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EDGAR HUNTLY AND THE DEATH OF CICERO

1799

<sup>1</sup>  
Edgar Huntly; or Memoirs of a Sleep-Walker in three volumes is dated 1799. The April 1799 number--the first to be issued--of Brown's Monthly Magazine contained nearly one half of volume two and two paragraphs of volume three, introduced by a notice that the work was soon to be published. According to Brown's letter dated 26 July the printing had been already planned. The July Monthly Magazine in the Literary Intelligence announced that it was then being printed in Philadelphia. It was seen through the press by James Brown and seems to have been issued near the first of August or shortly after. The date at the end, November 10, would at least seem to be sensibly and unconsciously given but whether it had anything to do with the date of composition we do not know. It probably was merely a means of timing the story. Brown's name did not appear on the title-page, though the pseudonym identified him as the author.

Unlike his previous publications it was published in three

1 Neal in his Wandering Recollections said Brown received less than two hundred dollars for Wieland, Ormond and Edgar Huntly. See our first note to Wieland. Kindly spell the name as shortly as you spell adverbs ending in "ly".

uniform volumes. The title-page is simple and well composed, the page and type are larger and better than those then used in books of the kind and excepting the badly proportioned and too narrow margins and the common and human fault of minor typographical errors the book is an excellent example of the art of the day.

~~Whether~~ Brown's mention of it in his 26 July letter as "on too large a scale" <sup>may</sup> refer <sup>to</sup> its size or <sup>or</sup> copies printed or number of volumes ~~is not clear~~; the last is the most <sup>likely</sup> ~~probable~~. If the three volumes had contained only Edgar Huntly, volume three would have lacked more than fifty pages of being uniform, ~~with the first and second volumes~~. To supply this deficiency the <sup>1</sup> Death of Cicero, a fragment was added.

~~Precisely~~ <sup>2</sup> When it was written is not known. Bernard cites it with Arthur Mervyn as ~~an~~ <sup>an</sup> example of Brown's methods of composition and says he was occupied little more than three weeks upon it. <sup>That is improbable.</sup> ~~Such a statement should not be accepted as final.~~ Brown must have had ~~some idea of~~ the story in his head ~~for~~ more than a

<sup>3</sup> year for ~~we know~~ Dunlap mentioned it as ~~early as~~ <sup>in</sup> April of 1798.

1 It will be treated at length as a conclusion to our present

2 Retrospections of America N.Y., 1887, p. 253. (study.)

3 Dunlap's article in the National Portrait Gallery gives the date of 1793 but that must be a typographical error for 1798.



perhaps  
 Bernard ~~probably~~ meant the time of ~~actual~~ writing the printer's  
 copy which is quite different from ~~the time necessary for the~~  
~~conception of the story.~~ <sup>what he said.</sup>

Like most of Brown's titles the one selected ~~here~~ is used in-  
 telligent<sup>ly</sup>. Every reader should particularly notice the secondary  
 title. The American Quarterly Review<sup>1</sup> expresses the opinion that  
 the work does not justify the naming of it from Huntly. While it  
 is true ~~that~~ Clithero is the original cause of the story's being  
 and takes up a part of the interest <sup>there are</sup> several other motive forces.  
~~could have been similarly used.~~ The real source of all the inci-  
 dents is ~~still~~ Edgar Huntly. The same reviewer makes a mistake in  
 judgment when he repeats his idea of the title and says ~~that~~ if  
 Clithero were taken out the work would be insipid and insignifi-  
 cant. The fact that Brown has duplicated the sleep walking and  
 all its concurrent details in the person of Huntly, shows that  
 had he left out Clithero he would have made the first step toward  
 a proper revision and improvement; <sup>in fact</sup> ~~At the same time~~ he would have  
 been keeping to his model, the Vienna Journal story, in which the  
 narrator is the only sleep walker.

1 1 December 1830, p. 336.



<sup>A</sup>  
 The most important source ~~or origin~~ may be found in Smith's Memoirs

~~II under date of 1 July 1798 where we learn that one basis of the som-~~

nambulism was an <sup>C</sup> actual experience, <sup>supplied by Smith.</sup> ~~related by Smith as follows:~~

"As I entered Berlin last evening, I met James Wells. He accompanied me to Elnathan Smith's and spent the evening. I found Elnathan somewhat thin, and not in the most robust health, but pretty well. His wife a tall woman, and rather handsome, but not much improved. His child pretty. Miss Wright who makes a part of his family was unwell, and his brother Joseph not very well. We went to bed late. This morning we were alarmed by finding Joseph missing--though the doors were locked, and most of his clothes remained in his room. Inquiries were made in all directions, and to shorten a story which I have not tried to be minute upon, he returned at noon. It seems that he rose in sleep, put on only overalls, and surtout and walked to his father's--which is 4 1/2 miles distant. He had escaped through the chamber window from his brothers'; he entered by the same passage at his fathers'; and went to bed, without waking. He roused this forenoon, by some of the family entering his chamber and of whom he inquired what brought them to his brothers'? Their reply and the evidence of his own senses, soon apprised him of what had happened; but he could not persuade them of his somnambulism, till the messenger after him arrived from Elnathan's, with his letter. Poor Joseph returned, but his feet were badly blistered, and he much fatigued. This will do for C.B. Brown."

Joseph's blistered feet went into <sup>the description of</sup> the overalls became a shirt and trousers.  
 This <sup>experience of Joseph</sup> of course was not the earliest origin of Brown's determination

to base his story on somnambulism for it was preceded by the Vienna

Gazette of 1784, to be quoted <sup>later in connection with the Somnambulism fragment,</sup> ~~presently~~ and which Brown had read at <sup>previous.</sup>

least three months before Smith told him of the Berlin Connecticut

~~incident. At the same time it was undoubtedly one origin of the som-~~

~~nambulism as used in Edgar Huntly though not of the somnambulism as~~ <sup>he planned</sup>  
~~to used in Sky Walk~~

~~used in Sky Walk~~ S(ky)-W(alk)-S(leep)-W(ake). Curious! The  
 Hein of Chastel pool in S. T. Landes and Clifford Halifax's Stories from the  
 diary of a doctor, London 1894, pp. 82-110 has an operation performed by a  
 surgeon in somnambulism.

Several ~~of the details of Edgar Huntly~~ may owe something to that little read classic Johnson's Rasselas; such as the cavern entrance to the Happy valley; the stream through the mountain; the precipices; the search for the opening out of the mountain region; the detection by the princess of Rasselas ~~just~~ as Edgar Huntly did Clithero; the secret passages of the palace; and the capture of Pekuah by robbers or savages; ~~but too many~~ of these are general to most fiction and may not have been found ~~by Brown~~ in Johnson at all. However, they ~~points noticed~~ are not to be cast aside as of no value whatever.

How any one professing an acquaintance with literature can read Edgar Huntly and not think of Edgar the son of Gloucester in King Lear is an inconceivable ~~eccentricity~~. Though Brown did not imitate any part of <sup>Poor Tom's</sup> his action <sup>but</sup> some of <sup>his</sup> sayings (III, iv), ~~of Poor Tom~~ such as "through ford and whirlpool, o'er bog and quagmire", "to ride on a bay trotting-horse over four inched bridges" and "drinks the green mantle of the standing pool" may nevertheless have <sup>made</sup> found an echo in the experiences of his hero if not derive from them. Edgar's description of ~~the~~ cliff of Dover <sup>should</sup> ~~may~~ have impressed Brown all the more because it is in the method opposite to that used by Milton in Paradise Lost which

according to his 5 May 1792 letter Brown preferred. The supposed  
 fall of Gloucester <sup>could suggest the real</sup> ~~finds echoes in actual~~ falls by Edgar Huntly.

A The name Bedloe could come from a witness in the perjury trial of Titus Oates 1679; Huntly from the Scotch margins and Waldegrave from the Earl tutored by Anselmi 1766.

Edny, Inglefield, Gowan, and Lorimer come from the list

in the Wieland note-book. <sup>gives</sup> ~~From the same source we find the full~~  
 title of Sky Walk or the Man Unknown to Himself was one of the five  
 works contemplated by our author. Norwalk, ~~of which~~ there is no such  
 place in Pennsylvania, probably came from the town in Connecticut.

1

William Duane says:

"The reviewer of Brockden Brown's novels, in a magazine which Dr. James M'Henry published in Philadelphia, some years since, finds fault with giving to a young Irishman, Edgar Huntley, the name of Clitheroe, which the critic says is an Italian name. How that they (may) be, I am not sufficiently versed in Italian to say; but certain it is that an English dramatic writer of eminence<sup>x</sup> in the reign of James I. was named Clitheroe, and there is now in Yorkshire a town of the same name. So much for hyper-criticism."

1 In Passages from the Papers of the Late George Lepner in Southern Literary Messenger February 1837 reprinted in Ligan, Philadelphia 1857.

<sup>x</sup> His eminence never got him in the D.H.B., though a merchant who spelled it Clitheroe did.



Sky Walk is one source well known. The earliest mention we find is in the advertisement which appeared on the cover of the Weekly Magazine. From the date 23 March 1798 which was on Friday we conclude, for a reason to be given presently, that the Saturday 24 March number--number eight--was the first appearance of the advertisement. It reads:

"An original Work. |(rule)|Proposals|For Publishing by Subscription,|An American Tale,|entitled,|Sky-Walk;|or,|The Man Unknown to Himself.1|(rule)|By a Native Citizen of Philadelphia. |(rule)|"Posthac paulo majora canemus."--Virgil. |(dash)|Terms. |(2 columns or 4 paragraphs of details)|(rule)|Subscriptions2 are received by...(4 lines)|Philadelphia, March 23, 1798. |"

This was probably the same as the proposals mentioned under date of 30 March by Smith thus:

"Received C.B. Brown's proposals for his novel "Sky Walk"."

So far as we have been able to learn that advertisement as given

- 1 The Speratus notice, Weekly Magazine, Vol. I, p. 202, had given the title as here but followed instead of preceded by "An American Tale."
- 2 The May summary of Smith's notes says that Elnathan Smith, his brother, was a subscriber.

¶ Duane's comment though seriously muddled is all very well but ~~we~~ <sup>it</sup>

~~know Brown had used Italian sources for Wieland so that Clithero may~~

still be Italian. ~~to us~~ It sounds like a survival of the names used by.

Walpole and Mrs. Radcliffe though it might have had other origins. If anyone thinks the matter important or interesting it should be noticed that the full name Clithero Edny was used once only (chapter iii) and he came from Armagh.

# AN ORIGINAL WORK.

## PROPOSALS

*For Publishing by Subscription,*

AN AMERICAN TALE,

ENTITLED,

*SKY-WALK;*

OR,

The Man Unknown to Himself.

BY A NATIVE CITIZEN OF PHILADELPHIA.

*"Pecchos pinto majora canemus."—Virgil.*

## TERMS.

The Work will be handsomely printed  
on a neat type, and a large super-  
fine paper of the same quality with  
that used for the Weekly Maga-  
zine, now publishing in Philadel-  
phia.

It will consist of two volumes, each  
containing about four hundred  
large duodecimo pages.

§ It will be delivered to Subscribers at  
§ one dollar for each volume neatly  
§ bound and lettered.

§ To the last volume will be added a  
§ list of the names of those persons  
§ who patronise the undertaking.—

§ The work will be put to press as  
§ soon as sufficient encouragement  
§ is given.

Subscriptions are received by Mr. Somerville, New York; Mr. D. West,  
Boston; Mr. Beers, New Haven; Mr. Hill, Baltimore; Mr. Poulson at  
the Philadelphia Library; James Watters, Willing's Alley, and by the  
principal Bookellers, in this city.

Philadelphia, March 23, 1798.



appeared on the last page of the back original wrapper of the Weekly Magazine from number eight up to number twenty<sup>1</sup>. On the twentieth number (16 June 1798) it was somewhat crowded down, two advertisements appearing above it. The twenty-first number increased the overhead advertisements to three and so it ran until the twenty-sixth number (28 July 1798). Then it was headed by an extra line "Now in the Press!" and so it ran until number thirty-one (9 February 1799)<sup>2</sup>. With that number the death of the publisher Watters was announced and the advertisement and the publication of Sky Walk was abandoned.

While this announcement is referred to by a few writers it is evident that none of them has seen the original on which emphasis should be laid principally because of the pseudonym under which the work was to appear.

An extract from Sky Walk appeared in the Weekly Magazine<sup>3</sup> 24 March 1798 with the following introductory note, probably written by Watters, the editor.

1 We have not seen the first thirteen original wrappers so cannot vouch for its appearance on them.  
2 Smith records Watters' death on 7 September.  
3 Vol. I, p. 228 ff.

"(In our last number notice was given of a New Work of Invention and Reflection, which is ready to be offered to public patronage. The nature of its design, the singularity of its title, the circumstance of its being written by a native citizen of Philadelphia, and of its being on the point of soliciting the encouragement of the public, have induced us, for the satisfaction of our readers, to solicit, from the author, the privilege of making an extract from his manuscript. Although unable to fix on any part capable of conveying a perfect idea of the whole, we trust the following may serve as a specimen of the work.)"<sup>1</sup>

The reference to the notice of the "New Work of Invention and Reflection" is to the Speratus communication which in our study of the Weekly Magazine we have shown to be by Brown.

Presently we shall give further attention to this extract from Sky Walk.

<sup>2</sup>  
The account of the work as read and received by Brown's friends  
<sup>3</sup>  
is fairly complete. Dunlap gives the following general statement:

"The first novel he wrote was entitled "Sky Walk." It was never published, owing to the death of the printer, who had undertaken to publish it at his own risk. Mr. Brown being then altogether unknown to the public, and the work, nearly printed being left with executors, who did not choose to finish it and would not or could not sell the sheets for such price, as Mr. Brown's friends thought proper to offer for them. After Charles had made New York his place of residence, he incorporated parts of "Sky Walk" into other works of imagination, as his memory retained them. In Edgar Huntley, for example, the wild district of Norwalk, had its prototype in Sky Walk."

<sup>1</sup> If anything were to be gained by it, this might be claimed to have been written by Brown.

<sup>3</sup> Vol. I, p. 259. Not in Allen.

<sup>2</sup> David Lee Clark: C. B. E., (New York 1923) p. 32 says it was completed December 1797.

Under date of 11 April 1798 Dunlap in his manuscript journal wrote

"Call on Brown who goes with me to the Booksellers Ormrod and Humphreys and gives me some account of his "Sky Walk" he says it is founded on Somnambulism."

On 17 April Smith says:

"Came home and read the Introduction and four first chapters of C.B.Brown's "Sky Walk"--the manuscript of which Dunlap brought me...This "Sky Walk" is an extraordinary thing. The basis of it is Somnambulism."

18 April he continues:

"The rest of the day has been devoted to the eager perusal of "Sky Walk" which I have not yet finished--though I have read upon it this day at least ten hours."

19 April:

"In the morning I had finished "Sky Walk". It had inexpressibly interested me. My whole spirit was affected by it. But my perusal had been too rapid, the interest too violent, too many other ideas had passed through my mind, to allow me to judge properly of it. On these occasions, we first feel--examination follows--the last thing is to judge. Johnson had two chapters. After Radcliffe's departure he took up the book and read aloud the third and fourth. I followed him and read to the tenth. The peculiar merits of the work are more obvious to me now, than before; for a double reason. My perusal was less passionate and I had opportunity to mark the effects it produced on my friend. He has retired to his bed, in a throb and tumult of curiosity, interest, admiration."

20 April:

"He (Johnson) took up Sky Walk and read aloud to me. Every sentence increased my admiration of this performance. Why are there any obstacles to its immediate publication? Why so little liberal curiosity in our country? Why such sordid doubts among our brotherhood? Why have not I the property, as I have the wish, to incur myself the expenses of publication."

For the 21 and 22 April we have records by both Smith and Dunlap.



The latter notes the Friendly Club meeting and adds:

"Smith reads in "Sky Walk" which interests us all very much."

Smith says:

"Read several chapters in "Sky Walk"

and later he adds to the club meeting:

"I read five full chapters of "Sky Walk"."

Dunlap records on 22 April:

"Call on Smith and Johnson and bring home with (me) "Sky Walk" Begin to read it to my wife. (Later same day) I found Smith who read in "Sky Walk" for us."

On the same day Smith records:

"Listened an hour to Johnson reading "Sky Walk"...At Dunlap's where I read aloud a number of chapters of "Sky Walk"."

April 23 Dunlap says:

"Read "Sky Walk" to my wife. This is a very superior performance."

Later, on April twenty-fourth, Dunlap gives a criticism of the work.

"Afternoon read "Sky Walk". Pass the evening with Smith who came in and stayed after the others, reading "Sky Walk" to us unto the end. I give high credit to Charles for this work, yet am not satisfied. Is not Lorimer too much exalted--too fascinating? Why are we not satisfied as to the pistol of Avonedge and how are we to account for the dagger, so opportunely ready in the chamber of Mrs. Courtney? Perhaps these are trifles--the work is masterly."

Smith on the 25th. records:

"Read some part of "Sky Walk"."

1 Possibly Wm., but doubtful.

So the accounts go. When however we come to Smith's Industry record for the month we find the welcome detail that Sky Walk was in two volumes of manuscript. \*

Turning back to the comments of Dunlap we find it is here necessary to consider how Brown merged the story of Sky Walk into Edgar Huntly.<sup>1</sup>

The character of Mrs. Courtney the narrator's patroness afterward became Mrs. Lorimer. Ormond Courtney was Mrs. Courtney's son, unnamed as the son of Mrs. Lorimer in Edgar Huntly. Lorimer became Clithero, and Avonedge became Wiatte.<sup>2</sup>

Thus the sole identified extract of Sky Walk, the one which appeared in the Weekly Magazine, was originally a part of Clithero's story and, with the proper changes of names, may if we wish be well fitted into more than one place in chapter four. However, save for the form of the narrative, it bears no other resemblance to Edgar Huntly than in the particulars noticed and it was undoubtedly a part which it seemed proper to suppress when Edgar Huntly was published.

The general situation of a man imprisoned for debt and being found there by the narrator recalls somewhat the Dudley bankruptcy

1 That none of the sheets were used for Edgar Huntly is certain by the running title.

2 In the Wieland note-book list of names there is an Avonedge.

of Ormond and particularly the encounter of Arthur Mervyn and Welbeck in the prison scene in Arthur Mervyn. The Christian name given to Courtney in Sky Walk <sup>does not need to</sup> ~~may~~ <sup>then</sup> be an indication that Brown had his Ormond in mind. ~~when writing that work.~~ Courtney bears no relation to Courtland the husband of Sophia Westwyn.

The Weekly magazine communication<sup>x</sup> signed Sphertus, which we have ascribed to Brown, gives the title like the Wieland note-book had done as "Sky Walk, or The man Unknown to himself." As the introductory note<sup>2</sup> to Somnambules in fragment will confirm ~~that~~ a sleep-walker is surely that kind of a man. ~~The~~ Another communication to the Weekly signed A.Z., which we have also ascribed to Brown is of value to our criticism for

<sup>x</sup> Vol. I, p. 202

<sup>2</sup> Literary magazine, Vol. III, p. 335.



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another purpose; it shows ~~that~~ Sky Walk contained Indian adventures.

If we were alone dependant on <sup>the</sup> ~~Dunlap's~~ <sup>of Dunlap and Smith</sup> journal ~~criticism~~ we might

conclude, from <sup>their</sup> ~~his~~ omission of any <sup>Comment on</sup> ~~mention~~ of the Indian materials,

that <sup>it</sup> ~~the original of Edgar Huntly~~ probably had none; at least it

is hardly to be believed that such a striking characteristic

could have been missed by Dunlap and his wife, by Johnson and by Smith.

~~We may find~~ <sup>was</sup> what probably ~~was~~ another part of Sky Walk but

surely is an origin of Edgar Huntly in Brown's Literary Magazine <sup>X</sup>

~~for May 1805~~ <sup>1</sup>

never saw the light of day  
six years later when  
until it appeared

Somnambulism, a fragment has decisive ear marks of Brown. The

introductory note though not signed was, because of its brackets,

probably supplied by the editor. It gives the theme of the story

and contains a detail to which we wish to call attention. It reads:

" [The following fragment will require no other preface or commentary than an extract from the Vienna Gazette of June 14, 1784. "At Great Glogau, in Silesia, the attention of physicians, and of the people, has been excited by the case of a young man, whose behaviour indicates perfect health in all respects but one. He has a habit of rising in his sleep, and performing a great many actions with as much order and exactness as when awake. This habit for a long time showed itself in freaks and achieve-

ments merely innocent, or, at least, only troublesome and inconvenient, till about six weeks ago. At that period a shocking event took place about three leagues from the town, and in the neighbourhood where the youth's family resides. A young

May 1805,

1 Vol. III, p. 335-47.

^

lady, travelling with her father by night, was shot dead upon the road, by some person unknown. The officers of justice took a good deal of pains to trace the author of the crime, and at length, by carefully comparing circumstances, a suspicion was fixed upon this youth. After an accurate scrutiny, by the tribunal of the circle, he has been declared author of the murder: but what renders the case truly extraordinary is, that there are good reasons for believing that the deed was perpetrated by the youth while asleep, and was entirely unknown to himself. The young woman was the object of his affection, and the journey in which she had engaged had given him the utmost anxiety for her safety." "

The diction and the sentences; the <sup>autobiographical</sup> ~~first person~~ narrative; the name of Constantia Davis <sup>which</sup> recalling Constantia Dudley; Davis <sup>generically -</sup> which side by side with Dudley appears in the list, in the Wieland note-book; Althorpe recalling <sup>of names</sup> the Althorpe and Mrs. Althorpe of Arthur Mervyn; Inglefield who lived three miles <sup>distant</sup> from the narrator <sup>the same</sup> just as Edgar Huntly did; the short-cut to the oak just like the similarly described one to the elm; the ~~first person~~ <sup>the same</sup> narrator who speaks of his uncle as in Edgar Huntly; the faults especially the convenience of a physician's house near by; the outlandish character Nick Handyside, the <sup>astounding</sup> similarity of the name of Norwood to Norwalk and the wildness of the region: <sup>make it</sup> all ~~seem~~ conclusive that this fragment was a part of the original writing of Edgar Huntly; namely, of Sky Walk.

As a lost origin Sky Walk is <sup>almost</sup> ~~probably better~~ buried in obscurity <sup>but</sup> for Brown readers ~~than~~ if it could be brought to light, at least <sup>it would be invaluable + show us Brown's methods as</sup> <sup>intensely interesting for it</sup> <sup>the voice of</sup> <sup>the echo of</sup> Brown's secondary title of Sky Walk.

if we are to form <sup>an</sup> ~~our~~ opinion <sup>from</sup> ~~of the undefined whole~~ by the sample supplied ~~for us~~ by the Weekly Magazine and the second fragment ~~found~~ in the Literary Magazine. \*

These two origins differ in importance, the only point in common being the neglect of the important element of Indian warfare. The first merely presents an unimportant detail of Clithero's story—an illustration, as it were, of the beneficence of his patroness, and ~~It~~ gives us no idea of the whole plot. On the other hand the somnambulism fragment <sup>supplies the important details</sup> ~~gives us just what the first failed to do~~ <sup>had not done supply.</sup> ~~As the Italian and French journals and the foot-notes~~ had given the origin of parts of Wieland and ~~the foot-note~~ <sup>a</sup> had sent us on that interesting study of Montagu <sup>for</sup> ~~in~~ Ormond; so, here, we are referred to a Vienna journal extract for the moving force and <sup>principal</sup> plot of the story of Sky Walk.

At the close of chapter one of Edgar Huntly the statement is made by Huntly that he had learned of instances of sleep-walking through the medium of conversation and books. This might be thought to indicate that the queries sent to the Weekly Magazine, which we have ascribed to Brown, and among which was number 15 on somnambulism, elicited no answer except that experience of Joseph Smith which Elihu Hubbard

Smith thought would "do for C.B. Brown." The ~~very same~~ <sup>1</sup> number contain-  
1 Vol. II, pp. 250-3.

ing the queries also gave an account of Negretti the sleep-walker but it may have been suspected by Brown as not an actual experience. . Possibly he got from it the idea of making Clitheron a domestic but he certainly got nothing more.

Wiatte's exploits especially such as his pilgrimage to Mecca and his being a scholar of the Mosque, in chapter six, may be derived from Brown's study of Montagu preparatory for Ormond.

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1

The story tells how Edgar Huntly, being betrothed to the sister of his murdered friend, is led by curiosity to attempt the solution of the mystery of Waldegrave's death. At night he goes to the elm under which the murder occurred and finding Clithero a sleep walker there connects him with the crime. Another time he follows Clithero through various wild places in the neighborhood, and being persuaded of his guilt he leads him to tell his history. After narrating his tale Clithero is seized by an unconquerable remorse and wanders off to the wilderness. Huntly learning that his conduct is unjustified, goes in search of him, becomes a sleep walker himself, falls off a cliff, is lost and wanders for days in the wilds of Norwalk. After a series of adventures with panthers and numerous Indians and even the friends who are seeking him he succeeds in finding his way to a farmer's near his home and is restored to his friends. Clithero becomes a maniac and commits suicide.

1 On page 161 of Nichol's American Literature the point is made that the plot of Edgar Huntly turns on the legal crux of mistaken identity. Prof. Nichols is probably thinking of Stephen Calvert.

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The purpose is clearly indicated by the best preface Brown ever wrote, in this case called "To the Public", which reads as follows:

"The flattering reception that has been given, by the public, to Arthur Mervyn, has prompted the writer to solicit a continuance of the same favor, and to offer to the world a new performance.

America has opened new views to the naturalist and politician, but has seldom furnished themes to the moral painter. That new springs of action, and new motives to curiosity should operate; that the field of investigation, opened to us by our own country, should differ essentially from those which exist in Europe, may be readily conceived. The sources of amusement to the fancy and instruction to the heart, that are peculiar to ourselves, are equally numerous and inexhaustible. It is the purpose of this work to profit by some of these sources; to exhibit a series of adventures, growing out of the condition of our country, and connected with one of the most common and most wonderful diseases or affections of the human frame.

One merit the writer may at least claim; that of calling forth the passions and engaging the sympathy of the reader, by means hitherto unemployed by preceding authors. Peurile superstition and exploded manners; Gothic castles and chimeras, are the materials usually employed for this end. The incidents of Indian hostility, and the perils of the western wilderness, are far more suitable; and, for a native of America to overlook these, would admit of no apology. These, therefore, are, in part, the ingredients of this tale, and these he has been ambitious of depicting in vivid and faithful colors. The success of his efforts must be estimated by the liberal and candid reader. C. B. B. "

That Brown was seriously endeavoring to found a native American literature, built on the only true and possible basis, the distinguishing details which can be found nowhere else in the lands of English speaking peoples, needs no further testimony than that preface.

With sleep-walking, mysterious chests, concealed manuscripts,  
 subterranean passages, <sup>3</sup> heroes of unconquerable curiosity, the appear-  
 ance of Wiatte as he stands against the wall <sup>1</sup> and of Clithero's  
 face <sup>when</sup> ~~as~~ he was discovered by Huntly on the hill <sup>2</sup> ~~it hardly seems~~  
<sup>certainly not</sup> ~~that~~ Brown had thrown aside all of the "puerile superstition and  
 exploded manners", ~~of the school of fiction he here criticized.~~

The story is ~~somewhat~~ of the same ~~character~~ and type as Arthur  
Mervyn with the narrative told autobiographically, ~~and~~ the adventures  
<sup>being</sup> interwoven <sup>means of</sup> ~~and involved~~ by the <sup>several</sup> ~~personal~~ histories of <sup>various</sup>  
 subordinate characters. It is intended to be epistolary in form  
 but <sup>is the only part so isolated</sup> ~~is only supplied~~ the ending ~~to make it so~~. The principal  
 narration is that of Edgar Huntly, within which, and bearing various  
 relations to it, <sup>are</sup> ~~we have~~ the tales of Clithero, Sarsfield, the  
 Waldegraves and Weymouth. Some of these <sup>in turn</sup> ~~are~~ tied together by their  
 relation to Mrs. Lorimer and Clarice. ~~The work is recognized by the~~

X Chapter VII.      2. Chapter I.

To localize the ~~action~~ story presents <sup>an interesting</sup> ~~the greatest~~ and considerable ~~difficult~~ problem. <sup>the question</sup> of all ~~studies~~. However when followed in all its ramifications it becomes equally ~~as~~ illuminating of his methods and materials, not only literary but as an advertising man of his own books.

<sup>interesting</sup> We know ~~he~~ <sup>he</sup> had an unusual <sup>interest in</sup> and remarkable knowledge of maps so it is surprising he never applied the idea to the plans for his stories. If he had <sup>done so</sup> ~~he not only~~ <sup>might</sup> ~~would~~ have found it suggestive of <sup>additional</sup> incidents but ~~might~~ <sup>he surely would</sup> have avoided some of the curious errors ~~in details~~ he made, (in this instance)

~~Brown~~ <sup>The</sup> preface, when it speaks of "the perils of the western wilderness" is deceptive. No one can find any scene of Western Pennsylvania in Edgar Huntly; indeed ~~Brown~~ <sup>either</sup> ~~he probably~~ was <sup>caught</sup> by the alliteration or ~~else~~ he intended to make it unlikely any reader should be able to identify the <sup>whole</sup> locale.

In the <sup>April 1999</sup> ~~first~~ number of ~~Brown's~~ <sup>his</sup> monthly magazine he published what he called a fragment of Edgar Huntly with a letter <sup>which he wrote to himself but addressed</sup> to the Editor <sup>and</sup> signed E.H. It locates Huntly's home on the upper branches of the Delaware and for the "exactness of the local descriptions" claims the incidents could be authenticated by "Those who have ranged along the foot of the Blue-ridge, from the Wind-gap to the Water-gap." Of course Brown or the Editor or Edgar Huntly whichever you prefer, certainly knew the <sup>complete</sup> ~~true~~ location and would not lie to the reader but he need not tell the whole truth.



1196 E

The problem <sup>has two</sup> ~~concerns~~ sides. First ~~there are~~ <sup>it concerns</sup> the names of localities and second ~~there is~~ the description of the caverns <sup>explored</sup> ~~described~~ by Huntly in his search for Clithero. If we ~~could~~ place both and if they <sup>meet</sup> ~~and~~ <sup>most</sup> Brown's specifications we should approach certainty in the solution.

In the Weekly Magazine <sup>quite likely</sup> under the initials A.Z., which we have shown was <sup>quite likely</sup> Brown, he asked for an ex

planation of Sky Walk. The <sup>answer</sup> ~~explanation~~ given derived the name from

~~2~~ a Ski Wakkee, big spring, <sup>the</sup> name given by the Delaware Indians to the district wherein the principal scenes of the story <sup>were laid.</sup> ~~take place.~~ An ex-

~~amination of the usual books on the subject such as~~ Heckwelder's

~~3~~ Names which the Lenni Lennape give to Rivers, etc. and Brinton's

~~4~~ <sup>no</sup> <sup>of the kind</sup> <sup>so</sup> <sup>likely</sup> Lenape-English Dictionary give no such words and it is ~~probable that~~

~~the name~~ <sup>an invention of his</sup> ~~was no such name~~ X In Edgar Huntly the ~~old~~ district is called horwalk, which probably came from Connecticut, there being no such place in Pennsylvania. The literary magazine fragment Somnambulism <sup>5</sup> happened in horwood, which exposes another ~~the~~ fiction.

It may be ~~the~~ <sup>it</sup> ~~walk~~ <sup>was</sup> based on <sup>the</sup> a very well known and scandalous Walking Purchase <sup>of 1737</sup> by which the <sup>Delaware</sup> Indians were swindled out of about four hundred square miles of ~~the~~ <sup>their</sup> land, and driven further westward.

2 There was a so-called Big Spring at Greencastle, Pa., in 1737 and a remnant of Delaware Indians lived at Atsion 20 miles from Philadelphia as late as 1797 after which they joined the Stockbridge Indians 150 miles west of Albany. Cf. Knapp: Life of Thos. Eddy, N.Y., 1834, p. 118 n. The father of Elizabeth Linn was the pastor of a church at Big Spring, Newville, Pa., from 1777 to 1784. Nazareth, Pa., 1872. ~~4~~ Philadelphia 1888.

<sup>3</sup> 5 Vol. III, pp. 335-47.

<sup>where her father</sup> ~~where her father~~ <sup>where Brown married in 1804 probably</sup> ~~was born~~

used  
Minor names may be briefly noticed.

Gibbingdon <sup>outside of the ~~strongly~~ <sup>branches</sup></sup> where many Waldegrave lived and received Huntly's narrative, ~~was~~ ten miles north of Philadelphia in Montgomery county. Chestnut Hill that overlooked the ~~country~~ <sup>locale</sup> was on the north side of <sup>the</sup> Blue mountains, <sup>with</sup> ~~Hamilton~~ <sup>the</sup> on north-east ~~the~~ <sup>the</sup> and Toremensing on ~~the~~ <sup>the</sup> west. 916 inhabitants in 1800.

XX Chetasco valley and town near Huntly is well known.  
XX Delaware Forks <sup>branches</sup> near Huntly was above Easton, ~~the~~ Delaware Indians, Minsi and Unamis tribes, <sup>well</sup> <sup>above</sup> and below <sup>the junction of the</sup> ~~the~~ <sup>high</sup>.  
Senni Kaniapies <sup>(Delawares)</sup> near Bethlehem, see Solebury.  
Minsiuk region and Forks of Delaware = Walking Purchase.

X Muskingum entered <sup>is outside of the locale.</sup> the Ohio river below Pittsburg. ~~at~~ Solebury (Solebury <sup>place</sup> <sup>was in Bucks county,</sup> <sup>by error</sup>) opposite Minwell h.f. 1524 inhabitants in 1800. <sup>half</sup> <sup>titled</sup> <sup>the</sup> <sup>river</sup> <sup>desert</sup> <sup>on</sup> <sup>the</sup> <sup>north</sup>. <sup>See Senni Kaniapies.</sup>  
deb's Hut I, ten miles <sup>presumably west.</sup> ~~of~~ <sup>See Senni Kaniapies.</sup>

Ohio and the Indian country twenty miles westerly would be more accurate if <sup>Ohio</sup> ~~it~~ were made two hundred and twenty, <sup>Outside of the locale</sup> and the Indian country on the extreme <sup>that I had</sup> ~~west~~ <sup>was twenty</sup> miles west of Solebury.  
XX deb's Hut II, a log house, <sup>in turn was</sup> <sup>ten miles from</sup> ~~may be thirty~~ miles west of Solebury.

Wind-gap to the Water gap was no more than twelve miles.

Edge of the locale, <sup>9. v.</sup> ~~2. v.~~  
thirty miles from Solebury. Cf. deb's Hut II.

1146c

The entrance is opposite to Brown, being ~~descending~~ <sup>ascending</sup> from the top a downward cut instead of Brown's <sup>spring</sup> up to the top. Brown also has no <sup>cave</sup> stream and no bats.

~~September 1816~~ <sup>Q</sup> <sup>A</sup> <sup>2 and tone x</sup> a series of underground caverns beginning at Laurel Hill Mountain south-west of Uniontown, Fayette county, Pennsylvania, <sup>had</sup> The passages ~~there described~~ and they could have differed little when <sup>that</sup> ~~Brown was alive finally~~ lead to a road and mill streams but otherwise they suggest no relation to Brown's <sup>haunters.</sup> chasms, and mountains, and passages and road above the river. <sup>2</sup> ~~In the 1805 Balance there is~~ <sup>A</sup> a description

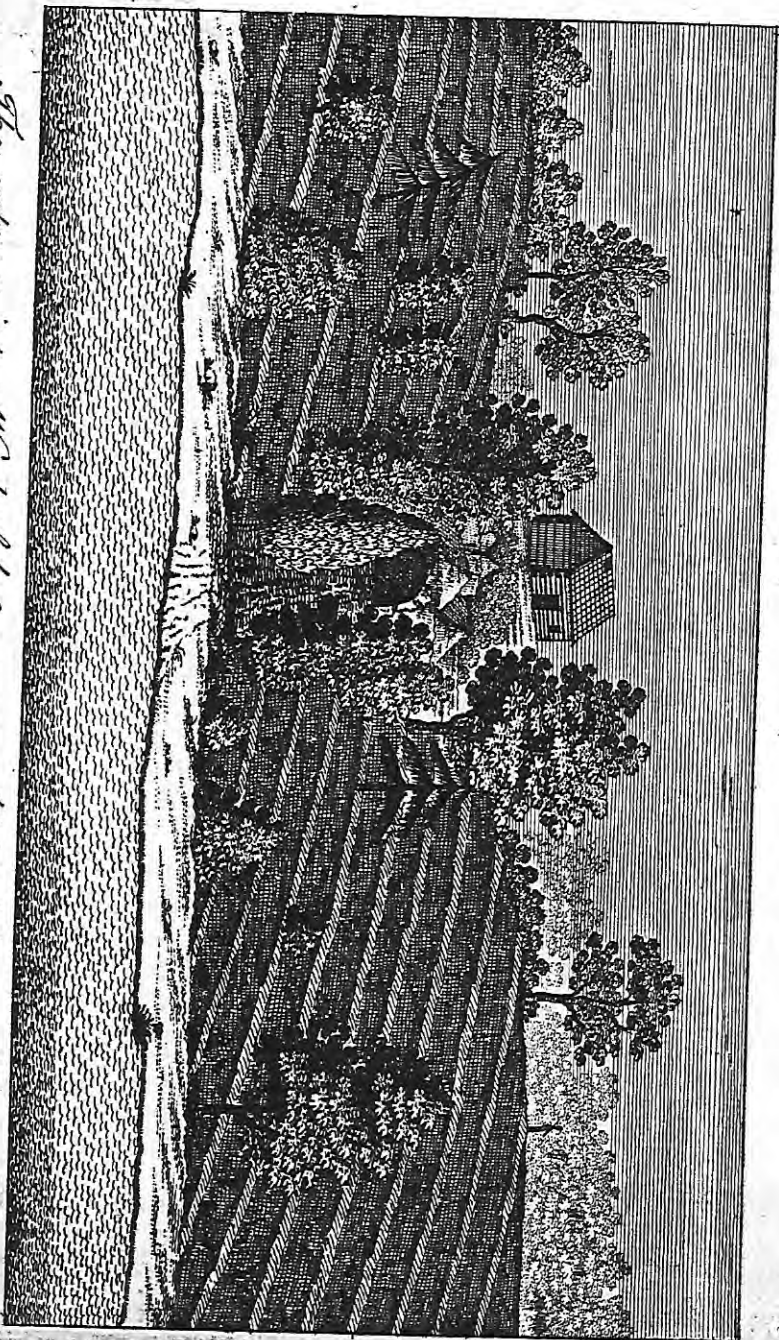
of the "Devil's Hole" cave of Durham township Bucks county which is <sup>XX</sup> ~~only a few miles from the location of Edgar Huntly~~ but gives <sup>details common to all caverns but</sup> ~~none of~~ <sup>probable</sup> ~~peculiarities except that the formation is in limestone~~ <sup>only these</sup> ~~Brown's details~~

and ~~it~~<sup>the</sup> is divided into chambers.

\* Hazard: Register,  
1 Vol. I, 1828, pp. 113-14, signed John A. Paxton 11 September 1816.  
2 Hudson, N.Y., Vol. IV, pp. 245-6, taken from the Wilmington Mirror.  
Balance 1805.



*The entrance into a Wonderful Cavern near Philadelphia in America.*





So far as we know there was no <sup>Pennsylvania</sup> cavern of the length <sup>and character</sup> Brown Hill  
uses. ~~though it appears his way~~ <sup>after the entrance</sup> is <sup>passages</sup> be practically two: if you go  
round the first you reach the <sup>summit of the</sup> outer hill, <sup>from the bottom of</sup> if you follow the first  
another passage will take you to the inner hill.

Summit of the

divided into

in the first chamber

This is a peculiarity so important to the story, if it is possible in  
nature, that it should identify with certainty.

With the material <sup>at hand</sup> ~~assembled~~ we are in a position to it  
for a reasonable conclusion. A map of Pennsylvania as  
it was ~~settled~~ in Brown's days may be spotted with by  
to locate the realities; the fictitious, unknown or outside  
the suspected locale being omitted. With ~~a~~ <sup>Sham</sup> ~~cave~~ <sup>is the total of</sup>  
as a centre and a radius of thirty miles, which ~~is the total of~~  
the distances Brown gave, we may ~~draw~~ <sup>draw</sup> a circle, ~~the all embracing~~  
Illustr. 3

That <sup>part of the story in the</sup>  
~~It is localized in that~~ beautiful and impressive region of the  
~~last few hills of the Blue Mountains~~ <sup>up confined to an area of</sup> about ~~ten~~ <sup>twelve</sup> miles of the  
north-eastern extremity, from Wind Gap to the Delaware Water Gap.

also  
It includes Bethlehem which Brown had visited often. It  
embraces all of the Walking purchase, the particular  
Indians he used, a sample of a cavern which could be  
an inspiration for him to invent other details suitable  
for the plot, plenty of <sup>precipices</sup> chasms, streams, wildernesses, and  
~~it is~~ near enough to Philadelphia <sup>to excite curiosity</sup> and yet just far enough  
distant ~~enough~~ to prevent ~~any~~ inquiries into the <sup>twilight</sup> region where fact  
and fiction merge.

In Wieland a similar treatment of ~~the~~ facts had been  
used even to the extent of the date. This time it is  
thirty years after <sup>the defeat and death of</sup> Braddock, 1755, in October and  
November.

The faults <sup>of the</sup> are the habitual ones of Brown, such as tasteless  
<sup>particulars</sup>  
~~details~~, naming the characters late, the neglect of various minor  
details and the convenience of giving people abilities and weapons  
of defence and offence when they are needed.

Besides the preface the first few paragraphs of chapter one  
contains <sup>an</sup> ~~apologies~~ ~~for any imperfection of detail the reader may~~  
~~discover~~ Using the title character as a mouthpiece Brown says:

"In proportion as I gain power over words, shall I lose  
dominion over sentiments. In proportion as my tale is  
deliberate and slow, the incidents and motives which it  
is designed to exhibit will be imperfectly revived and  
obscurely portrayed."

That may apply ~~very well~~ to the narration as told by Edgar  
~~Huntly and if it does it must be accepted as a partial excuse~~

~~for Brown because he has chosen to deliver his story to the~~  
~~reader through the character so speaking.~~ <sup>is not true</sup> but it cannot apply

of the interpolated stories or to the three letters at the end.

The greatest complication comes from the indiscriminate use of the first person. Almost every character's story is narrated autobiographically and the reader's wits are constantly exercised in the endeavor to keep in mind just for whom the "I" stands.

Other than general there are particular faults, perhaps small details but so numerous as inevitably to attract attention. Many of them are characteristic of Brown's methods and if they do not mean anything more to us may be considered as warnings not to neglect revision which had it been given by ~~Brown~~ <sup>he</sup> probably would have corrected many of them.

The housekeeper of Inglefield<sup>1</sup> is later Miss Inglefield and at last <sup>his</sup> ~~the~~ sister of Inglefield. Mrs. Lorimer has a twin-brother almost indistinguishable from her and her neice Clarice also has a "powerful resemblance" to her. When it is necessary for Huntly to have the ability of opening Clithero's ingeniously contrived chest he proves to be a mechanic. If the character of Sarsefield<sup>1</sup> Inglefield may be a Quaker, he could not be the murderer of Waldegrave because he was devout to his sect. (Chapter II.)



had not been made to serve in both Clithero's story and that of Huntly there would have been no necessity for making Clithero a maniac as well as a sleep-walker. In chapter XII Huntly's experience with the cougar is <sup>1</sup> ~~made too improbable~~ <sup>weakened</sup> by having the animal come over the improvised bridge and without scenting human flesh pass him at a distance of not over eight feet. In

- fashion* *meeting of* *and Clithero on the hill*
- 1 Prescott set the ~~example~~ <sup>fashion</sup> of quoting the panther scene as an example of Brown's work. The Philadelphia Book 1836, pp. 56-61 selected the ~~adventure of Edgar Huntly~~ <sup>meeting of</sup> beginning "The path which had hitherto been considerably smooth (Chapter X, paragraph 10) to (Eighth paragraph from end) "He was gone". ~~as an example of Brown's work~~ <sup>and Clithero on the hill</sup> neither is appropriate or just.

chapter XVIII the <sup>1</sup> fifth savage creeps along the ground to recon-  
noiter a cottage. Huntly has travelled some distance and no  
\*cottage has been mentioned. In chapter XIX <sup>1</sup> on one page the dogs  
supply queen Mab with game, on the next page she caught it by  
snares. ~~In chapter XX despite their shouts Huntly mistakes his~~  
~~friends for a party of Indians.~~ In the ~~next~~ <sup>XXI</sup> chapter there is a  
young girl and an Indian, both dead beside the road, but who she  
was we are not told and the Indian only serves to supply Huntly  
with arms. In chapter XXV <sup>1</sup> Brown seems to forget the name of  
the friend's house to which he is to take Huntly--whether it  
was Walton's or Walcot's. At the end, after twenty-seven chapters  
we are given three letters. In using the epistolary form to  
add explanations ~~seen~~ from a different view point  
Brown made no attempt to perfect them structurally. ~~Why we~~

1 In verifying references notice should be taken ~~of the fact~~  
that the English editions are the only ones that do not have  
the error of ~~giving two~~ chapters numbered XIV. In case they  
are used every reference after XIV should have one subtracted,  
~~from its number.~~ As <sup>A</sup> penalty for correct work, this seems  
hardly fair.  
and the New York 1928 edition

Like

~~know not, for~~ no reason is suggested or given. For the story's

sake the first ~~letter~~ should have been ~~second~~ and the second ~~first~~ <sup>transposed</sup>

The carelessness in the <sup>in</sup>structure ~~of the letters~~ also applies to

the whole story which, when we come to the end, we learn, is supposed

~~to be one letter; for it is~~ signed E.H. and dated, but the beginning

has nothing to indicate this character of ~~the~~ narrative. Some ~~of~~

~~the~~ minor details are <sup>given by</sup> ~~thrown in out of~~ habit and not because they

<sup>necessary</sup> bear any <sup>relation</sup> to the story. The son of Mrs. Lorimer, the girl

murdered in the road, Whitworth and Harvey in the final letter,

the man on horseback who was said to have asked for directions

from Clithero are never heard of again, their existence was merely

to advance one small part of the story and having <sup>done that</sup> ~~an ephemeral~~

~~being they soon~~ fade <sup>once</sup> ~~away~~ into the background. ~~But one of the~~

details of this character is <sup>but</sup> ~~too~~ important ~~to be neglected~~. Brown

leaves <sup>doubtful</sup> ~~unexplained the outcome of the~~ <sup>matter of</sup> ~~question about the eight~~

thousand dollars which Weymouth claimed. We can find suggestions

~~that make~~ <sup>to</sup> it clear but there should have been more than suggestions.

The paternal offer of Sarsefield to settle money on Huntly so that

he might not be destitute seems to mean that <sup>other</sup> the money which was

to be the support of him and Mary Waldegrave was to be restored

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to Weymouth. The writing of these memoirs to Mary, and the statements that she honored him with her affection and finally that he was going to see her to talk over their prospects mean, if they mean anything, that they were betrothed. The duplication of the principal incidents ~~in the story~~ is one of the blemishes ~~of the work~~. Brown was not satisfied with one panther. He had to have a male and female and two scenes of Huntly's encountering them.

The sleep-walking is <sup>similar.</sup> ~~another case in point~~. From the Somnambulism fragment it appears to have been his original intention to have one, that of the narrator, but as the story developed in his mind he <sup>decided</sup> ~~found it necessary~~ to have two. Two manuscripts hidden by two sleep-walkers and two drowning scenes, Clithero's real one and Huntly's deception, are also weaknesses. The ~~greatest~~ fault of this duplication is in the ~~fact of the~~ character of the incidents noted. One ~~often~~ makes its introduction powerful but two lessens the power of each by more than one half.

From his letter of April 1800 to his brother, <sup>James</sup> it is perfectly clear ~~that~~ Brown ~~himself~~ was conscious of some of the weaknesses.

<sup>He</sup> ~~of Edgar Huntly~~. The letter speaks of the prodigious and singular as being liable to criticism by the public and he promises ~~that he~~



to  
~~will~~ avoid ~~all~~ such faults in the future. He followed ~~his brother~~  
 James' advice faithfully, ~~in fact it is from this time that he came~~  
~~to deal~~ <sup>less</sup> and less with the singular, ~~and gloomy and more and more~~  
~~with the hum-drum incidents which make up his later works of prose~~  
~~fiction.~~

Notwithstanding the faults noticed Edgar Huntly has many minor and  
 important excellencies. In chapter X when Huntly <sup>search for</sup> first sought Clithero  
 the somewhat vague description is evident but <sup>it</sup> ~~this vagueness~~ serves to  
 concentrate the attention on <sup>emphasizes</sup> ~~a useful purpose~~ by its contrast with the excellent description in  
 and chapter XX <sup>1</sup> when <sup>is</sup> the scenic accessory ~~becomes~~ an important part of the  
 total impression. One attempting to prove ~~that~~ Brown ~~was~~ a lover of  
 nature <sup>will</sup> ~~would~~ find his best material in these descriptions of grand  
 and imposing scenery. The force of contrast was undoubtedly one  
 of the ~~devices of the~~ artist with which Brown was most familiar,  
 and <sup>employed</sup> ~~as brought out~~ in the exterior and interior of Selby's house  
 as well as  
 and when the officer passes Clithero in the streets of Dublin

<sup>1</sup> See note 1 on p.1149A.

making us feel he is safe, we have good examples of Brown's use of it. The development of the approach to the house just as later we shall see <sup>him</sup> ~~Brown~~ developing the approach to the yellow fever is another artistic trait. The opening scene of Huntly watching the digger is not only probably original but excellent. It serves the purpose, so emphasized to-day but not always the fashion, of immediately exciting the curiosity of the reader. Having suffered from the fact that he had neglected in his previous books to make so clear that he who skims may not miss, Brown here <sup>1</sup> takes no chances but uses italics to expose ~~any secret as to~~ the condition of Clithero. The gradual approach of the sleep-walking of Huntly <sup>2</sup> is clear and complete and only needs a little more emphasis to make it admirable. Careful reading will supply this, ~~defect~~.

Among minor details we have Huntly going home for an axe. In Wieland the axe would have happened to be there. <sup>Brown shows his cleverness in</sup> ~~The selection~~ the succession of events in Huntly's fight with five Indians by the manner in which he secures arms and ammunition when at the start he was without them. <sup>The selection</sup> of Sunday as a day of confession for Clithero may be more than

a mere matter of need for leisure. ~~Even~~ <sup>Though</sup> he is writing a story of adventure Brown cannot leave out his moral teaching and the lay sermon is suggested in ~~the picture of~~ the curse of

immoderate use of liquor <sup>by</sup> ~~in the case of~~ Selby. Huntly's scruples in taking the life of an Indian or a cougar is a reflection of Brown's ~~teacher~~ teaching.  
1 In the final paragraph of chapter one.  
2 Chapter XV. See note 1 on p. 1149A.

1

In chapter XVII the plan of having the shot of Huntly mistaken by the Indians for that of their fellow is a master stroke. That pretty Irish colleen, Clarice, is the one light and pleasing character in the whole work and during the brief innocence of Clithero's love for her she <sup>brings to</sup> ~~comes in~~ the story <sup>perfume</sup> ~~like~~ the bloom of a rose of Killarney.

Among the admirable ~~and meritorious~~ details of the work is the literary use of the Indian. Where he got his ideas on the subject <sup>are told</sup> we ~~do~~ not ~~know~~ for in this case he does not give ~~us~~ any foot-note reference to any publication. As far back as 1791 Chateaubriand had come to America and found material for his half-breed in ~~his~~ <sup>the</sup> story of Atala; Voltaire had used La Hontan's Voyages of 1703 <sup>for</sup> and told a love story of a Huron of Canada in his L'Ingenu of 1767; and D'Auberteuil in 1784 depended on <sup>the Indian</sup> ~~it~~ for the tragic death of his heroine in Miss Mac Rae. Possibly Rousseau's ideas though not used <sup>by Brown</sup> <sup>2</sup> until later may have been known to him at this

time. At least two native Americans had antedated Brown by

six years; Ann Eliza Bleecker, in the History of Maria Kittle,

published in 1793 by Brown's <sup>printers</sup> ~~publishers~~ the Swords', had elaborately

woven much of her own experience into a story of Indian massacre

1 See note 1 on p. 1149A.

2 Cf. notes on pp. 387, 399 and 415 of Brown's Volney's View (1804).

and Gilbert Imlay, ~~the man whose treatment of Mary Wollstonecraft~~  
~~is generally considered to have anathematized him for all posterity,~~  
published in 1793 in his Emigrants a less sentimentally pictured  
tale of Indian massacre and captivity. All these were in prose  
fiction. In verse Philip Freneau had used it, ~~as well as Treilla~~  
~~the Spaniard in La Araucana, 1569.~~ Because up to the present  
~~this field of literary investigation has been so superficially~~  
~~worked over~~ It is possible there were others who are not usually

known and the list might be further extended and not serve our  
purpose better to establish the point that contrary to the  
usual statement Brown was not ~~the earliest author to use the~~  
~~Indian as literary material.~~ It is also doubtful in the face of  
~~Ann Bleecker's and Gilbert Imlay's books if we can maintain~~  
~~any claim for him as the first native American to use~~ <sup>the Indian</sup> ~~for prose~~  
~~fiction.~~  
~~fiction that distinctively national material.~~

~~Thus Our interest in the Indian is not based on the usual~~  
~~ill supported statement of originality or priority, about which~~  
~~little is now known, but on the unquestionable relation of it~~  
~~to the whole book.~~

it  
The Indian <sup>As</sup> literary material was peculiarly adapted to  
provided  
Brown's use in that it ~~was available for~~ a new series of nerve-



more than  
once

New Jersey

1156

thrilling adventures. ~~As we have told~~ There was a tradition

It is quite likely he

that Brown used to visit the Indians for weeks at a time, ~~but~~  
had been to Hospitality the ancient home of his namesake where he could have met some Delawares.

But Dunlap has said he obtained his information from his fancy; so that

the origin of the material whether found in ~~Brown's~~ <sup>his</sup> own experience

or at second-hand was a matter of note of the day and supplied

a legitimate piece of terrific machinery for literary purposes.

In whatever state of Eden the early settlers may have found  
most of the Indians years and years before Brown we do not here  
find of moment. Whatever romantic and sentimental beings Cooper  
in another part of the country may have found them and certainly  
presented them to the public years afterward is equally remote  
from our author. Brown knew the Delaware Indian and presented him  
as a savage of devilish ingenuity and cruelty; as a wild animal  
necessitating extermination just the same as rattlesnakes and  
grey cougars. At the same time he was not unmindful of the fact  
that ~~the Creator had made the redman in the same image as the~~ <sup>was a human being</sup>

white so that in the mouth of Edgar Huntly he presents all the  
sympathy one can reasonably expect. That Brown not only used as  
a part of his structure what was practically, if not actually,

new material in American literary history; that he has given a  
1 National Portrait Gallery, Vol. III, p. 5 of the (biography of Brown) When  
we come to Brown's editing of Volney (1804) we shall refute this  
statement. Here the point is not important.

true picture, not overlaid with sentiment and that the picture is powerful and meritorious; should be perfectly evident to any one, ~~who reads Edgar Huntly in the light of the history of the time.~~

The traces of what is certain and what may be autobiography in this autobiographical narrative are many. There is little doubt of such details as the following.

In Huntly's mouth, the comment on knowledge being of value for its own sake (in chapter II) recalls Brown's early days. In two instances in chapter VIII Clithero's thought and language when he contemplated suicide vividly recalls Brown's language <sup>in his</sup> ~~when writing~~ letters in 1793. Huntly's knowledge of history and romance in chapter IX, his love for the shades and dells of Norwalk, his lack of pleasure in rifle practise on squirrels and woodcocks as found in chapter XII; all are familiar. In chapter XV <sup>1</sup> Huntly's use of the weapon to defend his life against the cougar as contrasted with the immediately preceding thought of using it for suicide <sup>also</sup> recalls ~~the suicide~~ arguments Brown's ~~had written~~ <sup>the first</sup> in 1793. In chapter X we have a nocturnal journey that seems to be particularly consistent with Brown's character. The passage reads

<sup>1</sup> See note 1 on p. 1149A.

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"To travel during the night, was productive of no formidable inconvenience. The air was likely to be frosty and sharp, but these would not incommode one who walked with speed. A nocturnal journey in districts so romantic and wild as these, ... was more congenial to my temper than a noon-day ramble."

In chapter IV Clithero appears to be particularly severe when passing judgment on his own conduct, and the self-condemnation of Brown's earlier days, <sup>which</sup> ~~is~~ immediately recalled. ~~Brown was an able judge of conduct.~~ Closely related to ~~this self-condemnation~~ is the opinion delivered by Clithero in chapter XXVI<sup>1</sup> on suicide.

Instances not quite so certain are ~~equally as~~ numerous. In chapter III Huntly's observation of the sounds of his footsteps indicating caverns beneath and the cave and unseen rumbling torrent, perhaps the "big spring" from which the fictitious explanation of Sky Walk was made, which he had loved in his youth may very well <sup>be recollections</sup> ~~give the~~ ~~lie to Dunlap's idea that all Brown got of the Indian was from his~~ ~~fancy.~~ Clithero's theory of the passions in chapter VI may be the explanation of the one told by Allen. If, as he seems, Sarsefield was inspired by Proud, the peripatetic instruction of Huntly in chapter IX and the fatherly interest he displays may be autobiographical. Huntly's expert use of the tomahawk in chapter XII seems too accurate to be mere invention. Weymouth's investment

1 See note 1 on p. 1149A.

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1

in the shipping business and Huntly's statement that seven thousand five hundred dollars would give him and Mary independence and leisure fit wonderfully well in the intricacies of Brown's life.

had  
If Brown<sup>1</sup> at this time met and become attached to Elizabeth Linn the expectation of providing, by marriage with Mary, a home for Huntly's sisters, as in chapter XIV,<sup>1</sup> may have had its inspiration in the two sisters of Elizabeth. This may have its confirmation in its connection with Mary for it will be seen in a letter of <sup>where</sup> 9 January 1802 <sup>^</sup> that one of the sisters of Elizabeth was named Mary. In the Sky Walk A.Z. notice and in the introductory letter to the editor of the Monthly Magazine when a part of Edgar Huntly made its periodical appearance Brown ~~had~~ said that Old Deb was a true portrait. In the Somnambulism fragment we may also have another in ~~the character of~~ Nick Handyside. ~~But in both cases we~~ may have <sup>been</sup> ~~characters which Brown had seen~~ when on his rambles near <sup>^</sup> Bethlehem and Nazareth in the Blue mountain section of Pennsylvania.

In chapter XIII Weymouth tells how he studied Spanish. The passage may not mean ~~that~~ Brown learned it the same way, in fact if he did not study it with Proud, he may have studied it by purchasing a grammar and reading books written in the language. Be this true

<sup>1</sup> See note 1 on p. 114A. This refers to the second chapter numbered XIV--XV in the English editions. <sup>^</sup>



or not the passage is significant in that it gives <sup>some</sup> ~~an~~ idea of Brown's opinion ~~of the language~~

With so many instances it appears <sup>likely</sup> ~~that~~ Brown ~~probably~~ put more of this kind of material into Edgar Huntly than in any other single work, ~~and until his journals are found we shall really never know just how much is actually autobiographical.~~

Some of the material used seems to echo other uses of it by Brown. In chapter IV we have a few details of Clithero's early life and situation, especially in regard to his father's farm being part of a demesne, that are similar to the situation of Caleb Williams, <sup>though</sup> ~~the only~~ essential <sup>ly</sup> difference <sup>because</sup> ~~being that~~ in Godwin's work the patron <sup>was</sup> ~~is~~ a man while in Brown's it <sup>was</sup> ~~is~~ a woman.

In chapter XI we have Huntly sleeping in the murdered Waldegrave's room wherein was Clithero's chest which the housekeeper gets her brother's permission to <sup>have</sup> ~~be~~ opened. Huntly opens it by a secret spring. Later <sup>the chest</sup> ~~it~~ is broken into pieces by Clithero when he <sup>fails</sup> ~~does~~ <sup>to</sup> ~~not~~ find in it the manuscript which in his sleep he had buried under the elm. In <sup>Brown's</sup> ~~the~~ Man at Home the narrator sleeps in a dead man's room wherein a chest was fastened to the floor. He persuades the landlady to <sup>allow him to</sup> ~~agree to his~~ opening <sup>he</sup> ~~it~~, does so by a secret spring and finds it empty. Later when he breaks it up he finds a concealed

containing  
compartment ~~wherein is~~ a manuscript.

The fact that the merchant on whom Weymouth's bill was drawn had failed and run off reminds <sup>us</sup> ~~one~~ of Dudley in chapter I of Ormond.

The plunging into the stream and diving of Huntly in chapter XXIII<sup>1</sup> recalls Welbeck's jumping overboard in Arthur Mervyn. In this case <sup>a group of people</sup> ~~the whole party~~ thought Huntly drowned while in the other Mervyn alone was deceived. The ~~exact~~ idea of the plunge into the river from a cliff <sup>had been</sup> ~~or eminence~~ <sup>was also</sup> used in Carwin.

The curiosity of Huntly about the sleep-walker and the death of his friend Waldegrave remind one of Arthur Mervyn ~~and Caleb Williams~~. They <sup>Both</sup> ~~are all~~ forerunners of the modern detective story.

It is worthy of attention to note ~~that~~ the motive of Clithero's attempted assassination was the same as that <sup>in</sup> ~~of~~ Wieland. A distorted idea of right led ~~the mentally ill balanced~~ to crime. Likewise ~~we should remark that~~ both Wieland and Clithero in the end commit suicide, though not by the same means, the former using a knife and the latter <sup>Huntly</sup> ~~repeating the plunge into the water and~~ drowning.

The character of Clithero is another of those mysterious strangers whom Brown delights in introducing, ~~for mystifying purposes~~. Walde-

<sup>1</sup> See note 1 on p. 1149A.

<sup>2</sup> ~~Dunlap, Vol. II, p. 202.~~

a stock character,

grave is the usual free-thinker. The doors of the house are unfastened as in Wieland. The somniloquism of Clithero when he begs for mercy from the instigator of his acts recalls Craig and the power Ormond had over him, ~~to make him do his will~~. Huntly's hallooing in the cave recalls that of Carwin. Selby may be a recollection of Cooke the drunkard as related in a letter of the 'nineties, and ~~the case of~~ <sup>of</sup> Dudley in Ormond. Mary Waldegrave's dependence on her needle ~~for subsistence~~ as one of the resources of <sup>his</sup> ~~Brown's~~ heroines; the twins; Mrs. Lorimer and Arthur Wiatte; are ~~others~~ of Brown's customary <sup>his</sup> details. As in most of ~~Brown's~~ previous prose fiction we have three characters of world-wide experience in Clithero, Weymouth and Waldegrave. The name of Ambrose, the roommate of Clithero we shall find used in Jessica and Stephen Calvert.

It has been said that Schiller's Der Gheisterseher is of the type of Brown's Edgar Huntly. The first American edition of Schiller's story was published in 1789; <sup>printers</sup> and Brown's New York ~~publishers~~ T. & J. Swords <sup>made</sup> ~~published~~ a translation ~~of the work~~ in 1796 <sup>and</sup> It had appeared as a serial under the title of The Apparitionist in the New York Weekly Magazine <sup>so that he very likely had read it; but</sup> of 1795: It is improbable <sup>that</sup> ~~that~~ <sup>he</sup> Brown was inspired by it here any more than in the case of Wieland.

In Edgar Huntly as he had done in Wieland Brown made use of one of the abnormalities of nature and while ~~it is probable that~~ somnambulism adds to the possibilities for mystery and immediately arouses the curiosity it has nothing ~~of the~~ supernatural about it. His use of the ~~disease~~<sup>1</sup> in chapter XV is probably the most powerful conceivable. In placing the more important sleep-walker of the story in the cave he shows the instinct of a master of his art.

The use of somnambulism cannot be claimed as original by Brown for we know too well ~~that~~ Shakespeare had made it an incident of Macbeth; but Lady Macbeth's sleep-walking was the result ~~of~~ the story not the compelling force of ~~it~~. In using ~~it to~~<sup>for</sup> entangle<sup>wing</sup> the mystery Brown ~~set his seal upon it and~~ made it characteristically his own. Besides the classic use of it in Macbeth there were plenty of users of somnambulism in prose fiction. Among others with whom Brown may have been familiar is the account of the Italian Cyrillo Padovano ~~as~~ given by Oliver Goldsmith in the Westminster Magazine<sup>2</sup> for 1773. Cyrillo did a school exercise, robbed and ghoulded in his sleep. The name may have some esoteric connection with the name Clithero. Possibly Brown had seen Elizabeth Lady Craven's English translation of M. Pont

1 See note 1 on page 1149 A.

2 Reprinted in Works, London 1854, Vol. III, pp. 344 ff. It is indefinitely referred to by Forster, Life and Times, London 1854, 2nd. edition, Vol. II, p. 342.



de Veyles' Somnambule, printed at Walpole's Strawberry Hill Press 1778. The Bickerstaff Boston 1778 Almanac had ~~an~~ account of a lady sleep-walker who stole a ring but the tenor of the was the ludicrous. Brown probably never saw it.

~~Ever since first presented~~ Sleep-walking has never been left out of the romancer's equipment. From several French and German plays the motive has been transmitted through Bellini's opera La Somnambula and Moncrieff's Somnambulist in which the audience is ~~held~~ spell-bound by the tension of the dumb show. The Citizen's Watch in Terrible Tales from the French<sup>1</sup> is a fair example of the modern survival.

Without an extended study of all this material, which <sup>is</sup> ~~may be~~ only a part of what actually exists, it is <sup>not</sup> ~~not~~ possible to place Brown's use of the motive with accuracy. For our present purpose

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it is ~~however of~~ importance <sup>it was</sup> to know that in his hands it is  
as much a ~~matter of~~ seriousness <sup>^</sup> as to Kleist in his dramas  
Käthchen von Heilbrom and Der Prinz von Homburg and <sup>to</sup> G.H. Von  
Schubert in Die Nachtseite der Naturwissenschaft; it is closely  
related to the ~~insane and morbid; and has nothing of the farcical~~  
~~in it~~; it is a scientific substitute for the "puerile superstition  
and exploded manners" of the supernatural school and will stand  
comparison with its use by any artist from the author of Macbeth  
to the latest of the <sup>1</sup> six-penny "dreadfuls".

Of Edgar Huntly <sup>2</sup> two paragraphs of chapter XV; all of chapters  
XVI <sup>2</sup> to XIX <sup>2</sup>, which ends volume two; and two paragraphs of chapter  
XX <sup>2</sup>, which opens the third volume, were published in the April  
1799 number of the Monthly Magazine as a fragment. They were  
introduced by a fictitious letter, purporting to be addressed to  
the editor (Brown) by <sup>E.H.</sup> Edgar Huntly, and the total four chapters  
and four paragraphs were given as an unbroken narrative. The  
fictitious letter reads: ~~as follows:~~

- 1 Balzac in L'Auberg Rouge artfully avoided the temptation which over-  
powered Thomas Hardy. Tess was more probably inspired by the Moonstone  
than by Edgar Huntly but if Hardy had been familiar with Cockton's  
Sylvester Sound he would have ~~possibly~~ <sup>possibly</sup> though not ~~so~~ <sup>surely</sup> left  
out a lot he put in Angel's adventure in carrying Tess over the  
stream. No other novelist except Brown had ever before made such a  
use of the idea though Brown never went to the absurdity of having  
his hero fall asleep when in somnambulistic state.
- 2 See note 1 on p. 114A.

"Mr. Editor,

The following narrative is extracted from the memoirs of a young man who resided some years since on the upper branches of the Delaware. These memoirs will shortly be published; but, meanwhile, the incidents here related are of such a kind as may interest and amuse some of your readers. Similar events have frequently happened on the Indian borders; but, perhaps, they never were before described with equal minuteness.

As to the truth of these incidents, men acquainted with the perils of an Indian war must be allowed to judge. Those who have ranged along the foot of the Blue-ridge, from the Wind-gap to the Water-gap, will see the exactness of the local descriptions. It may also be mentioned that "Old Deb" is a portrait faithfully drawn from nature.

E. H."

Location of the action, which we have used for what it is worth; the

The significant points in the letter are the statement that the work will shortly be published, from which we <sup>have</sup> ~~are able to~~ form <sup>ed</sup> an opinion of about when it was published, and the suggestion that "Old Deb" <sup>that</sup> ~~was~~ <sup>readily</sup> ~~areal~~ portrait. ~~The second statement noticed~~ is not to be too ~~faithfully~~ believed. ~~With it~~ we must keep in mind ~~that~~ ~~this~~ letter is signed by a fictitious character and fictitious characters have never been particularly noted for their truth-telling. If the letter were unsigned or signed by Brown we <sup>sh</sup> ~~would~~ take the statements ~~it contains~~ as true, but coming from a witness of no character, as the lawyers say, we should ~~not~~ take the statement with <sup>caution</sup> ~~unquestioned belief~~.

The so-called fragment differs in some respects from the first  
1 Old Deb is an anagram of Beddlo or Bedloe the writer of the manuscript found by the Man at Home. The name of ~~Bedloe~~ may be from ~~Bedloe's Isl~~ the and New York (the Statue of Liberty) or from William Bedloe (Bedlow)

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edition in three volumes as published by Maxwell, ~~in 1799~~

h<sub>o</sub>9 Minor alterations were confined to typographical errors, punctuation, paragraphing and spelling, notably in the case of the word tomahawk which in the book becomes tom-hawk.

In the last paragraph of chapter XV<sup>1</sup>, of which the two final paragraphs were given, the word when formerly was where so that the sentence read: "I quickly reached a station where I saw a fire burning."

One of the most interesting changes was in the description of the fifth Indian who sat watching at the fire and ~~afterward~~ on the edge of the precipice. In the periodical appearance ~~the~~ <sup>is</sup> Indian spent <sup>his</sup> time ~~in~~ <sup>had earlier</sup> tranquilly smoking a pipe. Possibly such a pastime appeared to Brown ~~as~~ too peaceful for his savage warriors, probably Indians do not smoke when on the war-path; <sup>so</sup> <sup>had been used.</sup> however, the pipe ~~is~~ <sup>not</sup> knocked from his mouth, and the scene is ~~wonderfully improved~~. As an example of the artistry of omission this instance is a good one, and in it Brown showed ~~that~~ he knew very well wherein his weakness ~~as well as power~~ consisted.

<sup>1</sup>  
Chapter XVII came in for more improving alterations than any other. We have come to the scene where Huntly and the rescued  
1 See note 1 on p. 1149A.



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girl are escaping from the Indians. They have reached the foot of the hill and the wild natural obstacles ~~that~~ they had to overcome are being described. "The soil was nearly covered with sharp fragments of stone. Between these sprung brambles and creeping vines..." Those vines were formerly "oak bushes." Immediately after "Scattered over this space were single cedars with their ragged spires and wreaths of moss." The cedars formerly were merely indefinite and colorless trees. "At one moment we were nearly thrown headlong into a pit. At another we struck our feet against the angles of stones. The branches of the oak rebounded in our faces..." had read "headlong into a pit, or struck our feet against the angles of stones. The withes and branches of the oak entangled our legs..." Possibly Brown tried to use the twig of an oak as a withe and found ~~he~~ had taken the wrong tree, at least, he ~~undoubtedly~~ saw the fault of the ~~wit~~withes and omitted them. The addition of the branches rebounding in their faces is another indication ~~that~~ <sup>he</sup> Brown was perfectly capable of improving his work when he took the time, ~~to attempt it~~

Some paragraphs later the board which served for a table in Old Deb's hut is being described. It "sustained the stale fragments

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of a rye-loaf, and a cedar bucket kept entire by withs (sic)

instead of hoops. In the bucket was a little water, full of droppings from the roof, drowned insects and sand, a basket or two neatly made, and a hoe, with a stake thrust into it by way of handle, made up all the furniture that was visible."

Formerly the passage read "sustained a cedar bucket, replenished with brackish water, and the reliques of a loaf of rye bread. An axe, spade, and hoe, completed all the furniture of this habitation that was visible." Here we see Brown the writer deliberately at work. Stale fragments is a great improvement over the obsolete reliques; the cedar bucket of water and the hoe evidently were accurately as well as minutely studied; a basket, evidently suggested by the withs, (sic) was added; and the axe and spade, distinctively a man's tools, were omitted. Here again the passage is greatly improved.

When the girl and Huntly were in the hut and the need of sleep was felt by both Brown speaks of Huntly's situation as being too precarious. <sup>how</sup> <sup>is</sup> ~~Before it had been called ambiguous, a word that above all will not take the adverb too, and having no meaning that could possibly have been intended.~~ Presently "she laid herself,

by my advice, upon the bed.." whereas <sup>now</sup> formerly Brown had ~~had~~ her  
lay her head upon Huntly's knees. Of ~~course~~ such an attitude  
~~might have done very well if he had no idea of relating any more~~  
~~fighting and wished to ignore the bed which he had so minutely~~  
~~constructed~~

Later one of the three Indians who have come to the hut has been  
killed. The second one looks <sup>ed</sup> out of the door, Huntly fired and  
"the ball entered above <sup>his</sup> the ear". That <sup>was</sup> <sup>unnecessary</sup> an addition, ~~to the~~  
~~scene. With the shooting suggested and not described the action~~  
~~is not so good.~~

The But of "But I was not governed..." is a minor addition but  
the rest of the next to the last paragraph of chapter XVIII<sup>1</sup>  
beginning with "But what power" and ending "of the universe!"  
was entirely added in the book, the real value of it being the  
suggestion that the fourth Indian might by chance have happened  
to come when Huntly was insensible. That it improved the scene  
by its thoroughness is unquestionable.

The well-pole was another addition that shows how masterly  
Brown's description here deals with the predominating details.

In the account of Old Deb's dogs the <sup>active</sup> ~~adverb~~ "agreeably" <sup>had been</sup> was  
1 See note 1 on p. 114A.

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# EDGAR HUNTLEY



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~~used rather than the adverb.~~  
~~corrected to be the adjective~~

Old Deb's employment "when at home, besides plucking the weeds from among her corn; bruising the grain between two stones and setting her snares for rabbits and opossums, was to talk." How much more definite this <sup>was</sup> ~~is~~ than the hoeing and grinding her corn of the <sup>later</sup> ~~earlier~~ appearance of the passage! ~~And too she sets her snares for actual animals, not for anything that may chance in them.~~

In the next to the last paragraph in volume two "the agile boundings of a leopard" <sup>become</sup> ~~were~~ merely another of the activities of the elk.

In summing up these comparisons the one ~~great~~ fact which stands out is that Brown's blue pencil, though sparingly used, could do most effective work. Inasmuch as we have few actual instances when we can point ~~accurately~~ <sup>his</sup> to the alterations it seems hardly necessary ~~for us~~ <sup>we have</sup> to apologise for the length to which ~~Brown~~ carried <sup>our notice of</sup> his revision.

Concerning <sup>our</sup> ~~the~~ reproduction of the lithographed cover used on Darton and Hall's London edition of Edgar Huntly it <sup>should</sup> ~~is only~~ <sup>be</sup> ~~proper to say~~ that the grouping of the picture is entirely fanciful, no scene in the story being thereby portrayed. However it is of interest as an illustration.

<sup>is supposed</sup> ~~fiction~~  
~~Edgar Huntly alone of all of Brown's work has been found to have~~

gone into a ~~so-called~~ second edition dated 1801, ~~probably~~ issued about

the first of August <sup>X</sup> ~~from which it is perhaps fair to conclude that the~~  
~~the bibliographical study of first editions in our Brown miscellanies~~  
~~sale was satisfactory. On the other hand the book excites suspicion of~~  
~~will make it clear that it was merely~~  
~~being a publisher's trick because the copy in the Philadelphia Library~~  
~~to sell what had been printed for the first edition. The title-pages~~  
~~Company, probably the same one entered in the 1807 catalogue, the one in~~  
~~are all that differ.~~

~~the Library of Congress and another examined do not differ from the~~

~~first edition save in the title page. There are copies, dated~~  
~~1799 and 1800 which may be the same trick of later~~  
~~issues. Our reproduction is the first issue. <sup>the first edition</sup>~~  
~~There were editions bearing the dates of Philadelphia 1801; London~~

~~1835,~~  
 1831, 1842 and 1849; Boston 1827; Philadelphia 1857 and 1887 and New York  
 1928. There have been translations into French and German.

The selections made by several editors ~~are like the instance of~~

~~Arthur Mervyn~~ <sup>follow</sup> ~~merely copies of what Griswold suggested~~ <sup>'s example</sup> when he chose

the <sup>first</sup> ~~encounter with the~~ <sup>a</sup> panther. Carpenter in his American Prose made

the discovery of Brown's note ~~stating~~ that the beast should be called

a gray cougar (chapter XII) otherwise his interest was only

~~drawn by the~~  
~~directed to a scene among the Indians which Stedman and Hutch-~~

inson six years before had ~~also~~ found worthy of inclusion in

1 It was announced by J. Harrison 3 Peck Slip in the New York Weekly Museum 1 August and later; at least from the expression "just ready" we conclude it was this edition, which was referred to.

~~\*\* The Oxford Dictionary Supplement lists an 1895 edition used by its~~  
~~reader. Probably~~

The sleep-walking scenes have 1175 A  
course appealed to many.

their Library of American Literature. The ~~only~~ variation found  
~~has been the~~ peculiar one of Ridpath in the Library of Universal  
Literature where he <sup>selects</sup> ~~gives~~ the preface to the book and the pre-  
lude to Clithero's confession, <sup>is</sup> ~~both~~ very doubtful as just, ~~samples~~.

While the story must be classed as a tale of adventure, it  
shows Brown ~~to us as~~ making an unusually careful effort. More  
precision is given to the details, a new material, the Indian,  
is introduced, an apology for what he lacked in ability is  
offered; in fact the whole work ~~shows that he was doing his~~  
<sup>is done</sup> ~~work~~ conscientiously and the points wherein <sup>it</sup> ~~Edgar Huntly~~ is  
lacking are <sup>somewhat</sup> due to the peculiarities of the fiction of his time  
<sup>or to</sup> ~~and~~ the conditions under which he personally labored and pub-  
lished. Bernard the actor, whose judgment we <sup>knows</sup> ~~shall find~~ Brown  
respecting, <sup>is</sup> ~~was particularly~~ fascinated by Clithero and rivetted

his attention on the book from beginning to end. Any one who

has been contaminated with the virus of the superficial critic

that Brown was only a recluse <sup>deriving</sup> ~~and lived and got~~ his material from

~~among~~ books and his fancy, ~~such as Dunlap had stated~~, only needs to

read this story intelligently, especially in the parts which de-

scribe the mountain scenery, <sup>and the Indian adventures</sup> to have ~~this~~ delusion dissipated.

In his life and work Edgar Huntly was <sup>x considerable</sup> ~~a~~ <sup>no</sup> big advance ~~for Brown~~ over Wieland and Ormond which had established his reputation. ~~He had given up the law for literature, he had made a~~

<sup>but it is quite different in type.</sup> It is distinctly an among literary men, ~~and at last he had written a book which could~~ American novel in plot, characters and scenery. It could not be transferred ~~to any other place on earth. There is no other~~ like it.

+ + + + +

The Death of Cicero, a fragment, was published as a part of volume three of Edgar Huntly. With the half-title it consisted of forty-eight pages.

~~The so-called fragment~~ <sup>It</sup> is <sup>con-</sup> supposed <sup>to</sup> be a letter from Tiro to Atticus giving an account of <sup>Cicero's</sup> the flight, his landing near Circoeum, a his refuge at Formia, his abduction by his friends and servants, <sup>the flight</sup> ~~the~~ pursuit and <sup>his</sup> ~~the~~ murder of Cicero.

<sup>Some</sup> ~~Certain~~ details given are not ~~to be found~~ in the probable source

book, Plutarch, but <sup>most of them</sup> ~~on the whole they are the same~~. The vessel ~~1 The work~~ is listed as the representative work by H.H. Morgan: Representative Names in English Literature Boston 1875. ~~In the same work~~ Brown is like Cooper, <sup>is</sup> ~~classified~~ as a rhetorician and his form narration.



is becalmed at the ~~very~~ beginning and rowing has to be resorted to, while Plutarch says the fugitives sailed as far as Circoeum.

One cause of the landing is ~~given as~~ Cicero's nausea which Plutarch does not mention. The information that Cicero was at Formia is

~~evidently~~ suggested as ~~being~~ given to the Tribune by a slave in the fields. There Brown neglected an opportunity for a hair-raising detail, the <sup>betrayal</sup> ~~slave~~ was an emancipated slave of Cicero's brother

and his stealing off might have been made a powerful incident

instead of a colorless fact, ~~merely mentioned~~. Cicero is beheaded

in Brown's narrative, in Plutarch his hands <sup>were also</sup> ~~are likewise~~ cut off..

Of course there are few of the weaknesses of Cicero brought out. The picture is not intended to be ~~a~~ historical but a fictional <sup>piece of work</sup>

On the whole <sup>it</sup> ~~the work~~ shows the power of Brown for handling ~~the~~ epistolary narrative. The speech to his friends when he sits on the ground near the fire in the fisherman's hut and the power of the great man when he commands his friends and servants to put down the litter and submit to the <sup>approaching</sup> officers ~~coming~~ are examples of Brown's appreciation of the dramatic.

The epistolary method ~~of presenting the story~~ is particularly

well planned and executed. The letter is from Tiro to Atticus.

Tiro, it should be remembered, was an emancipated slave of Cicero's, his private secretary, the editor of his letters, an inventor of a system of shorthand, and the author of various works on grammar. Atticus was one of Cicero's closest friends, and a book-seller; his sister was the wife of Cicero's brother, and Cicero's letters to him are among the most valuable remains of Roman life.

In the murder there is a particularly pathetic turn which Brown brings out in that the man who struck him down was Popillius.

It seems that Popillius had been previously accused of the murder of his brother-in-law and Cicero as his advocate had saved his life.

The Brown characteristic comes out clearly after the death has occurred. The reflections of Tiro when ~~his master's~~ <sup>the</sup> mutilated body alone remains to him are peculiarly of the coinage of the author of Wieland, Arthur Mervyn and Ormond.

As a requirement demanded by uniformity in book making, the Death of Cicero is an unusual work. If anything it is far superior for its kind to its foster-father Edgar

Huntly. It has its faults such as the confusion of the geographical side, but ~~we must note that it has fewer distinctively Brown faults~~ than any of <sup>Brown's</sup> his romances. If it were translated into ~~suitable~~ Latin it could easily be presented to classical students as a real letter of antiquity. It is a veritable cameo.

The only appearance of it was in the third volume of Edgar Huntly in <sup>its</sup> the first edition of 1799, and <sup>in the edition dated 1800</sup> second of 1801, and <sup>since</sup> it has never been reprinted <sup>though well</sup> as it <sup>deserves</sup> reading. <sup>the so-called</sup> <sup>edition</sup>

In Brown's early days of schooling Cicero was one of his favorite characters ~~of history~~. He read Latin fairly well, he found certain passages of Cicero's works quotable and ~~it is only too probable that~~ all during his life the great Roman orator was <sup>a</sup> ~~the subject of the~~ greater <sup>2</sup> part of his hero-worship. With Thessalonica, published in the first volume of the Monthly Magazine for May of this same year, it comprises Brown's contribution to classical study, but it is far from

the usual literary attempt of the enthusiastic school-boy. <sup>It was probably an experiment in epistolary narrative, it may have been written in the early 'nineties but cannot be positively dated.</sup> Whether there is any relation between the name of the Clithero

of Edgar Huntly and Cicero is quite impossible to determine, and

<sup>1</sup> A copy of Vol. III, dated 1800, which contains the Cicero has been examined.

<sup>2</sup> Reprinted, Dunlap, Vol. II, p. 170 ff.

what decided this selection for padding out the third volume is not known. It <sup>was</sup> ~~is~~ probably ~~it was~~ only a question of the number of pages the manuscript would make.

While called a fragment the work is too well rounded out to be ~~called~~ that. But then the word "short story" was not in use in Brown's days and it seemed to be the custom to avoid brief and pertinent titles for works of this length. Probably it is the nearest Brown ever came to a short story.