The following note[1] to correspondents shows Brown attempting the role of the aphorist:

> "*Martin's* portrait of a good wife is good enough for a *likeness*, but not sufficiently laboured for a *picture*. A devil by Raphael is better than a sign-post angel."

No matter how ~~well~~ clever such a thing is, ~~"carried off"~~ it has been found by editors ~~to be~~ the wrong way ~~of~~ to refusing an article. It falls flat when we ~~learn that~~ remember the idea was borrowed from a quotation he had given from Richardson's correspondence.[2]

~~As might have been expected~~ It was not long after this that the patronage and communications fell off.

The swan-song soon followed.[3] ~~thus:~~

> "THE Editor, on closing his seventh volume, begs leave to return his grateful thanks for the additional patronage he has lately been favoured with, and to assure his readers, that no expence nor trouble shall be spared to render his miscellany more worthy of their favour. For this purpose he is endeavouring to secure a more extensive correspondence, and he has been promised the assistance of a number of literary gentlemen, with whose aid he will commence his next volume with fresh spirit and resolution, animated by the hope that he shall be amply rewarded by the cheering smiles of his readers. He has likewise taken steps to ensure a more regular supply of the European periodical works; and, as he has early access to all the new publications, to give a greater variety and interest to his work, he will occasionally insert analyses of, and extracts from, such as shall appear to him most worthy of notice.
>
> It shall be the study of the editor, as it always has been, on all occasions to avoid meddling with politics: convinced that the rancorous passions engendered by party rage tend more to obstruct than facilitate the progress of literature, it shall be his endeavour to allay and soothe them, by turning the attention of his readers to more pleasing objects; and though this course may draw on him the censure of zealots, it cannot fail ultimately to give general satisfaction.
>
> An accurate list of the marriages and deaths in the course of the month, which occur throughout the union, together with those of celebrated characters in other countries, will be given in the next number, and regularly continued. A correct statement of the price of stocks will likewise be given, from one of the most respectable offices in this city.
>
> It has been suggested to the editor that his publication might be rendered more generally useful, by a reduction in price, as it would thereby be brought within the scope of a much greater number of readers. Accordingly, it will be henceforth published at the price of four dollars[4] per annum, and each number, appearing as usual on the first of the month, shall contain sixty-four[5] pages, making one large volume yearly. A copious index will accompany the last number of each volume."

1 Vol.VI,p.400.
2 Quoted in Literary Magazine,Vol.II,p.661.
3 Vol.VII,p.472.
4 The former price was (50 cents each number)$6.00
5 Instead of 80.

The statement that the editor had "taken steps to ensure a more regular supply of the European periodical works" suggests ~~that~~ a sort of reading room and club. Brown may have ~~been~~ become the president ~~and organizer~~ of ~~a so called~~ the American Literary Association. It was June 1807 when ~~Brown thus spoke~~ he made ~~that~~ the statement and so far as ~~we~~ I know the association was organized 26 October 1805 and given a salutatory address ~~on~~ 2 January 1806. The affairs of the association are ~~quite~~ shadowy ~~and are only~~ but well authenticated by the <u>Three Addresses delivered before the American Literary Association</u> published in Philadelphia the year of Brown's death 1810 as "by the President", ~~and of which we have an imperfect copy~~. The eighth volume[1] of the <u>Literary Magazine</u> ~~contained this~~ notice ~~of~~ the association.

THE AMERICAN LITERARY ASSOCIATION.

To the Editor, &c.

SIR,

HAVING frequently heard of this association, and being unacquainted with its object, I made some inquiry respecting it. The result of that inquiry I send for publication, because I think the design of the institution laudable and praiseworthy.

It was established by several young gentlemen of literary character, in Philadelphia, in the year 1805.

By a fund, which is annually created among themselves, they are enabled to subscribe for all the periodical publications of the United States which are valuable, and also some of those most celebrated in England, to procure which, they assemble every fortnight, and, in order to make the convention subservient to more than one useful pur-

1 Pp.94-5.

pose, at every meeting two of their members read each an essay on either a scientific, moral, or literary subject. To such an institution the friends of learning must wish success. It does not appear to be built of those flimsy materials which will wear out in a day; but having for its object the promotion of knowledge among its members, as well as the extention of patronage toward American papers, it has a fair claim to long existence, creditable and honourable to its founders.

August, 1807. S. [1]

We know that James West, Roberts Vaux, James Chambers and William M. Descharms were members. Vaux's anniversary address was published in volume 2 of Brown's magazine. Chambers was secretary at one time and Descharms was secretary in 1808. The president is unknown being mysteriously designated by ----- ----- -----, which does not correspond to any of the known members and is significant in that it may stand for Charles Brockden Brown. His ~~[illegible]~~ interest is further shown by the editorial note xx on Vaux's address. Besides this possible editorial side to the association we shall later find it connected with ~~the~~ an article by the president entitled Juvenile Eloquence and study which we shall include in our third class of ascriptions.

Besides these editorial comments worthy of attention there are a great many notes introductory to articles and poems, as well as foot-notes which give various interesting side-lights on Brown as an editor and a man.

An article[3] on the Eloquence of Pitt, Fox and Erskine is introduced: ~~as follows:~~

2 P. 313.

1 Who S is we do not know--it does not correspond to any of the names of the known members.

3 Vol. I, p. 26.

> "The kindness of a friend has permitted us to print the following letter, written by a young American now in Europe. The author has already afforded proofs of talents, which will probably one day raise him to the first stations in his country, and this letter is no mean evidence both of a delicate taste, and an amiable disposition."

Brown's prophetic outlook ~~for the author~~ would be doubly interesting if we knew ~~just~~ to whom it refers.[1]

A foot-note[2] to ~~the~~ a criticism-probably by Brown being signed B.- of Drayton's View of South Carolina refers caustically to the lack of enforcement of the laws against cruelty to slaves:

> "What a poor defence is this, if it should appear that these laws are never executed, these penalties never levied, these forfeitures never exacted!"

The review of Miller's Brief Retrospect of the Eighteenth Century[3] is ~~probable as~~ likely Brown's though it is unsigned. In the letter to Miller dated 16 March 1803 we learn ~~that Brown~~ he had read the book and noted many corrections. This review echoes the ideas ~~there~~ expressed and ~~merely~~ elaborates what had been ~~simply said~~ better in the letter. It gives, as the reason for Miller abandoning the work the magnitude of the theme whereas it is usually represented to have been his desire to avoid theological and political discussion. ~~This~~ Such personal information shows ~~that~~ some close friend was the author of the review. Its style and method are Brown's.

1 Not known. 2 Vol.I, p.36. 3 Vol.I, pp.419-24.

Introducing Zollikofer On Immortality Brown says:[1]

> "I have lately been delighted with some of the works of Zollikofer a German divine. His pulpit-discourses yield not in eloquence to those of Massillon. He every where discovers a pious and prolific mind. Indeed in rhetorical reasoning I know not who should stand before him. From his discourse on the immortality of man the following extract is taken—which (as his Sermons are not generally known here) shall be occasionally succeeded by others from the same pen."

Burns' lyrics the Banks of Cree and Address to a Wood Lark are introduced[2] thus:

> "Some of the most beautiful poems of Burns are to be found among his lyrics, contained in the fourth volume of Currie's edition of his works. He wrote the most of these after he had been to Edinburgh, after his taste had been more cultivated, and his reputation established. The two following pieces, extracted from these, cannot fail of meeting with a cordial reception from our readers."

We have already given the note which[3] mentions the intention of giving engravings with the numbers, and the first one is noticed as follows.[4]

> "To the present number of this work is prefixed a head of Washington. It is the Editor's intention to select, for the embellishment of this publication, the portraits of all eminent and illustrious men among his countrymen. Justice obviously demands that in doing this he should pay no regard to party animosities and divisions. Washington, however, will hardly fail of being acceptable to all, and his portrait will be followed by those of his successors in the presidency, in their due order."

The portraits of the presidents given were Washington, Adams and Jefferson, the only ones who had so far held office. The illustrious

1 Vol.I, p.130. 2 Vol.II, p.20. It is possible Brown was not the author of this note.
3 VolII, p.80. 4 Vol.II, p.243.

men selected were Hamilton, Franklin and Jay. The preponderance of Federalists seems never to have occured to the editor.

Brown's ideas of an education were found in an Address to Pupils[1] which he published with this introduction:

> "The editor having perused an address, delivered to an institution in this city called the Philadelphia Academy, and been highly pleased with the judgment and good sense contained in it, he has taken the liberty to publish the following extracts. They explain, in a clear and distinct manner, the objects of every good education, and especially the plan of tuition adopted in a flourishing seminary of this city."

Dunlap was of course closely watched by Brown and no opportunity was lost to advance his interests. In the Literary Intelligence[2] Brown gave the following:

> "Mr. William Dunlap, of New York, proposes to collect and publish, by subscription, his dramatic performances. This publication will probably extend to eight or ten volumes, and will consist of tragedies, comedies, comic operas, and farces; some of which, but not all, have been produced on the stage. These performances will undergo the most accurate revision and correction, some of them, especially the earlier ones, will be wholly rewritten, and all will receive those improvements which may reasonably be hoped for from the extensive experience and mature talents of the author. As this gentleman is almost the only dramatic writer among the natives of America, his friends entertain some confidence that the patronage will not be denied to him by his enlightened countrymen, to which he may justly lay claim on that score alone."

especially wholly alone

And later[3] Dunlap comes in for further mention

1 Vol.II,p.492. 2 Vol.III,p.480. 3 Vol.IV,p.478.

"[illegible] who announced, [illegible] his intention of pub-[illegible] his Dramatic Works, by [illegible]scription, in ten volumes, has [illegible] with sufficient success to justify [illegible]tting the first volume in the [illegible]. A portrait of Mrs. Wignell, [illegible]ved by Edwin, will accompany [illegible] first, and a likeness of some one eminent performer will be given in [illegible]ch succeeding volume. Mr. Dun[illegible], we understand, has been many [illegible] engaged in collecting mate[illegible]ials for a history of the American stage, to be accompanied by biogra[illegible]phical sketches of the performers, with well engraved likenesses."

That his position as editor was a delicate one seems to be clear but how he handled the matter may be seen in a note.[1] In closing it reads:

"Several pieces of poetry have come to hand, which, from the nature of their subjects, or from defects in composition, are not admissible. The editor will spare their authors and himself the pain of being more particular."

Some couplet form translations[2] from Camoens were introduced thus:

"An English Viscount[3] has lately translated from the Portuguese, several Canzonets and Sonnets of Camoens, who has been hitherto known to the English reader as the author of the Lusiad. These poems discover that their writer was a man of uncommon sensibility, that he was the enthusiast of beauty, and a vivid painter of charms. They cannot fail to interest all whose eyes have melted with the tears, and whose bosoms have beat with the fervour of love. Two specimens will enable our readers to judge of these luxuriant wild flowers of poesy."

The appeal at the close is particularly worthy of notice.

An account of the Philadelphia Museum the forerunner of the Pennsylvania Academy of Fine Arts was fittingly introduced by this eulogy:[4]

1 Vol.VI,p.80. 2 Vol.I,p.51.
3 Viscount Strangford's translation was published at London in 1804.
4 Vol.II,p.576.

"There is no institution of the kind, in North America, which bears any comparison, in importance, value, and extent, to the museum in the city of Philadelphia, the founder and conductor of which is C. W. Peale. The credit due to this gentleman can only be rightly estimated by those who are acquainted with the history of this establishment: the small beginning from which it arose, the indefatigable zeal and industry with which it has been reared to its present state, the skill and ingenuity displayed in its arrangement, are all, in the highest degree, honourable to Mr. Peale, and place him by no means low in the list of those, who have advanced the dignity and reputation of his country."

A sketch of the origin and present state of Philadelphia carries this introductory note:[1]

"The following account of our native city has already been printed, but has been limited to a very narrow circulation. It has been thought proper to re-publish it in this work, carefully corrected It attempts the description of objects, and the relation of events, familiar to most of the inhabitants of this city, but, of course, little or not at all known to strangers and foreigners. To the latter it may not prove unacceptable, as it is the fullest account of Philadelphia that has hitherto been given to the world."

In this same article[2] we find the editor emerging to introduce as supplementary certain extracts from the letter of one of his correspondents.

"By way of supplement to the foregoing judicious account, the editor has thought proper to subjoin the following extracts with which he has been favoured, from a private letter of a traveller in America."

A foot-note to a biographical memoir on Thomas Day, author of that famous work Sandford and Merton, reads[3] thus

1 Vol.II, p.169. 2 Vol.II, p.173. 3 Vol.II, p.273.

"It is easy to suspect that Mr. Day's despair as to Sabrina's improvement, and the discontinuance of his efforts, was the consequence, and not the cause, of his intimacy with Honora."

~~It seems~~ It was easy for Brown to avoid literary criticism himself, but an anonymous correspondent compelled him to ~~come forth and~~ express an opinion[1] on a well known standard work, as follows:

"The Life of Washington is still in the press, but a second volume may be speedily expected. An anonymous critic, in our last number, has ventured to sit in judgment on the merits of this publication. He appears to have committed some material errors in his sketch of the design and extent of the work, and we, for our parts, entertain very different expectations of the issue of this arduous undertaking. We never doubted but that it will prove as splendid and durable a monument to the literary glory of MARSHALL, as to the political and military fame of WASHINGTON, and the specimen of historical skill and industry afforded by the first volume contributes to invigorate our hopes."

In reprinting,[2] from the Monthly Anthology of Boston, critical notices on the 1792 volume of the Collections of the Massachusetts Historical Society and on Hannah Adams' Truth and Excellence of the Christian Religion, Brown made several variations, omitting and inserting words, transforming a note into the text, and omitting certain paragraphs, all of which were perhaps justified by his editorial privilege. This appears unimportant but will prove presently to be quite otherwise when we find several articles which will be ascribed to Brown on the strength of certain alterations,

1 Vol.II, p.355. 2 Vol.II, p.672 ff.

Cited in A. J. Beveridge: Marshall, Vol. II, p. 241 and note.

which we designate as authorial as distinguished from those ~~which in character are~~ distinctly editorial.

No opportunity was lost to call attention to the value of certain works and literary materials. In one case[1] he asks if the work has been translated; in another,[2] he suggests the publication of a great number of Franklin's letters; in another[3] he sees a picture of Madame De Staël in one ~~that~~ she draws of her father.

While ~~a great~~ many extracts of his editorial work have been given we have only done so ~~in cases~~ where the notes were of some value in estimating Brown's ideas of ~~a diversity of~~ affairs, or as illustrating his methods in directing the magazine. In the literary intelligence he not only ~~had the~~ gave customary notices of the publications of his friends but also of his own, ~~literary efforts.~~ Linn's Valerian was announced[4] and several selections ~~from it~~ were given under various titles.[5] His translation of Volney was noticed in two places,[6] his American Register was ~~also~~ noticed twice[7] and a prospectus ~~of the latter was~~ promised but so far as we know never appeared in this magazine. Berdmore's Literary

1 Vol.V, p.262. 2 Vol.VI, p.374. 3 Vol.V, p.123. 4 Vol.I, p.240.
5 These selections have been noticed at length in our study of the Valerian ~~the~~ biographical memoir by Brown.
6 Vol.II, p.320; ibid., p.568. 7 Vol.VII, pp.80 and 263.

Resemblance rewarded for its "good sense and acute criticism" was laid under contribution;contrary to the general opinion that he had no sense of humor an article[1] was given for its wit;and the opposing sides of an argument on the Use and Abuse of Notes of Accomadation[2] was allowed to pass his censorship of the political.

Many interesting notes ~~which he supplied~~ to many ~~of the~~ articles are not of sufficient interest or importance to warrant quotation and a general statement that they are necessary and useful is all that is needed. ~~in noticing them.~~

When we remember the Candidus-Webster affair of the American Review of 1801[2] ~~and 8~~ the letter signed N.W.,presumably from Noah Webster,is of interest both for the material it contains,the fact of its publication and the fact that its advice appears to have been followed by Brown. At best it is a meddling cantankerous communication suggesting editorial policies,with which Brown was well acquainted and had used,and its sincerity is questionable. It is graciously refused[3] in a mock heroic tone of ~~assumed~~ modesty. To-day ~~,as it deserves,~~ it would be unceremoniously tossed into the waste-basket as unprintable. Whether it is Webster's or not it

1 Vol.I,p.222. 2 Vol.II,p.70. 3 Vol.III,p.320.

is surely no great recommendation for its author and would be better ignored.

As we go on we shall find many instances of ~~a very~~ his personal method of editing; a method in which Brown comes forth and speaks frankly. ~~to his readers.~~ Probably the best instance of this peculiarity is in the case of Cumberland's Memoirs[1] which opens; ~~as follows:~~

> "I HAVE been very much amused with reading the Memoirs of Cumberland, a work lately published, and containing many valuable anecdotes of persons and books that have attracted much of the notice of the world. The author has not acquired much fame, except on account of a few popular comedies. Few writers, indeed, have been so voluminous, and at the same time have written so little that is likely to last longer than himself. He has been an epic, tragic, and comic poet; but his single epic, and his many tragedies, have been read by few, and by nobody twice; and only three or four, among a score or two of his comedies, are of sterling merit or durable reputation. The most interesting parts of these memoirs are those which relate to other people. When he speaks only of himself, he has little to say that is worth hearing for its own sake, and that little does not acquire much additional importance by any peculiar felicity in his mode of saying it.
>
> My readers will, I hope, find something new and something amusing in the following passages, extracted from this work. They will probably be found to contain all that is interesting in the volume."

Here the extracts follow and they are closed by the following:

> "[The remainder of the extracts from this work will be given in the next number.]"[2]

1 Vol.VI, p.33.
2 This promise was not fulfilled. Three pages later the extract of the death of a bishop was given in the article Fear of Death, which we shall ascribe to Brown.

Toward the end the editorial work seems to have palled on him ~~spirit~~ for he seized for republication many ~~of the~~ articles from the defunct Monthly Magazine as later he reprinted in the American Register some of those which appeared here.[1]

The list of old articles reprinted ~~here~~ follows:

> Remarks on Short-hand, signed L., we ~~####~~ ascribe to Brown in our study of his own short-hand. It has his style and his ideas of method correspond to its advice. It appears in Vol.VI, p.421 taken from the Monthly Magazine, Vol.III, p.92.
>
> Anglo-German Dialect, signed A., recalls an instance of the use of negro dialect in Stephen Calvert and Mrs. Kahn of Germantown in Clara Howard. It has several names used by Brown. It appears in Vol.VI, p.427 taken from the Monthly Magazine, Vol.III, p.327.
>
> The Wisdom of Spiders in Vol.VI, p.438 appeared in the Monthly Magazine, Vol.II, p.324 as On the Foresight of Spiders. In this appearance it is headed "For the Literary Magazine" and is signed W, of which more hereafter. The earlier appearance contained an opening paragraph that read:
>
> > "WE have proofs in abundance of the limited faculties, and misplaced and misdirected passions of man; but, perhaps, as strong a proof as possible of both of these, is afforded by that obnoxious insect, the *spider*."
>
> The "misdirected passions of man" recalls the last paragraph of Wieland.
>
> Remarks on the Russian Empire in Vol.VI, p.445, appeared in the Monthly Magazine, Vol.II, p.99, as Remarks upon the Russian Empire. In this appearance it is headed "For the Literary Magazine" and is signed R, of which more hereafter, instead of H.X. Aside from the changes in punctuation there has been an evident attempt to revise it for accuracy. The "number of European Russian subjects at twenty millions" read "seven". "But this does not exceed the population of France or Germany" read "population of England and, is only one fourth of that of France or Germany." "Nearly half of this force" read "The half.." On page 447, second column after the third paragraph, the earlier

1 On the death of a young lady, Lit. Mag., VI, p. 240---Am. Reg., I, p. 197. (Stanzas)

Character of Dr. Franklin,	"	., VI, p.367	Am. Reg.,	I, p.150.
Verse to Charlotte,	"	VII, p.79 ---	"	p.204.
Stanzas	"	" p.159---	"	p.198.
City of Tripoli	"	VIII, p.191---	"	p.189.

appearance had the additional sentence "The Emperor's provinces of Bohemia and Hungary, though far from being the richest and best cultivated of his states, and though only one-tenth of the magnitude of Russia, is equally or more populous." In the final paragraph "contains about thirty millions of subjects" read "fifteen" and "it is not superior to France" read "far superior to Austria and France." Alterations such as these seem to stamp the article as ~~being~~ more or less the work of the editor, and the change of the signature ~~seems to~~ rule out the possibility ~~that~~ it may have been by some other, ~~author.~~ They ~~alterations~~ are distinctly of a different character than those in the Monthly Anthology review. The article if ~~indeed it is, as it appears to be,~~ Brown's, is interesting as showing his growing interest in international affairs, an interest which ~~probably~~ determined the character of the next periodical edited by him.

The Honest Man, a portrait, in Vol.VI, p.459, though signed W is probably Brown's. It formerly appeared in the Monthly Magazine, Vol.I, p.405, but there lacked the heading "For the Literary Magazine" and the quotation "An honest man's the noblest work of God," from Pope's Essay on Man, Epistle IV, line 248, was omitted. In its earlier appearance it was signed H.L. and it differs in several striking particulars. In many instances the characteristic Brown staccato sentences are ~~here~~ avoided by running two together by a connective. In paragraph two in "or exercising new artifices of extortion; for if our..." the "for" did not appear and the "if" began with a capital. Similar changes are here made in the following instances, the word formerly omitted being here given in italics. Paragraph six "were unable to answer his claims; *but he molested*..." Paragraph eleven "and much intercourse with others, *and these are inconveniences*..." Paragraph twelve "generally judicious, *for he has no*..." and "incident to this species of property, *and it is vain*..." Paragraph fifteen "the impulse of benevolence; *no expensive*..." and "is ever purchased; all intellectual gratifications..." In paragraph six "his customary tranquillity" is changed to "wonted"; in paragraph seven "shunned all society" is changed to "avoided"; in the same place "and of those whom" read "and that of those whom"; in paragraph eight the words "clothes" and "apparel" are transposed; "preserved its texture and gloss" read "preserved their texture and their gloss". The closing sentence of paragraph six: "Perserverance, however, finally succeeded" did not appear, likewise at the end "though, in spite of the poet's assertion, he is certainly not *the noblest work of God*" did not appear and the article ended with "an honest man". Who "Caruthers" was is not known, and from the character of the work it is perhaps just as well. ~~we have no means of knowing.~~ Articles of this character though ~~undoubtedly~~ good for the readers probably helped to diminish the editor's friends. The most superficial reading of this article and comparison of its two appearances seem to make it clear ~~that~~

the author was trying his best, both by initialed signatures and alteration of his style, to conceal the authorship. In our study of the Monthly Magazine we have ascribed it to Brown.

On the Prevailing Ignorance of Geography, in Vol. VI, p.467 is taken from the Monthly Magazine, Vol.III, p. 410. It is signed R, of which more hereafter. Formerly it had no signature. Certain important liberties are taken with the italics; it is headed as "For the Literary Magazine"; the fourth paragraph is corrected to actually represent the speech of the young girl; a map on the wall is suspiciously Brownish; capitals are often given in lower case; the two females who appealed to the writer recall the Linn girls; it is clearly by an American; and "Petersburg and Buenos Aires" has been changed to "Calcutta". Its three last paragraphs may be profitably compared to Brown's prospectus of 1809.

The General Idea of Peru in Vol.VI, p.438 had appeared in the Monthly Magazine, VolII, p.324, as the General Description of Peru. In the earlier appearance it was given as "Translated from a Peruvian Journal published at Lima", here it is ""For the Literary Magazine" and "Translated from a work published in Peru." In the earlier there were three paragraphs at the beginning and three and part of a sentence that are here omitted. It is altered in almost every sentence but the evidence would indicate it was taken from some other periodical, probably the London one referred to by a foot-note. If Brown did anything on it it was only in an editorial capacity and the changes are of no especial interest to us. In this we appear to have a case similar to that of the Monthly Anthology review.

In considering all these reprinted articles it is evident that for the December, 1806 ~~for some reason~~ Brown found he had not ~~nearly~~ enough ~~to fill up the~~ number, so he took up his volumes of the Monthly Magazine and extracted from them wholesale. Besides this much of the material was as usual appropriated from the newspapers ~~of~~ all over ~~parts of~~ the United States.

An interesting department ~~in the magazine~~ is ~~just the~~ one which Brown had found irksome in the periodicals which preceded this one--

1800

the Critical Notices. They were ~~reviews~~. ~~It was~~ written by John Blair Linn,[1] his brother-in-law, under the initials of I.O. The last appearance of the~~se~~ ~~Critical Notices as they were called~~ ~~appeared~~ was in the June number of 1804, ~~and~~ Linn died in August. ~~There~~After June the department was ~~not supplied~~ omitted for four numbers when beginning with No.IX[2] Brown himself ~~appears to have~~ ~~taken~~ took it over as a part of his editorial work, conducting it on the same plan as the Notices of American Writers and Publications,[3] European Literary News[4] and Notices of Recent Publications[5] which were also ~~are obviously~~ by the editor. As comments ~~on the works noticed~~ they are ~~all~~ brief and excellent.

~~Along with all the other details given, attention should be called to the fact that~~ The Index[6] to each volume was made up with ~~strikingly~~ freakish carelessness. At times the subject matter and not the title suggests the name; ~~in the index; and~~ too often titles given in the tables of contents do not appear ~~in the index~~ and many titles do not appear in either the table of contents or the index. After volume one ~~the index~~ it was not divided into sections such as Selected and Original ~~as~~ in the tables of contents

1 The proof of I.O. ~~being~~ as Linn is that the extracts from his Valerian are so signed. ~~Other items so signed have been listed in our account of Linn under date of 1804.~~ He also wrote the three (wrongly numbered up to IV) instalments entitled The Traveller, the verses entitled Lines to Olinda, I, 47, Ruins, Vol.II, p.117 and the Night Song of Azora, Vol.II, p.376.

2 No.X is the Boston Anthology review. 3 Vol.II, p.344. 4 Vol.II, p.356.

5 Vol.II, p.531. 6 ~~Just~~ How it was ~~supplied~~ issued is not known. ~~The manner in which it has been found is in the bound volumes.~~ Whether it was sewn at the end of the last number of each volume could only be determined when some of the original numbers in which

~~were~~ (until Vol. III, No. 18, March 1805) but into two alphabetical lists (prose and poetry). A methodical cataloguing of the titles in the tables of contents and a like methodical indexing from the tables of contents is so simple a matter ~~that the~~ its neglect ~~of this particular~~ is ~~to be regretted, and~~ inexcusable. Having nothing to indicate ~~that this detail~~ it was looked after by anyone else we are compelled to lay it at the door of the editor.

The headings "For the Literary Magazine" are not to be understood literally. It appears to have been the old editorial device--such as N.W. suggested.

~~The~~ Whether Brown's proof reading was ~~most~~ at fault when ~~utter carelessness allowed~~ ten lines from another article ~~to~~ got in and ~~be~~ was left at the top of page 388 of volume one is not known. ~~Possibly~~ He may not have done

To give ~~the reader~~ a general idea of ~~Brown's~~ his work as editor ~~of this magazine~~ the best single number is ~~that for~~ June 1804.[1]

In a letter, dated 4 July to John Blair Linn, ~~Brown~~ he said he supplied all of the number except the Valverdi. ~~We know~~ Valverdi ~~to be~~ was a pseudonym ~~for~~ of John E. Hall. ~~so that the rest seems acknowledged as Brown's editorial work, though, As we shall see, it included only one article probably written by him.~~ the remainder

The selections speak for themselves and are a very fair example

1 Vol. II, p. 163 ff.

couplet verses[1] and the Holy Man,(who may be John Blair Linn,her brother,) are possibly her contributions. ~~by her~~. Sabina is ~~too doubtful to be~~ unlikely hers. ~~The memoir of Brown which she wrote for Goodrich's Boston 1827 edition of Wieland shows she had literary ability.~~

~~We are not alone in considering~~[2] ~~that~~ Brown's editorial work here was conducted with considerable ability and though we do not know just how much he had to do,from what we do know to be his work such a statement is fully warranted. In the usual meaning of the term editing,there was not a little done and Brown did it creditably.

In the second class there are quite a number of articles signed B which we ~~must~~ accept as written by Brown. ~~At the same time~~ Their ~~fact that we~~ place ~~them~~ in this class carries ~~with it~~ the suggestion that there is not ~~absolute~~ certainty,but more or less convincing evidence.

The so-called Criticism of Drayton's View of South Carolina 3 is constructed on the plan which we have come to believe is characteristic of Brown's ~~reviews~~. A great deal of quotation with a few interspersed comments and an introductory paragraph or two in a stereotyped manner and the usual encouraging closing note. In this case we have a double confirmation.~~of its being Brown's.~~ The article is signed B and a note on ~~the~~ slavery laws, quoted in our first class,is signed "Ed".

1 Vol.VIII,p.102.
~~2 Underwood:Builders of American Literature,London,1893,p.22.~~
3 Vol.I,p.30 ff.

The review of the Poems by Peter Bayley 1 is signed B, and is characteristic of Brown's ~~reviewing~~, having the stereotyped introduction, the quotations and comments and the closing encouragement. Connected with this and likewise suggesting Brown as the author of the review is the notice 2 of the intended publication: ~~of the book, which reads as follows:~~

> "Arrangements are making for the publishing an elegant edition of
>
> Poems, by Peter Bayley, jun. Esq. These poems have been read by the editor, who ranks them at least as high, in poetical merit, as the Pleasures of Memory, or the Pleasures of Hope, by Rogers and Campbell."

The Portrait of a Learned Man 3 is an original article signed B. The introduction and close are ~~quite~~ characteristic and the former should be quoted.

> "THERE is no kind of reading which delights and instructs me more than that which contains sketches of personal history and character. The well-known imperfection incident to all pictures of human actions or feelings, whether drawn by the actor himself, or by some observer, is some abatement of this satisfaction, but it does not annihilate it altogether. A man must have studied *himself* very imperfectly, who does not see, that a faithful *moral* portrait is impossible: but it would be a ridiculous refinement to despise or overlook these pictures, merely because they are not, what they cannot be, absolutely faithful. In most cases, the defect arises from the incapacity of the relater or pourtrayer, and not from his intention to deceive. On many occasions, the fault consists in *omitting* true, rather than in *inserting* false lineaments: and hence information and instruction is, in some degree, derived from it. Though the picture does not show the whole man, it shows a very large portion of him, and we are more benefited by the *success* of the painter, than injured by his failure.
>
> I have seldom been more pleased than with the following portrait of
>
> a *learned* man. Every man's head is full of the imperfections to be found in a man devoted to learning, especially *ancient* learning. By diverting the attention from the scenes around us, and from the transactions of our own times, and fixing it upon characters and incidents which occurred in a distant age and remote country, erudition is supposed to disqualify its votaries for the common offices of life. The ancient languages being emphatically *dead*, no one, it is vulgarly imagined, can buy skill in them, but at the cost of

1 Vol.II, p.15 ff. 2 Vol.I, p.240. 3 Vol.III, p.278 ff.

his native tongue, and thus they are likely to become uncouth and outlandish, from their disuse and ignorance of the great instrument of human communication, speech. If these students chance to have their passions engaged, not by the languages and arts, but by what are called the sciences, and especially among these by the *metaphysics* of antiquity, their case becomes a hopeless one. Ancient metaphysics are classed, by the learned of the present times, with exploded dreams and childish reveries, and those who give their time and veneration to them are deemed no better than Bedlamites or old women. These notions may receive some degree of countenance from the examples of a Taylor and Montboddo, but they are certainly in direct opposition to the lines in the following portrait. It belongs to one, whose passion for the ancients has never been exceeded; who testified this passion not by closet application merely, but by extensive publications; and who was particularly distinguished by his rage for ancient metaphysics: circumstances which greatly enhance the wonder we must feel at the moral and intellectual character displayed on this canvas.[1]

Here follows the portrait as extracted from the account of James Harris given by his son Lord Malmsbury.1 The closing paragraph is characteristic ~~of Brown~~ in that it offers the explanation by disclosing the personage pictured. Had the author gone to Boswell's Johnson he would perhaps have found clearly stated 2 what he seems to suggest but does not amplify. For Brown to present such a picture ~~of the learned man~~ hardly seems ~~to be~~ consistent with his respect for all who seriously attempted to study any subject which came within the generalization of knowledge. That he possibly might have planned the article for a more extended consideration ~~of the subject~~ seems evident from the explosive character of the concluding paragraph, and especially of the closing sentence.

1 Works of James Harris with an account of his life, London, 1801.

2 "I spoke of Mr. Harris, of Salisbury, as being a very learned man, and in particular an eminent Grecian. Johnson. "I am not sure of that. His friends give him out as such, but I know not who of his friends are able to judge of it." Goldsmith. "He is what is much better: he is a worthy humane man." Johnson. "Nay, Sir, that is not to the purpose of our argument: that will as much prove that he can play upon the fiddle as well as Giardini, as that he is an eminent Grecian." "
Boswell's Johnson, London, 1901, Vol. II, p. 46.
Speaking of Miss Reynolds knowledge of Greek. Johnson. "Harris was laughing at her, Sir. Harris is a sound sullen scholar; he does not like interlopers. Harris, however, is a prig, and a bad prig. I looked into his book, and thought he did not understand his own system." Boswell in a note says he does not understand what Johnson meant by a bad prig. A friend suggested that Johnson meant his manner as a writer was affected.
Ibid., Vol. II, p. 399.

The Alliance between poverty and genius 1 expresses the editor's views on the subject so well ~~that, though~~ it may be ~~doubtfully~~ Brown's. ~~## #### ##### ## ## ##### #### ## #### #### ## displays his attitude toward wealth~~. It is signed B, and has ~~the~~ earmarks ~~of Brown.~~ The final paragraph is particularly quotable and the fact that by genius the author meant literary genius is significant.

~~An article entitled~~ Goldsmith and Johnson 2 ~~suggests~~ makes it ~~the~~ possibility ~~that~~ Brown ~~may have~~ had the article on the "learned man" suggested by a reading of the quotations on ~~James~~ Harris ~~as just~~ given in his note. ~~But~~ Aside from this ~~possible relation~~ it has an interest of its own. It is signed B., and ~~it~~ gives ~~a~~ brief ~~a~~ comparison of the two authors, lacking in thoroughness because of ~~its~~ brevity, but sane and almost commonplace in ~~its~~ criticism. On the whole it appears to be ~~but~~ a summary of the usual comments ~~on the distinctions of the two authors~~ and it may not be at all the result of original study ~~of them~~.

On Persian poetry and Hafiz 3 signed B is interesting as a possible indication of the breadth of Brown's interest ~~in literary matters~~, and also because of its length and character. The second paragraph should be noticed for its mode of address to ~~the~~ his readers ~~of the magazine~~. It might be cited to indicate ~~that~~ the B signature is not ~~for~~ Brown, but for some other friend of his, possibly Hall. ~~And~~ This suggestion is strengthened by a reading of the essay. It does not have the Brown note and it is highly improbable ~~that~~ he would ~~bother to~~ write ~~an essay~~ on poetry such as ~~that of~~ Hafiz, especially if he believed it to be as ~~this essay~~ represented. However, it displays a ~~strikingly~~ significant acquaintance with other books Brown read.

The Comparative State of Philadelphia 4 is signed B and deserves no attention either because of its merit or material. It appears to be a hastily thrown together mass of information about Lisbon, Constantinople and London and ~~it~~ opens and closes with expressions of joy because the writer lives in Philadelphia. It has nothing to mark it ~~as~~ Brown's save the initial. That may be a mask for Hall.

The Polemical Passion 5 is signed B, and is a comment on the well-known thirty-nine articles. It has nothing but the initial to stamp it ~~as~~ Brown's.

Education in Scotland 6 is signed B and ~~appears to be~~ is mostly ~~an article~~ of the class ~~of those~~ in second-rate encyclopaedias. The ~~mention~~ of the state of education in Pennsylvania ~~in~~ contrast connects this article with ~~the one above~~ ~~that entitled~~ the Comparative State of Philadelphia.

Names of the days and months 7 is signed B ~~and~~ but it has ~~in it some~~ flimsier arguments than Brown was accustomed to make. The reasoning for numerical names is far better than that against the Quaker's prejudice.

On Translations of Horace 8 is signed B ~~and~~ but has no other traces of Brown.

On Fashion 9 ~~is~~ headed as ~~being~~ translated from the French ~~and~~ is signed B. It is too brief ~~as not to be worthy of~~ for consideration.

1 Vol.III, p.333. 2 Vol.III, pp.403-4. 3 Vol.III, p.419 ff.
4 Vol.IV, p.96 ff. 5 Vol.IV, pp.128-9. 6 Vol.IV, pp.266-7.
7 Vol.IV, pp.293-4. 8 Vol.VI, pp.121-3. 9 Vol.VII, pp.117-18.

> Desultory Observations on the Sensibilities and Eccentricities of men of genius: with remarks on poets 1 is signed B and might be given a better title by applying the observations specifically to Johnson of whom it ~~the article~~ largely treats. In an early paragraph "every yelping cur" recalls the "every puny whipster" of the Monthly Magazine and American Review 2 and the "righteous indignation" of the author on account of the exaggeration of "the morbid sensibilities of sickly genius" seems particularly ~~to be~~ appropriate to Brown and is quite quotable. The spirit of the piece is Brown's, it has his interests in Rousseau and a mention of Edwin which recalls a similar reference in the Scribbler. 3

~~The fact that~~ The initial B ~~was used~~ would seem to indicate ~~that~~ he wished to identify his contributions. On the other hand it may be merely an instance of his ~~possible~~ use of most of the letters of the alphabet--a suggestion ~~which~~ we shall treat again later. ~~in the present study~~..

~~Aside from the individual cases here considered~~ There are a great many articles similar in character to those signed B that may have been supplied by Brown. In their composition ~~it seems evident that~~ he used dictionaries, encyclopaedias and books that generally came in his way. ~~and~~ The original material was ~~undoubtedly~~ often the smallest part. ~~of them.~~

In the case of the Jaunt to Rockaway, ~~which we have already considered, and~~ which we know to be Brown's, ~~we found him~~ he used ~~using~~ the initials ~~of~~ C.E. and in another place 4 we find ~~those~~ ~~initials~~ es

1 Vol.VII, pp.294-6. 2 Vol.II, p.475. 3 Dunlap, Vol.II, p.265.
4 Vol.VII, p.469.

~~appended~~ signed to An Ode to Fear which may also be ~~by Brown~~ his. ~~It reads as follows:~~

"THOU, with feet that lightly tread,
Ears that ev'ry whisper dread,
And telescopic eye,
Panting bosom, hair erect,
Ghastly hues thy face infect,
Thy tresses wildly fly.

Goddess, leave me, nor dispense
Here thy hated influence,
Thou poison to content.
For, oh Fear! when thou art nigh,
All the charms of Pleasure fly,
Her votaries relent.

Now the dismal Night pervades,
Spreading round her horrid shades,
Thy reign despotic grows;
Thou frequent'st the church-yard haunt,
List'ning to the raven's chaunt,
And wind that hollow blows.

While a thousand fairies scream,
And ideal tapers gleam,
Diffusing horror round;
While a thousand fearful sights,
Ghastly phantoms, wanton sprites,
And hollow moan confound;

Oft in sleep 'tis thy delight
To bewilder Fancy's flight,
And daunt the bravest men;
Who no waking terrors know,
Sleeping fly a fairy foe,
A Richard trembles then!"

The verse is significant ~~in that~~ for it is ~~the most~~ an obvious variation of the couplet, which as a form ~~we have come to consider~~ was a favorite of Brown's. The tensity, and in some instances the diction recall ~~Brown~~ him. Although the lines are frequently marred by the words selected, ~~there is a certain coincidence of words and~~ they give a rhythm that raises it ~~out of an~~ above indifferent ~~class of~~ verse and accentuates the funereal tone of ~~the~~ a relentless slow pounding of a hammer, such as Poe ~~afterwards~~ perfected in the Raven and Dream Land.

The lines have a staccato effect and frequent imperfections of the rhythm but the succession of ideas ~~one after another~~ have correspondences in other ~~of~~ Brown's works. It is likely ~~more than probable~~ the poem was inspired by his ~~Brown's~~ yellow fever experiences. It owes nothing to Collins.

If it does not approach excellence it has ~~at least~~ the foundation of an unusual work. With attention ~~directed~~ to certain details, when ~~if~~ revised, it would be remarkable. The striving after the terrific has ~~here~~ the same faults of over-shooting the mark as in many cases Brown's prose had.

A Student's Journal[1] may be Brown's youthful journalizing. It has ~~so~~ many ~~suspicious~~ circumstantial details that make it ~~is quite probable as~~ possibly his. The general tone ~~of it seems to~~ recalls the early days when law and love were the whole world to him, until disappointed in love ~~the latter~~ he gave up the law ~~profession~~ to take up a literary career. The picture of a fickle youth, his dabbling in law, his natural turn to verses,[2] his calls at Mrs. Craig's, who may be the prototype of Mrs. Carter of Alcuin, his rambles along the Schuylkill, his hatred of law and determination to

1 Vol.V, p.330. If ~~it is~~ not Brown's it may be by Wilkins.
2 Perhaps the verses To Mira, in the Weekly Magazine Vol.IV, p.221 were the result of this hint. Wilkins and Brown could have found the name in Eliza Heywood's pseudonym of "Mira one of the Authors of the Female Spectator"--if they knew of her?

abandon it, may all be autobiographic. The character of Sally ~~we have found~~ in Jessica ~~is~~ ~~the~~ a dead sister of Jessica and, if the story ~~of Jessica~~ is compared to this Journal and the loss of Brown's first wife, it would seem that ~~Jessica~~ it was more autobiographic than we ~~have hitherto found it.~~ suspected. Who the Sales were we do not know. The name is used ~~by Brown~~ in the Carrils and Ormes but not with the idea ~~suggested here~~ of ~~making it~~ a place where ~~one's~~ virtue would suffer. Besides the obvious details such as the unsigned appearance, ~~here,~~ the title, the lack of ~~a~~ notice of it in the notes to correspondents and the fragmentary nature ~~of it~~; it has the ideas and habits of Brown and uses the names which he has either used or been suspected of using. ~~At least fifteen~~ many details which correspond make the case ~~a particularly~~ strong ~~one~~ and ~~entirely according to~~ all reasonable assumption.

Many of the departments seem to be ~~quite~~ in keeping with the character of Brown, and it is probable ~~that~~ he wrote much of the material for them.

In the ~~cases of the~~ articles ~~that~~ accompanying ~~ed~~ the engraved portraits, the close of ~~that on~~ the Adams[1] expresses the editor's opinion. ~~It reads~~

I Vol.II, p.331.

"We purposely avoid entering into an exhibition of the public character of Mr. Adams, because political zeal has long since enlisted all men in the number of his friends or enemies, and we are desirous of avoiding, on this occasion, to offend any."

~~However,~~ It is of no importance being ~~merely~~ an encyclopaedic article such as ~~Brown~~ he may have compiled with no effort ~~spent~~ and no ability displayed.

If he selected, as he said[1] he intended to do, the portraits, it would be quite ~~within the realm of the probable~~ likely for him to supply the text accompanying them ~~portraits~~. However three of these essays have further evidence ~~to lead us to~~ for the same conclusion.

The ~~essay on~~ Thomas Jefferson[2] has ~~Brown's~~ his style and interests, especially his worthy attempt to be editorially neutral in politics, ~~in his editorial capacity~~. It is unusual as a brief account of a public man, has much of ~~Brown's~~ his frankness and fairness and encourages its subject to write his own life. As an example it deserves full quotation ~~and reads:~~

"THE biography of such a man as Thomas Jefferson can only be drawn up by his own hand, and a true judgment of his merits can only be formed by future generations. When the animosities of the present age have been laid asleep by time, his

1 Vol.II,p.80. 2 Vol.II,p.413.

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character and [illegible] rise in the view in the[illegible] proper colours, and the[illegible] of praise will be[illegible] him, in the degree to which [illegible] is justly entitled to it.

In consequence of living in a country, where civil liberty is enjoyed with fewer curbs and restraints than were ever before known; where the honours and riches of the state are open to unbounded competition; where the voluntary suffrages of mankind are the only passport to political power, and their suffrages are influenced by the esteem which individuals may be able to acquire for their wisdom and virtue, their intellectual and moral character, of the candidates for public favour become objects of universal and rigid scrutiny: and such is the influence of the passions, that the same man, and the same conduct, is the worst or best, the brightest or darkest, according to the medium through which the gazer examines it. As our passions and interests dictate, our competitors are transformed into monsters and demons, and our partizans or champions into angels and divinities: every faulty speck in the character of the former spreads a deep and horrid black over the whole surface, while the dark spots in the *disk* of the latter are wholly overpowered and lost in the blaze of surrounding brightness.

All this has been eminently true of our present subject. No man has been more applauded or more censured, because no man's situation has been connected in a more intimate manner with the hopes and fears of his fellow citizens. A large number have laboured for his elevation, with all the zeal which our own interest is sure to inspire; while a number, scarcely less considerable, have laboured to degrade him, with all the perseverance and anxiety which men usually display to prevent their own fall.

In this state of things, it would be highly absurd, in a publication like the present, to enter into investigations of the character and conduct of this eminent personage. It would be equally impossible to escape the indignation of his friends or enemies, and nobody is neuter in this controversy, or to destroy that bias in the writer's own mind, which, whether favourable or unpropitious to the person in view, is necessarily adverse and destructive to candour and truth. The general events of his life might be detailed; but they form a barren catalogue, when they consist of mere dates and names, and besides are too universally known to justify their formal repetition. That Mr. Jefferson is a native of Virginia; that, though born to affluence, he studied the law as his profession; that he took an active and important part in the early scenes of the revolution, was a member of

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the state and national legislatures, ~~and assisted in the formation of laws~~ and constitutions; that he has been successively ambassador, minister of state, vice-president, and finally president, of the United States, are all events in his life familiarly known, among foreigners and his own countrymen: that he has been distinguished by his attachment to the sciences and arts, and has built up a noble monument to his own literary glory, and to the honour of his native state, in his description of Virginia, are equally well known to the studious part of mankind.

To these few remarks we shall only add our fervent wish, that Mr. Jefferson, who is so well acquainted with the pen, may exercise it in recording the events of his own life. We are not always proper judges of our *relative* merit, nor can we see ourselves *as others see us;* but since a man is best acquainted with his own motives to action, and since the most important information relative to any one is connected with the light in which he views himself, it seems to be the duty of every eminent person to be his own biographer. Independently of these claims to curiosity which the history of Mr. Jefferson possesses for its own sake, his life has been too intimately connected with the history of his country, not to be particularly worthy of being recorded by his own hand.

The Sketch of John Jay[1] has the same ~~Brown~~ characteristics as ~~that on~~ the Jefferson and as an essay is only secondary to ~~that~~ it. ~~more important one.~~ Several passages deserve quotation but we ~~are unable to~~ cannot give them ~~on account of~~ the space necessary. The whole will repay a careful reading both for its style and as a matured, honest, candid opinion of his ability, which ~~we have found~~ defended in Brown's ~~political pamphlet entitled~~ the British Treaty.

The very short essay on Benjamin Franklin[2] well recommends Franklin's own account of his youth and noticing Steuben's con-

1 Vol.II,p.651. 2 Vol.II,p.571.

tinuation of the great man's life avoids any further comment. It appears to be editor's work and is the poorest of the group. ~~of all those here published.~~

Quakerism, a dialogue[1] has several ~~of the~~ characteristics of Brown's works of a similar nature. The characters are R. and L., a lady and gentleman; the subject is of intimate interest to Brown and is handled like ~~as he handled~~ the Dialogues on Music and Painting only differing to the extent of reversing the ~~obvious and former used~~ process of having L.[2] represent the lady who expressed the opinions and had the interest of Brown while R. acted merely as a foil. ~~to bring them out.~~ The proposal ~~suggestion~~ that ~~here~~ R, the lady, write a novel which would truly present a Quaker is also suggestive. The same general criticism applies to this ~~work~~ as to the two dialogues, ~~on the~~ artistic ~~subjects~~. It is without distinction ~~of any kind~~ being merely a fair ~~good~~ example of the ~~work which is at best~~ ephemeral in ~~as~~ literature. It belongs to the same class of dialogue and may have been thought of ~~probably was suggested~~ as a companion ~~piece~~ to the other two.

The ~~essay on~~ Dr. Young[3] is in Brown's method and has his interests. One of the quotations contains the comparison of a sign-post angel

1 Vol. I, pp. 248-50. 2 In Alcuin L. is also Mrs. Carter.
3 Vol. II, p. 661.

and Angelo's devils which ~~we have found~~ Brown us~~ing~~ed in his editorial note to Martin.[1] Otherwise ~~the article~~ it is of no further value. ~~to us.~~

On a Taste for the Picturesque[2] we ~~have already~~ ascribed to Brown in our study of the Monthly Magazine where it originally appeared.

The review of Paine's Ruling Passion[3] has a passage which appears ~~to be~~ the editor's and should be compared to a similar statement and intention of reviewing old books in the American Review. ~~It reads:~~

> "The Poem before us was printed in Boston,1797. As we do mean to confine our attention entirely in our reviews to recent performances,we shall,from time to time,give some account of selected works which we deem above the common level of American poetry.... In this class,we have no hesitation in placing the "Ruling Passion"...."

In ~~a study of~~ the year 1806 ~~of Brown's life~~ The Traveller's Letters[4] belong ~~as~~ and are probably Brown's because of internal evidence. ~~and~~ It is here only necessary ~~here~~ to call attention to them.

In ~~any~~ the study of Brown's early years when he was afflicted with myopism,or short-sightedness, we ~~shall~~ used the article ~~entitled~~ Many

1 Vol.IV,p.400. 2 Vol.II,p.165. 3 Vol.I,p.104.
4 Vol.VII,pp.28,119,187,258,332.

Men, Many Minds[1] ~~by~~ extracting the portion which describes the discovery of a similar defect as possibly Brown's. The style, the ideas ~~expressed~~ and the moral drawn are all his. The initial signed, A, is however against it because several other uses of the same letter are clearly not Brown's. Here it is only necessary to mention this ascription.

~~Similar to the two items just mentioned is the article on~~ Short-hand[2] ~~which~~ appears to be Brown's. Allen may have used this ~~essay~~ to get an idea of Brown's own short-hand, and Dunlap clearly followed Allen. The idea ~~here expressed~~ of not striving for originality is Brown's; the appearance here and the ~~fact that the~~ names ~~may be found~~ already noticed in a note ~~all seem to~~ point to Brown as the author he being the most ~~probable~~ likely of all the contributors known.

New Year's Day, a fragment[3] ~~which~~ we ~~have~~ mentioned in our study of the Monthly Magazine ~~has some~~ for indications that it may have been written by Brown. It is signed X[4] and dated Jan.1,1805. The date is

1 Vol.VI,p.245. 2 Vol.III,p.205. 3 Vol.III,pp.22-3.
4 This is the only article signed X ~~that~~ we seem warranted in including here.

suggestive, and a letter to Dunlap[1] gives expression to ~~somewhat~~ similar sentiments to ~~as~~ the closing paragraph here. In the second paragraph we have the statement "Thirty-four years have now gone over me". This corresponds to Brown's age at this time, ~~to~~ within sixteen days. ~~First~~ Who the crippled childhood playmate was is not known. It could not have been Elihu Hubbard Smith, for he did not die of insanity. Toward the end the paragraph on ~~his~~ the desire for a wife is characteristic of Brown, but it contains no hint of his first loss, ~~in a~~ matrimonial ~~line.~~ As ~~is~~ indicated in its heading it is a fragment, and from other letters of Brown's it would seem to be ~~from a letter~~ one. It has his style and diction. Other than as a possible Brown item we are not warranted in making ~~any~~ full use of it in a biographical way. If it ~~really~~ actually is his its importance should be ~~immediately~~ recognised and extended study should be accorded it.

The <u>History of Philip Delwyn</u>[2] has many suggestive ear-marks such as every peculiarity of the style, the confusion of parts caused by the Brown method of a story within a story, naming

1 Vol.II, p.112.
2 Once spelled with two n's and also as Delwin in the index. Four instalments--Vol.I, pp.150, 218, 308 and 379. It can be profitably compared with the <u>Fortunate Discovery or the History of Henry Villars</u> by a young lady of the State of New York, New York, 1798.

characters late, the device ~~at the opening and end~~ of ~~the~~ acquiring ~~of~~ the ~~story in~~ manuscript, the general character of the story, the Quaker, the ~~characters of the~~ first-person narrat~~er~~ive, the character and literary hopes of Philip ~~Delwyn~~, the use of names ~~used by Brown~~ such as Villars, ~~from~~ ~~Arthur Mervyn~~, Matilda, ~~from~~ ~~Sudden Impulses~~ and Henry, ~~from Henry Colden~~, the suggestion of ~~the~~ a yellow fever plague, and the situation of the two principal characters which corresponds with ~~that of~~ Colden and Jessica in Jessica.

With the exception of the first intalment, which is a significant omission, the story is consistently listed in the tables of contents and index as a "selection". Were it not solely for this indexing ~~circumstance~~, it ~~the story~~ would be included in the earlier and more certainly proven of our second class of ascriptions, ~~to Brown~~.. ~~There is not~~ ~~sufficient detail to make it likely, any other author~~

Though ~~stated to be~~ located in Wales and London it has nothing to indicate either place except ~~the use of~~ two titled characters. So far as its action is concerned it may ~~otherwise~~ have all happened in Philadelphia.

Its situation is ~~based~~ built on ~~the~~ ideas Brown had often used especially in Henry Colden, Arthur Mervyn, Jessica, and the Sudden Impulses of the Weekly Magazine.

~~1 Weekly Magazine, Vol. I, p. 326.~~

As a short tale, not in the technical sense a short story, it is not so well plotted as Jessica. Its confusion of names and relationships appears to the reader sufficient of an excuse for all the mystery of Delwyn's birth and pedigree.

What relation it bears to Sudden Impulses is not clear but the faint suggestion of the love affairs of the principal character is a link to bind the two together until time shall have further explained the story.

On the whole it appears to be a practise piece, probably found among his manuscripts and hurridly snatched up to fill a space in this periodical.

Job Strutt,[1] No.I and the only number published, has some of Brown's style, three of his favorite female names, and a passage which should be compared to what Brown said about his own name in a letter dated 16 October 1807. Otherwise the essay is indecisive, though influenced by Tristram Shandy and the difficulty of naming him.

We have had instances where we saw Brown was well acquainted with Hayley's Cowper[2] so it is quite possible he wrote the review of that work. The style, construction and even its defects

1 Vol.III, p.21. 2 Vol.I, p.345.

are Brown's;otherwise there is no more evidence to warrant a positive decision. The book was full of points of contact for Brown. Besides many of his literary favorites and the literary life and labors Cowper's life ran remarkably parallel to Brown's. His early essays in the Connoiseur correspond to the Rhapsodist in the Columbian Magazine;his infancy and youth were like in the diffidence,melancholy and despair,only Brown's is explained in the His youthful ~~letters~~ a fact which may have been the reason for the emphasis laid on the lack of an explanation of Cowper's youth as noticed in this review. Both had early eye trouble,Cowper's being more serious;both studied law,Cowper longer;both had an ardent admiration for Richardson's Grandison;; Cowper went to St.Albans for mental equipoise and health,Brown went to Connecticut;Cowper imagined a law case,Brown did so in the Law Society, only Cowper's was a humorous one of the Nose vs. the Eyes; Cowper had a summer-garden which he called his Boudoir;[1] Cowper was much interested in Throckmorton's architectural drawings[2];he found the east wind baneful;[3] he studied Greek,he encouraged a child's literary talent[4] just as Brown always did in his reviews;he went through a

1 Hayley:Life of Cowper,Chicester,1803,Vol.I,p.142.
2 Ibid.,Vol.I,p.245. 3 Ibid., Vol.I,p.302.
4 Ibid.,Vol.II,p.116.