual Brown carelessness of details is to be noticed in the foundling ~~being~~ left so as not to have his name known, which is ~~quickly~~ soon forgotten; and Wallace is stated to have three daughters but when ~~they are detailed~~ described there is no account of the third one. The name of Mary Hobart suffers the customary Brown delay; the farm of Ellendale is first fifteen miles from Philadelphia and when convenient is changed to five miles; and several details are needlessly repeated.

There are ~~quite~~ a number of autobiographic touches. The prosperous farm of Ellendale may be ~~a recollection of~~ Brown's father's or his brothers' and Harry's becoming a conveyancer may be a recollection of his maternal uncle Charles Brockden. Besides these

Henry Colden was born the same year ~~before~~ as Brown and has many of the same experiences as our author. His study of law in Hartley's office recalls Brown's study under Wilcocks; his leaving of his home to visit Bethlehem and Nazareth recalls ~~the fact that~~ Brown's ~~made an~~ excursion to the same region; his marriage with Louisa Levenson recalls the details of Brown's first marriage; and ~~his~~ he stay~~ing~~ed in Philadelphia during the yellow fever of 1793 as Brown did.

There are two places in this ~~fragment~~ work where it is possible other fragments belong. The first is on page 234, where young Ellen goes to Europe and while there keeps up a correspondence with Harry Colden. The fragment called Medway, to be noticed presently, was written at this time and may originally have been a part of Henry Colden. The second is on page 235 where it is stated that "subsequent incidents of the story are contained in a series of original letters." As we shall see a Series of Original Letters appeared in the Weekly Magazine and they are to be ascribed by us to Brown and may belong here. ~~in this fragment~~.

Both these instances are beyond proof and may be entirely suppositious and coincidental but they are of marked interest and seem to show ~~that there is~~ ~~some~~ a connection between ~~many of~~ these fragments of Brown's.

The probability has already been suggested; ~~it may be~~ these works are the early attempts that ~~finally~~ resulted in Clara Howard, and Jane Talbot or they may be ~~the~~ hasty compositions the plan of which happened to come to Brown's mind while writing at Smith's in New York and which represent as Smith records the result of the impulse of the moment.

Related to Brown's life and work the ~~only~~ real importance of ~~this~~ Henry Colden ~~fragment~~ and ~~the~~ Medway ~~fragment which it probably includes~~ is in the possibility of their being of autobiographic interest.

As works of fiction they do not ~~deserve~~ need criticism. They are fragments and cannot be truthfully considered as ~~anything~~ much more than characteristic early practise pieces that ultimately ~~formed~~ supplied some of the material for his well known works.

The two pages of manuscript, in the Historical Society of Pennsylvania in the Dreer collection, that have been designated as Medway, have been mentioned as a part of ~~the fragment of~~ Henry Colden; but whether so or not they ~~undoubtedly~~ most properly ~~1 The~~ name ~~is apparently~~ from the river in the county of Kent, England,

should be ~~now~~ considered at this time.

The first page, ending with the word, inferences, was lithographically reproduced in facsimile for Autograph Leaves of Our Country's Authors, published at Baltimore 1864. The second page has never before been published. The signature which appears in the reproduction has been cut out of a letter and pasted on, there being none on the manuscript originally. The heading "From Medway" appears to be Brown's but a microscopic study of it shows it was written by the novelist John P. Kennedy who was the editor of the volume. It ~~appears to have been~~ was an afterthought for ~~an~~ the early issue of the book, which is a bibliographical rarity, ~~the present writer possesses--the William H. Prescott copy--~~ does not have ~~the~~ any heading. Kennedy took the name from the text and gave Brown credit for a ~~title~~ work which he never published and may never have ~~intended as a title~~ recognized even the title as his. ~~under the~~. However, ~~in this connection~~ it is ~~interesting~~ only right to note that the name is to be found in the list of ~~names in~~ the Wieland note-book; and it is also ~~possible~~ likely these two pages were torn from that book; the handwriting, the paper, and the size being apparently the same.

~~1 P. 78. 2 Copies have been occasionally seen in the bookstores.~~

Several of the names used are to be found in other works. In Brown's letter of 21 May 1792 there is a Lauder Ellen who was a Scotch advocate and on page two of this manuscript Mr.Ellen's brother was a Scottish baronet and his son's name was Lauder. The names of Ellen and Ellendale are also used by Brown in his fragments Adini and Henry Colden; Harriet is a name used in Arden and Henry Colden and Mary is a name used in Mary Selwyn and Remarks on Female Politicians.[1]

Being the slightest of fragments Medway does little more than state the relative positions of the characters[2] of the story. ~~and~~ Because it is to be reprinted in our volume of Brown miscellanies we shall omit all explanation ~~of it~~ and leave it to be judged by the reader.

Like Adini and Henry Colden, Medway is autobiographic to the extent of picturing Brown under that of the title personage ~~and it is principally~~ for ~~this~~ which reason ~~that~~ it is of value; but its importance is to be found in the likelihood that it is an early part of Henry Colden and therefore one of the sources for material afterward developed. ~~in his well known works.~~

1 Monthly Magazine, Vol.III, p.416.
2 This may be a possible indebtedness of Brown to Dr.John Moore's Edward, which Brown read 10 June 1796.