

Revised 5 June 1922
 Revised 6 October 1924
 Revised 1-27 August 1927
 Revised 13-31 December 1929
 Revised 15-19 May 1933
 Revised 27 June 1933
 Revised 19-25 August 1933
 Revised 6-3 May 1942

(21.4
out)

1545-1554

32

17

THE BURNED TRAGEDY

1803 Aetat. 32.

Though 1803 is one of the few years for which the ~~bulk of~~ material for his biography is small it is one of the richest in the quality of the information found. We have had ^{another} a quotation from the recollections of the actor John Bernard's Retrospections of America in which he described Brown's personal appearance but the one ¹ which we are about to quote is of importance for it gives a most interesting, and ~~withal~~ characteristic as well as fresh story of Brown in which we actually see our author ~~dressed up~~ in the tinsel and other trappings ~~customarily~~ used in the role of a playwright. ~~True it is~~ Six years ago he had assisted Dunlap by making corrections and writing out the parts for the players of Linn's Bourville Castle, ~~or the Gallie Orphan~~ but in that ^{instance} ~~dramatic venture~~ there was no suggestion that he had any hand in the composition, though he may have. We have also found him in 1796 contemplating the dramatization of Bage's Hermesprong and actually writing some of ^{it}, how much we do not know ~~and need not guess~~ ^{because} ~~but of~~ which ~~we are sure~~ there is no trace of the manuscript ~~/not even a part~~ ~~of a page~~. Besides this ~~we may see in our study of that work that~~ ¹ New York 1887, pp. 254-5. The Brown passages had appeared in Tallis's Dramatic Magazine as early as 1850-1.

originally he planned his story of Wieland in acts and again we have Stephen Calvert presented as part of a drama; so that his relation to the stage was not limited merely to his being an occasional spectator.

At the end of the chapter in which it is found the story is
timed as happening in this year of 1803. It reads:

"It is not known to the countrymen of Brown that he was once induced to attempt a play. Some one in the course of a conversation upon the drama had said to him, "Brown, why don't *you* write a play? you could easily get it acted." The suggestion threw him upon a new field of reflection. He went home, considered the subject, as he thought, on all points, fancied that he felt the power or knew the secret, and, a subject occurring to him, he set himself to work. A few days after he called on me with a manuscript. "Bernard," said he, "I am going to surprise you. I have written two acts of a tragedy, and I wish to trespass on your kindness to read it and give me privately your candid opinion." I expressed my great pleasure in obliging him. "But mind," he added, "I require, as a friend, your *candid* opinion, for I rely entirely on your judgment to decide whether my own views of a drama are correct. I have appended to the second act the plot of the other three, which will enable you to perceive if the subject is possessed of dramatic effect, and whether my mode of treating the first portion warrants my completing the remainder." ¹Accordingly I devoted that evening, being a leisure one, to its perusal. The subject was an imaginary incident of Egyptian history, the interest turning on the intellectual sway of a magician over a young Persian, and the attachment of the latter to a Greek girl, who attempted to combat the magician's influence. Thus between the powers of love and superstition, the disciples of Art and of Nature, the magician and the girl, a contest ensued which terminated with the triumph of the sorcerer and the death of the lovers. In this work Brown had gone into all his usual dissection of thoughts and feelings, but without any regard to displaying them by situations, or appeals to the feelings through the eye, the necessary auxiliary in supporting stage interest, which must otherwise be wholly mental, or dependent upon the ear. He was evidently ignorant of the secret that in theatres the most refined minds are in a state of so much higher excitement than at home that they require the story to be told with tenfold rapidity, and therefore to be condensed into its most quintessential elements. At all events his design was only fit for the closet, and even there, I think, would have looked like a metaphysical inquiry hampered with the unnecessary restrictions of being divided into scenes and written in verse. When he called on me

¹ The quotation ends here though the mark is omitted in the book.

again I gave the above as my candid opinion, but begged he would obtain that of other friends, as I made no pretensions, even in stage matters, to infallibility. My reasons, however, sufficed to determine him. He said it was but an experiment, and he should burn the manuscript as soon as he went home. I observed that I doubted his resolution to do that, knowing that the destruction of one's offspring, human or literary, was equally an outrage to the feelings. He smiled, put away the doomed one, shook my hand, and departed. A few days afterwards I invited him to dinner, when, as he was leaning against the mantelpiece, he extended his snuffbox to me. Opening it, I perceived that it was filled with some black dust or tinder. "What's that?" said I. "The remains of my tragedy," he replied, "which I carefully preserved after its combustion in the grate, for you to look at, since you doubted my resolution to destroy it." "

The ease with which Brown could get a play acted is to be explained by his very intimate relations with Dunlap who was one of three widely known, if not the one of the three, theatre managers of the day. Dunlap was then in supreme control of the choice of productions at the New York and Boston theatres.

The request for Bernard's candid opinion is a detail which guarantees the genuineness of the story. It is Brown all over to want only his honest opinion unbiassed by friendship. To have run off with it to Dunlap for his opinion after Bernard's--auspicious or unfavorable--is the last thing in the world Brown would have done. The impulsiveness of the consequent action, the burning of the manuscript, is also characteristically Brownish.

At this time of Brown's life the selection of a tragedy was not only most appropriate to his character but it also carries with it a suggestion of the probable lack of merit of the work. When younger he would undoubtedly have been strongly appealed to by those possibilities of dramatic art which are ineffective on the older and more sophisticated. Comedy or farce, or any combination of the two, would have suggested more effort--would have given more stimulus to study and probably would have produced better results. A tragedy was so easy, so natural to the bent of Brown's mind, that it could not help but blind him to the fact that prose fiction is one kind of literary composition and drama is indeed quite another.

Still, from all the evidence we know that Brown's intimate acquaintance with the theatre was not slight; in fact, it was to all intents and purposes professional. That he had any knowledge of the technique of dramatic composition is not fully known. That he was appealed to by the "Father of the American drama" for his opinion is certain. However we are really left in the dark as to any possible merit which, despite Bernard, this fated tragedy may have had.

M 0

add to note on ^a Hamia

1549

The idea probably goes back to
withradates VI who was something
of a physician.

The picture which presents our author proffering the snuff-box should have been painted by Dunlap—if he had then been painting—after the manner of his group compositions, as more worthy of illustration than any other detail of Brown's life; for that one act perfectly epitomizes his character.

Bernard's criticism was probably a just one so far as Brown's attempt at tragedy intended for the stage was concerned but the story of the lost tragedy is particularly interesting in view of the fact that it may have been inspired by the eleventh Tale of the Gesta Romanorum,¹ the Poison of Sin, which is rendered as follows:

"The Queen of the North....nourished her daughter from the cradle upon a certain kind of deadly poison; and when she grew up, she was considered so beautiful, that the sight of her alone affected many with madness. The Queen sent her to Alexander to espouse. He had no sooner beheld her, than he became violently enamoured, and with much eagerness desired to possess her; but Aristotle observing his weakness, said—"Do not touch her, for if you do, you will certainly perish. She has been nurtured upon the most deleterious food,² which I will prove to you immediately. Here is a malefactor, who is already condemned to death. He shall be united to her, and you will soon see the truth of what I advance." Accordingly the culprit was brought without delay to the girl; and scarcely had he touched her lips, before his whole frame was impregnated with poison, and he expired in the greatest agony."

1 Swan's English translation, 1824 edition, Vol. I, p. 44. There were plenty of English translations, before Swan, any one of which Brown could have read.

2 Warton's note explains that the Queen was of India and that serpents constituted the food of the girl from which she became a sort of a Lamia.

Would that Brown had given the story to us, not in verse--probably "blanks"--in which we know he was heavy-handed, but in prose as a romance of the Wieland type! Even so, if thereby he should have deprived us of two if not four of the literary masterpieces which have used the snake motive. Hawthorne's Rappaccini's Daughter² which clearly was inspired by the Gesta version ends with Beatrice's death alone but has characters corresponding to the magician (Rappaccini) and the philosopher Aristotle (Baglioni). The opposition of the girl to the sorcerer looks like an earmark of Brown's version. As a short story it is indeed a gem--probably the first-water one of its kind--far superior to any of Brown's. If Brown could ever have written such English and could have plotted so perfectly, Hawthorne's story still could never have represented what he might have done with the material he showed to Bernard. Holmes' Elsie Venner³ which in the preface (page x) was one of the "various stories cited from old authors" likewise ends with

1 Keats' Lamia derived the theme from Philostratus so it may not belong here. The source of Coleridge's Christabel--if it is the snake theme--is not definitely known--an opium dream is supposed to have been--he was too early to see it in Keats or Hawthorne or Holmes, he knew his Burton and may have dipped in the Gesta; but really his use of the theme is so slight he needed none of them.

2 Appeared originally in the Democratic Review December 1844, included in the Mosses volume 1846. The only trace of any other source is in the friendship of Baglioni and Giovanni's father from Lamia or from Keats' source.

3 Appeared originally under the title of The Professor's Story in the Atlantic Monthly January 1860-April 1861, in separate form 1861. Parts of Elsie's character could have come from Coleridge's Christabel but probably did not. Did the hero's name Bernard echo the Bernard who told us the Brown story?

Elsie's death alone. As a fully developed romance it is remarkable as an exhibition of the difference between Brown and its author. That we should be the losers had Brown employed the theme is to be very much doubted for Holmes knew well every literary source of common and esoteric material possible of use in its development. If stripped of most of the sociological, religious and medical matter and thereby shortened--to its advantage--if presented by half the number of characters; if developed in its psychological analysis rather than moral purpose; if made a real tragedy with funeral rather than wedding bells at the end; if--despite the dismal Boston Theatre failure four years later which horrified Holmes--it were dramatized into a Brown romance and not into a melodrama: Elsie Venner might fairly represent Brown's conception. The supernatural phases; the scenery, especially the mansion, the mountain and its caverns; the pseudo-scientific theme; the method of narration; the plot; and the principal characters would all have better suited Brown than they did Holmes.

Brown doubtlessly would have refined the Gesta motive if he did nothing more. The death of both lovers--not one--should have drawn out all the power he possessed. The supernatural element of the magician--

1

Hermes perhaps, Rappaccini at least, Dr. Kittredge possibly--would seem to show that despite his practical turn of mind Brown still had traces of the school of fiction in which he had attained his greatest renown and by which he might have added another Wieland to his fame if he had transformed instead of destroyed the tragedy.

2

We resume the letters of the biography. Dunlap gives the following as the third of the series to the same unnamed young lady. As in the former instances her name is supplied.

To Miss (Rebecca Linn.)

Philadelphia, (Tuesday,) Jan., 18, 1803.

My dear R.

Little did either of us dream, when I last conversed with you, under the shade of the hospitable³ sycamores, that, in less than a quarter of a year, all obstacles to your felicity would be

1 Holmes transferred the magician to the doctor who acted to protect the hero from the danger of the girl though Sophy (II 144) thought him a conjurer.

2 Vol. II, p. 108.

3 Dunlap erroneously gives the word as hospital. The City Hall Park of New York was the scene of this conversation. The sycamores were its best known natural attraction.

removed. In all my reasonings with myself, on the folly of despair, I consider your history as a new argument on the courageous side of the question. I suppose you now congratulate yourself on the event, whatever it was, which hastened your return to New York. I remember it distressed you much, at one time, and you seemed to have no omens of the consequences which you now see have flowed from it. Had not some urgent motive compelled you to return when you did, you would probably have been here still, and things would have continued in the same state, in which they then were.

Your sister tells me that your day is fixed. You and Mr. gratify me highly by expressing a wish for my com-

pany on that occasion, but that pleasure my present situation denies me. Yet I do not mean that it shall pass over me as a common day. It shall be a solitary festival, and the joy of my friend shall be my joy. It is every one's interest to improve this source of happiness, since it is the purest source. (I mean the happiness arising to us from the happiness of others whom we love.) But I cannot boast of that benign temper which bestows this sort of happiness on us. At least, a small portion of it has fallen to my share. Small as is my portion, however, it will make me a sincere partaker of the happiness preparing for you.

I paused here for some minutes. A thousand fancies enter my head at this moment, connected with you, but I will not put them on paper. If I did, you would think me a most impertinent and unseasonable monitor. What business have fears, and cautions and doubts, and admonitions, to intrude themselves at such a time as this? and I, what title has experience given me to prescribe to others? whence should I have gained such a knowledge of your character, and that of your chosen youth, as would qualify me for a counsellor to either of you. We know that matrimonial happiness depends upon a system of mutual observances and deferences. In yielding and forbearing: in curbing our own humours and conforming to those of our friend; in allowing for incurable foibles in him, and in demanding no allowance for any of our own foibles.

Experience will teach you these, and many other unpalatable truths. Nothing but experience will. How earnestly ought your friends to wish that experience, when it comes, may contribute to your happiness, and not your misery: that, when you come to discover which road leads to happiness, you may be able to pursue it, and not be of that unhappy number in whom the clearest convictions have no power to change the habits, or controul the temper.

Excuse this sober strain, R. In your joyous fancy, at this moment, gaiety and confidence keep up a perpetual dance. To you, futurity teems only with bright and golden views. Perhaps, Heaven will be particularly kind to you, and permit the

1 William Keese son of John Keese. We shall find Brown writing to him in 1807 and an account of his life will be given in that connection.

spell to remain unbroken for many, many years. It will, if there be any efficacy in the prayers of

Your true friend,

C.E.B.

I hope I shall not lose my correspondent at the same time you lose your name. Tell Mr.....¹ that in gaining you, he must not rob me. Give him my kindest regards, and congratulations. I shall hope to hear from your own hand, when the fifth of February² has gone by, that you are as happy as I wish you to be."

The reference to the conversation in the shade of the sycamores of City Hall Park indicates that Brown again saw Rebecca Linn in November of 1802 when he was in New York; otherwise it must be an error to speak of a "quarter of a year" and the scene would belong to October, a time when so far as we know, he was not in New York. The sister referred to is undoubtedly Elizabeth Linn, to whom Brown was betrothed. His "sober strain" is very welcome evidence that he fully appreciated the truth concerning married life. As advice to a young lady contemplating marriage Brown's letter is characteristic and exceptionable.

¹ William Keese.

² The New York Spectator 9 February 1803 announced the wedding thus: "Married. On Saturday evening last, by the Rev. Dr. Linn, William Keese, Esq., son of John Keese, Esq., to Miss Rebecca Linn, daughter of the Rev. Dr. Linn." Saturday evening last was the 5th.

Dunlap's American Theatre records of this time:

"Holcroft's comedy of "Hear both Sides" was received from James Brown, the friend of the manager of the New York Theatre, and brother of his friend C.B. Brown."

We have seen that Brown's brother James visited the New York literary circle 12 January 1797 so that our interest in Holcroft's play is due to the probability that our author looked through it before delivering it to Dunlap.

Hear Both Sides was published in London in 1803 probably early in the year for the copy mentioned was received by Dunlap in March or April.

Considering the circumstances we do not know what Brown obtained

from a reading of it. That he must have been amused by the reference (in the preface) to the criticisms which characterized the play as a "sombre sermonizing drama" goes without saying. The mention of the plague as well as the story of the Quaker and his dog (in the epilogue) would strike a resonance in Brown. Likewise when we read in act four of Quillet the shyster lawyer and the clever slaps at him in the final scene, we have particulars that could not help but appeal powerfully. The one detail which may have had an influence on our author is the entrance of Eliza unseen by Sir Robert in act two, scene one, where she taps him on the shoulder. That recalls the same sort of an incident which may be found in his history of Mary Selwyn.¹

In the Monthly Magazine we should ascribe to Brown the review of Benjamin Smith Barton's New Views on the Origin of the Tribes of America which was published at Philadelphia in 1797. The next letter² which has been preserved for us though not addressed to Barton shows Brown as an intimate of that distinguished man.

So far as we know Barton's acquaintance was probably not

¹ Monthly Magazine, Vol. III, p. 174 ff.

² In the Miller collection in Princeton University Library, identification mark AM 2534.

earlier than May 1799 when Brown had published his favorable review. Barton was noted for his medical and botanical knowledge. His mother was a sister of Rittenhouse, he was born at Lancaster, Pa., 1766 and died at Philadelphia in 1815. He studied at the University of Pennsylvania, at Edinburgh and received his M.D. from Gottingen, Germany. In 1782 he had come to Philadelphia to live with his brother. In 1786 he went abroad, returning in 1789. In 1796 he was made Professor of Natural Science and Botany at the University of Pennsylvania, 1796 Professor of Materia Medica. In 1796 he published an essay On the Fascinating Quality ascribed to the Rattlesnake, in 1797 the New Views, etc., in 1798 Collections toward a Materia Medica of the United States and Remarks on the Speech attributed by Jefferson to Logan. As an acquaintance of Brown's he was remarkable. To have been able to discuss with him such a book as Miller's Retrospect was at least such as few men of the time enjoyed.

This letter of Brown's was

Liberty street,
(addressed Rev. Samuel Miller, New York.)²

- ² The manuscript is two pages, the address being on the fourth page of the sheet folded to make two leaves.
- ¹ It was favorably reviewed in Brown's American Review (Oct., Nov. and Dec., 1802) Vol. II, p. 407 ff. but probably not by Brown.

Phil.Mar.16,1803

My dear friend

I received your letter by Mr.Linn,¹ & have delayed answering it till I could procure the volume in the hands of Dr.Barton. I paid him a visit a few days ago,& got the book.² We have had a good deal of conversation on the subject. I am afraid he has not done much for you. The Book arrived while he was engaged in the annual lectures, & this engagement, added to very evident ill health, has hindered him from doing as much as he wished to do. He has however, heaped together a good deal of Scribble, which he says satisfies himself so very little that he doubts whether he shall send it to you.

You have so often experienced the negligence and inattention of your literary friends, that I suppose you will not be surprised or disappointed at any new proofs of it from this quarter: Yet I trust you will be inclined to pardon the few comments you will meet with, when you recollect that I am wholly unacquainted with the chief branches of knowledge discussed in the first volume. Geography was the only subject in which I was at all qualified to correct any mistakes you have committed, & in this, I have not been sparing, as you will find, of my corrections. I can tell, you however, that I read the whole with great pleasure & profit, for my superficial knowledge requires just such historical & summary views as you have given.

I feel some regret that all the corrections to be made by your friends were not made in the proof sheets. Some things may properly appear in supplemental notes, but some corrections could only properly appear in the text itself. I am aware of your difficulties, & instead of condemning you for any errors committed can only admire your diligence & learning.

The subsequent volumes which will treat of moral, political & critical subjects will come much more near the verge of my customary & favorite pursuits, than the present volume. I should like much to lend my aid in the business of correction, with respect to such topics, & should hope to be of some little service to you. I wish it were possible to see the sheets before they were finally committed to the press. Consider, if this cannot be done. The mail will carry single printed sheets for a trifle.

There has been some talk of your coming this way, in May. Shall I take the first opportunity of sending on this volume, or shall I keep it till you come?

1 John Blair Linn.

2 Brief retrospect of the Eighteenth Century published by the 'Swords' at New York 1803 and reviewed in Brown's Literary Magazine March 1804. It was planned to comprise four parts but the two volumes as published only covered the first part.

You have managed the Mitchillian System ¹ very dexterously:but you have mortally offended the Dr. I doubt not,by not exalting The "Extinguishment of Pestilence" to the rank of illustrious & infallible doctrines,shedding its brightest glories on the last age.

I admire what you have done in Geography, but a man whose favorite pursuit it was,would have given an exact,(& equally brief,) survey of the actual boundaries of our former & present knowledge. The facts actually added to the science & the mistakes rectified,might have been brought within small compass. The chief glory of Rennel ² has been to verify,& thus to revive³ the knowledge of Herodotus & Strabo.

My affectionate respects to Mrs.Miller⁴ & your brother. Write to me soon.

Adieu

C.B:Brown

I have seen a political letter with your name to it,published by Gemil⁵. I hope you mean never to forgive that betrayer of a sacred trust. I am also informed that you have renounced the review. I am anxious to hear from you on all these topics. Do, Spare me a full & confidential letter on these subjects.

- 1 Miller's Retrospect Vol.I,pp.279 ff. The Mitchill theory is given in the Medical Repository New York,1802,Vol.V. and was that putrefaction was the cause of the yellow fever and alkali would prevent it. Brown's friend Joseph Bringhamst favored an extended use of alkalis. See same work pp.413-15.
- 2 The same Major Rennell referred to in the Scribner essay No. II. in the Feb.1809 Portfolio. In both uses Brown spells the name without the doubled consonant.
- 3 In his haste he repeated the "verify" but corrected it.
- 4 Sarah Sergeant,daughter Jonathan D.,married to Miller by Dr. Ewing 24 October 1801. See Spectator N.Y.,and Poulson's Gazette Phila.,26 October 1801. A daughter Margaret was born,29 September 1802.
- 5 Rev.Mr.Gemil of New Haven. The letter may be found in Miller's Life Phila.,1869,Vol.I,pp.130-1 and relates to the religious ideas of Jefferson. In 1830 Miller acknowledged he had been deceived in defending Jefferson from the moral attacks made in 1803 and earlier.

As an actual instance of Brown's ideas of revision of proof sheets that letter shows us that the general opinion held that he never revised is erroneous.

The postscript reference to the political letter is especially interesting in that it was this same year he published the first of his political pamphlets. The severe condemnation of Gemmill for his indiscretion in publishing a private letter speaks volumes for Brown's idea of honor.

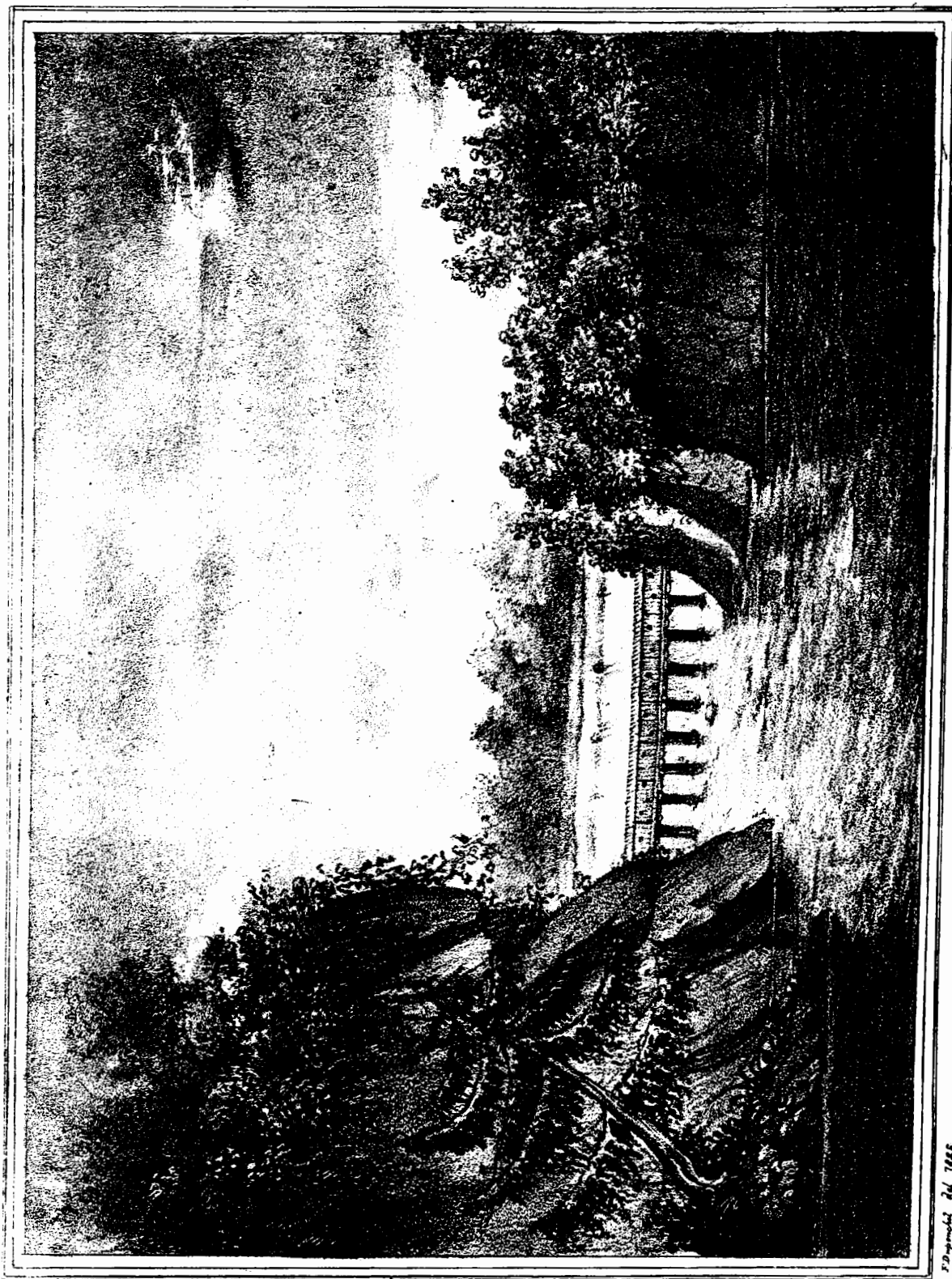
The renouncing of the review refers to Brown's American Review and is of interest to us as showing the difficulties of his editorial labors when those he thought his friends began to desert him.

Enclosed in that letter was the fragmentary manuscript which for want of a title may be called the Reformation. Whether it was a part of Carsol or merely a draft of what Brown suggested for use in Miller's book is not known--it may have been intended to correct Miller's ideas of Brown's religion. So far as can be learned its connection with the letter to Miller is perhaps surmise and fancy.

Whether Brown went on a trip to the then celebrated Cohoes Falls in July of this year is not definitely known. In the Literary Magazine¹ there is a description of the Cohoes Falls represented as taken from a manuscript journal and as in other cases we are sure it is by Brown though we have no cause to accept the date as given. At the same time it seems that if Brown were "faking" the date he would have made it nearer to the date of publication, May 1805.

As a piece of description it is of no particular importance but it deserves mention for its possible relation to Brown's life as showing his activity. It reads:

¹ Vol. III, p. 365.



THE COHOES FALLS FROM THE DAM.

Engraved by J. H. B.

Engraved by J. H. B.

1552

11
For the Literary Magazine
DESCRIPTION OF THE COHOES
FALLS.

From a Manuscript Journal.

July, 1803.

WE left Troy at eight o'clock in the morning, and arrived at the bridge over the Mohock at ten o'clock. This bridge is erected on thirteen piers, with intervals of sixty feet, so that the breadth of the river is about one thousand feet. We could not discover any material difference in the breadth of the river at the cataract and at the bridge. The bridge conducts us directly in front of the cataract, at a mile's distance. The object that presents itself to a spectator on the bridge, is the dry bed of the river; a kind of plain, the substance of which is a slatey rock, with no considerable asperities or inequalities. This plain is bounded on either side by banks, pretty uniform in their height, which is about eighty feet, and in their declivity, which is usually precipitous, and consist of the same sort of stone with the plain between them. In this plain are various crevices and narrow channels, through which the poor remains of the river at present flows. The principal and middle channel which receives the whole waters of the river at the foot of the cataract, is between twelve and twenty feet wide. We could not measure the depth of it, but judging by appearances at the bridge, where the stream is pretty equally diffused over the whole plain, the depth of this middle channel must be very great.

This plain is terminated to the view from the bridge by a ledge of slatey rock like the rest, whose height is nearly uniform, and does not exceed two-thirds of the height of the bank, that is, about fifty feet. This ledge occupies the whole space between the banks. At present, when the season and the reigning drought have left very little water

in the river, the greater part of the ledge is naked. The central torrent may possibly spread two hundred feet along the ledge. The rest, which are about thirty in number, rush down at different distances, and in torrents of various dimensions. Some of them are minute rivulets, which meander like fluttering ribands. The declivity in general is regular; steep, but rarely perpendicular, except in the centre of the ledge, where the great body of the river falls. Here the surface is broken into two principal ledges, The water rolls over the higher one into a very rugged chasm, from which it mounts again and rushes over the lower ledge. Circular cavities, that seem bottomless, are frequent here as in all other cataracts.

In the spring, the whole ledge is said to be covered with the torrent, and the river bed which, in most places, is now dry, is then several feet under water. When we consider that the breadth of the ledge is near one thousand feet, and its height cannot in any place be computed at less than fifty, we may easily imagine the great magnificence of this fall at that season. The ledge does not form a straight line between the banks, but, sloping from each side, forms an obtuse angle in the centre."

The year 1803 was probably as important a literary year as Brown ever lived, for besides the attempted tragedy it saw him making a change in his literary activities which was revolutionary. If we bear in mind the character usually given to him, the character by which he has been always presented to the public,

the impractical, dreamy writer of stories, out of touch with the practical affairs of life: we cannot help but feel a certain sense of surprise, if not an actual shock, when we learn that in 1803 he turned his attention to national politics by writing and publishing two pamphlets on the Louisiana Purchase. The Address to the Government on the Cession of Louisiana—the shortened title—was issued about the 10th. of January and went into a second edition in February. The other, Monroe's Embassy, appeared some time after the 16th. of March.

The suggestion that Brown would have become a publicist had he lived ^{is quite probable} ~~longer has been already noticed by us~~ ^{for} and some of the reviews of the

American Review and Literary Journal supply sufficient evidence to

show his interests were more and more turning toward public affairs, ^{but} ~~it should not be understood as exclusive of~~ ^{an occasional venture in prose} ~~Certainly 1803 gives us all the proof we need to say that he turned~~ ^{fiction}

from a novelist of the realistic school to a publicist. Though he had learned by sad experience the toils ^{and} ~~of~~ disappointments of an

editor Brown was not content to abandon the field

in defeat. During the greater part of this year he was actively

engaged in the plans for his next magazine venture The Literary Magazine and American Register of which he issued the first number for Saturday 1 October, probably putting it on sale in November.