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ENTIRE

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CARSOL AND THE CARRILS AND ORMES, Etc.

1805

About this time Brown turned his attention to the fragments ^{that} which

~~as a matter of convenience~~ may be identified ^{as} by the titles of Carsol
~~though he very likely had given them no titles.~~
 and the Carrils and Ormes. One ^{is} entitled By Paul Allen Sketches of

Carsol which in Dunlap's hands became Sketches of A History of Carsol.

^{The} Another ^{was} ~~is~~ unnamed by Allen but by Dunlap ~~is~~ entitled Sketches of A

History of the Carrils and Ormes. In ~~giving them~~ these titles Dunlap

carelessly called them "History" although he knew very well they were

nothing of the sort. ~~A third, fourth and fifth fragments~~ ^{x 77 three more} ~~are, respect-~~ ^{of the same work}

~~fully~~ entitled by Brown Specimen of Agricultural Improvement, Specimen
of Political Improvement and Romance of Real Life ~~all more or less~~
~~related to Carsol and the Carrils and Ormes.~~

^{use} 77 The only ~~instance~~ of the word "sketch" as a part of a title ~~being~~
~~used by Brown~~ ^{was the a} ~~is in connection~~ with a work of distinctively different
 character, the memoir of Linn in Valerian; so ~~that~~ the titles originated
 by Allen and decorated by Dunlap though ~~perhaps~~ ^{likely} serviceable are not

Brown's. If all ^{five fragments} ~~these fragments~~ had ~~ever~~ been completed and made into

a whole, which ^{apparently} ~~we believe~~ they were intended to be, Brown ^{probably would} ~~might~~ have given

them some title as far removed from ^{those they bear} ~~Carzol, the Carrils and Ormes~~ as anything could be, ~~but having them~~ as they are, they ~~titles~~ are merely handles that lack charm.

When they were written is uncertain. From Smith's diary it appears ~~as if they may have been~~ ^{were} parts of Brown's journal of as early a date as 1796 and 1797. ~~Smith says:~~

14 December 1796. "A visit from Ch.B. Brown who read me several passages from his journal. I wish he would turn his Aloas and Astoias, his Bathiscoes and Carlovings to some account. He starts an idea; pursues it, a little way, new ones spring up; he runs a short distance after each; meantime the original one is likely to escape entirely."

^{at} This comment ^{was} ~~is~~ supplemented by ~~another diary~~ record of 10 February 1797, which reads:

"Ch.B. Brown, in the afternoon, and evening till near 10. He reads us, from his journal, of Carlovinga &c."

After that nothing ^{more} ~~further~~ is heard, ^{the} ~~of those Carlovinga works so~~ ^{is possible} ~~that it may be~~ they are not to be identified as those now ~~being~~ ~~considered.~~

~~When we come to consider the probable date of composition of~~
~~as far as we know is supplied by~~
~~Carsol and the Carrile and Ormes we are forced to fall back on~~

the works themselves, ~~substantially~~ ^{practically} ~~all that can be~~
~~found.~~

¹
 In enumerating the ~~amount of~~ funds in the government of Carsol

they are ~~given as~~ "up to 1805" which would surely date the com-

position as 1805. The experiences of Coulthurst ² are brought down

~~as late as~~ ^{to} December 1804 which ~~again~~ would date the writing ~~at~~ ^{at}

least 1805. From Dunlap's introductory comments ^{to the Carrile and Ormes} we are lead to

believe ~~that~~ they were written after the novels, which is provokingly

indefinite and shows he ^{did} ~~was not at all certain~~ ^{know} when they were

written; however, it makes the date at least as late as 1802, ^{but}

~~from their remaining unfinished at Brown's death the date~~ ^{Being} ~~may be~~ ^{could}

later. ~~When we consider the internal evidence~~ ^{The three other}

~~newly found fragments of the same work which~~

1 Vol. I, p. 171. The eighty-five years "since 1725" (total 1810) is
 very likely ~~probably~~ an error for eighty.
 2 Vol. I, p. 322. 3 Vol. I, p. 261.

appeared in the Literary Magazine in the numbers for February, March and November 1805 seem to be ~~sufficient to indicate that~~ ^{Corroborate} ~~on the whole, the date of the latest composition was in that year.~~

Though given as separate unpublished manuscript fragments with separate names bestowed by Allen and Dunlap Carsol and the Carrils and Ormes are parts of ^{one} ~~the same~~ work. They are linked together by Arthur, the Carrils, St. Rhoda and her fraternity, Malta and the Martels ¹ ~~so that for all of our purposes they need not be treated~~ ^{most} ~~as two works.~~

~~The one exception to this combined treatment is concerned with the works as given by Allen and Dunlap.~~ ^{ff} Allen gives Carsol from pages 170 ² to 222 up to the paragraph beginning "A mountain in the neighborhood of Timur." Dunlap adds to this ^{and} ~~so as to carry~~ ^{up} the fragment up to the top of page 258. One gives 52 ³ pages, the other 86. The amount of the Carrils and Ormes ^{given} ~~is also~~ ^{likewise} not the same. Allen ~~in his one volume had~~ added pages 243 to 262 ^(of Carsol) as an opening, but when Dunlap took it up he began at 262 and did not stop at

the bottom of page 358 but went on to 396. Thus Allen gives us ¹¹⁶ ~~115~~ pages and Dunlap ¹³⁵ ~~130~~. The wonder is ~~that~~ they could decide on

2 In ~~this matter of~~ pagination we should note ~~that~~ it is the same in Allen's one volume and Vol. I of Dunlap's ~~two volumes.~~
1 Charles Martel though a pupil of the famous Alcuin was not an influence on Brown's Alcuin.

any stopping place for there is no ^{evident} plan to the work and no conclusion, ~~and~~ for all we know there may have been any amount of manuscript left unpublished by either or both of them. ~~Of the~~

~~two~~ ^{neither one} Allen did the better by our author. Dunlap with all his finical nicety about the ~~mere~~ title ^{did} only added ~~nineteen~~ ^{fifty-three} pages-- ~~A no particular merit~~ but ^{to} all there was. he might better have left it alone or have given ~~the whole work~~.

However, ~~with~~ no indebtedness to either, we are ~~at least~~ certain of three other additions which might have been ^{inserted} ~~added~~ at certain definite points, in ~~the work~~ ^{what they gave}.

In the numbers for February and March 1805, in four instalments ¹ of the Literary Magazine, ~~we have found more of the same work in~~ ^{there appears} ~~what is in the first instalment entitled~~ A Specimen of Agricultural Improvement and afterwards Specimen of Political Improvement.

^{not} ~~The~~ ^{four instalments} ~~four instalments~~ are headed as "For the Literary Magazine"

and significantly the first one is "Extracted from the Correspondence of a traveller in Scotland," which is ^{quite likely a} ~~apparently Brown's~~ device for verisimilitude. That traveller in Scotland was an

1 Vol. III, pp. 86, 120, 201, 214. Two instalments in each number.

indistinguishable twin brother of the Proteus who was seen once at the Pays de Vaud and another time at the Cocoa Tree Inn; he was the same fellow who slunk into the wilds of the Ohio or slid over the whole of Europe without taking his feet off the floor of his study / ~~just as if he had been leagued with a raceably imp and dodged about the world on a magic carpet. Until some dull antiquarian research finds another source for them which we have overlooked they will remain ascribed by us to Brown.~~

~~The first instalment, the one on Agricultural Improvement, is not~~
as tiresome reading as ^{parts} ~~the fragments~~ of Carsol and the Carrils and Ormes for the reason that the author gives the more interesting

details at greater length. The idea of improvement, however, is not in any way Utopian.

The second ^{instalment which is} the first of the Political Improvement ^{of the} series of three ^{instalments} ~~instalments~~ is announced in a heading as ~~being~~ a continuation of the ^{Agricultural Improvement.} ~~differently titled first instalment.~~ It has an interesting account of a steward Donald who corresponds to the steward Mills ¹ as in the early part of Carsol, and insofar as its ideas are concerned might be an account of any part of England, despite its being from a traveller in Scotland, and has only slight possibilities of being intended as Utopian. Much of the rest of ^{it} ~~this~~ ~~instalment~~ is indifferent and would be almost worthless if it were not for the extended account of the liquor business.

The third instalment has much of the same ~~sort of~~ religious material as the ~~unpublished manuscript~~ fragments given by Allen and Dunlap. It is ^{the} shorter ^{+ of} than the ^{three} ~~others~~ and hardly deserves to be given the same heading, being concerned with ~~history, or~~ what purports to be history, and not with any extensive improvement.

The fourth, and last, is the best and has a very interesting ² account of the method of supplying the castle with running water

¹ As only given in the one volume biography by Allen.
² Literary Magazine, Vol. III, p. 216-18.

1

and the following brief description of the decay of the prison of the castle, which is too characteristically Brownish to be passed without quotation.

"For many years previous to Sir A——'s succession, no domestic use was made of it. The glass in the windows was gone. The wooden doors had vanished. Through these apertures the wind and rain found an unobstructed passage. Particles of dust, wafted by the gales from afar, lodged and insensibly accumulated in ledges and angles. Some of the subterranean apartments were pools of water. Minute and vagrant seeds of creeping plants insensibly made good their footing in the chinks and corners. Owls, and reptiles, and foxes, found a safe harbour in the darksome passages.—Superstition lent its aid still more to estrange the steps of man. Tradition supplied a thousand incidents wherewith to build up the story of an apparition, and nobody would trust themselves within the door, for any reward."

Therein we find not a few hints to recall to us Brown's interest in the supernatural, which he retained in cases like the above for all of his life.

The customary comment on these ^{two} fragments ^{in Dunlap} is dishonest and un-
scholarly, ~~and it is to be regretted that it is derived from well-~~
~~intentioned but indolent Dunlap.~~ Allen cannot be blamed for he
merely gave them as fragments with no definite comment and only
the general statement that they were examples of the author's
varied mind, which they certainly are.

¹
Dunlap's first mention is

"I shall next present the reader with a fragment which I shall
call "Sketches of a History of Carsol." I would not have
presented these Sketches until later in the work, but that I find
them already selected and printed for this part of the first
volume, because they were undoubtedly written by Mr. Brown,
at a period subsequent to that of which I am now treating,
and after he had become an author by profession.
Of the intention of the author in these Sketches I have no
definite idea. They were intended doubtless as part of a
great work. The author's love for Utopian systems appears
in them, though he gives his work very much the air of real
history."

That sounds well enough and conforms to the facts and if he had
only left it to stand for his opinion of ^{both fragments} ~~the others~~ he would have
done as much as could be expected, ~~of him.~~

But such conduct was not Dunlap's. ~~He probably thought he should~~
~~say more on the matter, that so many pages should not be given with~~
~~such a brief exhibition of his knowledge of them, so that~~ we soon
hear of them again thus:²

1 Vol.I, p.169.

2 Vol.I, p.258.

"The remarks with which I prefaced the "Sketches of a History of Carsol," will apply to the next selection made and printed for this volume, which I shall call "Sketches of the History of the Carrils and Ormes."

So far all is safe but behold! He goes on:

"In this work Mr. Brown has indulged his passion for architectural study. How, or when first he imbibed his ardent love for architecture I never knew. He would sit for a whole day with his compasses and pencil absorbed in planning a mansion, a castle or a cathedral; or in examining the proportions of some celebrated building of remote ages.

The "Sketches of a History of Carsol," and the "Sketches of the History of the Carrils and Ormes" must be considered as parts of plans of extensive works of imagination in which historical facts are mingled and the air of history imitated. Parts of these plans are necessarily more finished than others, and the author doubtless intended to have seen his plans complete before he began the task of filling up all the parts and putting the last hand to his work. It will be seen that an Utopian system of manners and government was to complete the whole."

¹
This is closely followed by

"Before writing the 'Sketches of a History of Carsol,' and 'Sketches of a History of the Carrils and Ormes,' Mr. Brown had seen the inconveniences and mischief arising from his first mode, and I doubt not but he would have given in these works, if he had lived to finish and fill up his plans, volumes which would have delighted, instructed and satisfied the reader."

What this ridiculous mish-mash amounts to we shall see presently.

Where in these works any reader can find any love for architecture or ideal geography or Utopian commonwealths is not understood by the present writer.

The architectural side is most subordinate. In describing the

churches and other buildings it was necessary to give many details but from them ~~one is hardly warranted in saying~~ ^{we cannot} the work shows Brown's love of architecture; in fact they show no particular knowledge or interest in architecture at all..

We have likewise been unable to find any evidence of any ideal geography ~~in fact~~ though they are ~~really~~ fiction of Brown's they are ~~as a whole~~ too closely related to definite and not particularly interesting regions of very earthly existing localities. If by any possibility they ~~were~~ real history there would be no need for further comment. Dunlap we have seen was quite positive in his opinion that they are works of imagination with only history imitated.

Thanks to Dunlap it has become customary to ~~flatter Brown to the extent of saying that~~ these fragments also deal with his Utopian schemes for a commonwealth. However, ~~What~~ might appear, to the man who runs and does not read at all, as a hint of the ideal is ~~really~~ for the most part nothing but ordinary description of antiquarian material. ~~In general, though that comment sounds very well, it is not true..~~

Any ideal geography or Utopia, Brown, at this time of his life, was quite guiltless of. ~~True it was he had had a time when he filled his journal with scraps of Utopias, but that is not to be confused with the time when these fragments were written.~~

Save for a possible short passage in ¹Carsol and a few brief passages of the Literary Magazine ~~published~~ fragments there is nothing that suggests any studied ideal improvement of any commonwealth or any island or any realm under the heavens. The whole work confines itself to ecclesiastical history, family history, individual history, description of estates, elections of Popes, sanctification of individuals, the building of castles and abbeys

1 Vol. I, p. 195.

that one of the characters lived in disguise, the brother of Mary persecuted her as Jane Talbot was and he lived an immoral life like Ormond, the three brothers who were obstacles to the enjoyment of a great inheritance by Mary were drowned crossing the river and the whole situation works out as happily as a fairy story.

The final paragraph speaks of this fragment thus:

"Such are the outlines of part of the history....as given in a late publication."

Whether this is a mere literary device or truth we do not know and leave to professional antiquarians to settle. So far as we are concerned it matters little if it is a venture in the realm of historical fiction, the fact remains that the work is surely mostly of Brown's composition.

Just what was the source or sources of any historical fact of these fragments is undecided. That he used Bede's historical works on the church and religion of England is admitted in several places¹ and one of the newly found fragments of the same work is indicated as being "extracted from the correspondence of a traveller in Scotland" may be true but that he was not composing some part

1 Vol. I, pp. 269, 271 and 273.

and cathedrals, wars and intrigues and amours, all very very much of the earth, with no ideal save the possible one of prohibition.

~~The fact of the matter is Dunlap and others have never read these fragments; and, if they had they would have blushed at the false statements that they have easily palmed off on the indolent reader.~~

~~It would seem that we have adversely noticed Dunlap ad nauseam but we are compelled by the facts to go even further.~~

In volume four of the Literary Magazine¹ we have found another fragment which has, like the "improvement" fragments, a connection with these same works. It is given the title of The Romance of Real Life, which perhaps would, ^{never} suggest to one who hurriedly glances over the pages of Brown's ~~much-neglected~~ periodical that it had any connection with any other of his acknowledged works. Its appearance stamps it as a short story or tale. It is signed W, and in our study of the Literary Magazine we shall ascribe it to Brown.

~~When we come to actually read it we find~~^{is} Its connection indicated by the ecclesiastical history opening and the beautiful Mary Tenbrook. By the Earl Vincent she became the mother of Arthur Earl of Orme

²
as given by Allen. The story is particularly of Brown interest in
1 P. 392 ff. 2 Pp. 243 and 356.

^{not}
 would ~~seem to~~ be indicated by the ~~unexplained~~ quotation marks,
 which
 though Allen and Dunlap ~~are not consistent in the use of them to~~ ^{throughout}
 their books with the exception of signature 50 in Dunlap's first volume,
~~indicate that they distinguished the passages by Brown from their~~
~~own feeble efforts.~~ In the case of the ^{parts} ~~works~~ which appeared in
 the Literary Magazine the absence of quotation marks is ^{indicative} ~~highly~~
~~suspicious and if they~~ ^{that} ~~work is not~~ ^{were} Brown's own / ~~their omission is~~
~~unwarranted. On the other hand~~ ^{It} is to be doubted if Brown used
¹
 all those books listed by Fricke, such as

Muratori, Rerum Italicarum Scriptores, tom, I., 1723;
 S. Whalley, A Short Account of a late Journey to
 Tuscany, Rome and other parts of Italy, London 1741;
 Loix et Constitutions de sa Majeste le Roi de
 Sardaigne, 1770; J. Smith, Historiae Ecclesiasticae
 gentis Anglorum libri quinque, una cum reliquis ejus
 operibus historicis, Cantabrigiae, 1722; J. Batley, 2
 The Ecclesiastical History of the English Nation,
 London, 1723; Hildyard, An Accurate description and
 history of the Cathedral Churches of Canterbury
 and York, from their first foundation to the present
 year, London, 1755; J. Duncombs, An Historical descrip-
 tion of the Cathedral and metropolitan Church of
 Christ, Canterbury, its Antiquities, etc., Canterbury,
 1772; J. Duncombs, edition enlarged by a preface on
 Gothic architecture and an account of the Arch-
 bishops from Augustin to the present, Canterbury
 1783; and Sovereigns, Successions and characters of
 the Kings of England, etc. 1751.

Such a collection of sources was probably not accessible to Brown;
 if it were he probably did not read the Latin works enumerated..
 Were it merely a matter of finding possible sources the list

1 Brown's Leben und Werke, Hamburg 1911, p. 53 n.

2 Batley's publication was an English translation of Smith's 1722
 Bede, not by any means another source book.

could be easily increased to the advantage of accuracy and knowledge by adding many of the Carlovingian authorities such as Lea consulted in writing his Studies of Church History.¹

However we have cause, when we remember the fragmentary Jessica, to suspect that he may have used Mosheim's Ecclesiastical History, Memoirs of the Christian Church, which was translated into English at London as early as 1750.

The beautiful Mary Tenbrook of the Romance of Real Life may owe something to Elizabeth Brook the English religious writer who was educated by the Jesuits and whose ancestors had some connection with the Lords of Ely and Ormond.

Charles Martel was actually involved in the Carlovingian Capitularies the effect of which persisted very late in the jurisprudence of Germany. They had been established as the law of the land and were all powerful until feudalism by a long series of anti-Popish plots advanced the power of the state over the church. Chosen by Pope Gregory III Martel was offered the sovereignty of Rome and Italy if he would stem the tide of the rising influence

¹ Henry C. Lea: Phila., 1883.

¹
of the Lombards.

That any of the religious wars and ravages as pictured by Brown was due to the English chroniclers is doubtful though possible the same as Robertson's History of Scotland may have colored if not supplied the Catholic intrigues which he introduced. If not inspired by the ecclesiastical histories the interest in the Carrils could have owed its origin to the possible meeting of Brown and Charles Carroll of Carrollton in 1800 at Bernard's Peefsteak Club.

Be the sources what they may the Romance of Real Life is not at all based on history--it has no likely foundation except the divine one of a genius' inspiration.

1 See Henry C. Lea: Studies in Church History, Philadelphia 1883, p. 31 ff. et passim.

Containing, as they do, so many statements of fact relating to the English and European kings and royalty it is hoped that some capable antiquarian will turn his attention to them, and at least tell us the truth about this side of them.

There are two stories related that seem particularly suited to Brown's hand, and at the same time are interesting in themselves.

¹
The first is told of Mary Carril

" One evening she and a companion, thoughtless as herself, disguised themselves in male attire, and went to visit a famous conjurer. A young man who had previously made love to her, but whose addresses had been repulsed with scorn and indignation, accidentally met and recognized her in the conjurer's antichamber. He instantly formed a plan in consequence of which, she was decoyed into an obscure house, and suffered every insult but the last, from the resentment of the lover. It appears that he meant not any violence to her person, but merely to revenge by all manner of freedoms of speech, the treatment he had received from her.

The means by which he effected his purpose was this. He had come to the conjurer's on foot, with a brother who was a boy. He had observed the two ladies come out of a fiacre, and in spite of their disguise, recognized them. While they were detained within the house, he made a bargain with their coachman: put his brother into the coach, and taught him the part he was to act. The ladies were tired of their adventure before it was accomplished by a conference with the wizard. They struggled through the croud to reach their coach. By the marquis's contrivance, lady Mary reached the carriage first, and threw herself hastily into it. Here she found the marquis's brother, who seen indistinctly by lamp light, she mistook for her companion. The coach with the marquis behind it drove off, and stopping in a dark and narrow street, the lady was hurried into a strange house. Her terrors were so great, on discovering her situation, that her ravisher became alarmed in his turn, and suffered her after some time to return home. She did not reach her own house before her husband had taken an alarm at her absence. He had set on foot a diligent search after her, but in the midst of his fears and deliberations she arrived. The distress and disorder in which she appeared, required some explanation. This she unwarily gave. Next day the marquis and her husband met, upon a challenge given by the latter. The husband was killed upon the spot, and his opponent mortally wounded."

The second one has an echo of Wieland in the climax and in the "moral tag".

"So idle a life as Walter led, seconded by youth and health, made love, if his passion for the sex might be called, by that name, his chief business. The zest which springs from rarity was necessary to keep his ardours alive, and from the age of eighteen to twenty-five he was engaged in a succession of amours, whose casual difficulties, obstacles, discoveries and revolutions kept his life from stagnation, and gave exercise to all the talents he possessed.

..... The youth had obtained the favours of a spirited girl, by a series of long attentions and arduous services, but as soon as he had accomplished his end, than as usual his passion abated, and the appearance of a new face in the parish caused him to desert her altogether.

This new face chanced to be connected with an honest maid, and both the girl and her parents were too proud to listen to his overtures. The youth had hitherto been totally unaccustomed to these obstacles. His indignation, as well as his love, was awakened by such sturdy opposition. His mother was weak enough to enter in some degree, into his resentments, and the honest farmer did not escape some acts of oppression. His clamours at such treatment were loud, and he prepared to remove to another country. The rage of the girl lately deserted, arose to such a pitch that she poisoned her imaginary rival, together with her father and mother.

This horrible catastrophe, including the public trial and execution of the murderer, reflected infinite discredit both on the son and mother. It was considered as the natural consequence of the strange maxims of education which the latter adopted."

The name of Carsol¹ is not ^{invented} ~~original~~, for there is a town not more ^{such}

than fifty miles by railroad north-east from Rome named Carsoli,

~~and (according to page 235)~~ ^{located x} Brown's Carsol was in the centre of

the Roman Empire. Serendib used later ² may be Sardinia, ~~but~~ [✓] very much doubt its identity with Carsol.

1 Vol. I, pp. 312-13.

2 Vol. I, p. 249 et seq.

x Vol. I, p. 235

derived from Serendab
of the Arabian Nights
but appears to be

rejected

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He did not have to seek far to find some real material for his Carsol. Ovid in the Fasti Book IV verses 681-712 tells a very interesting and curious story of the institution of a law of the Roman town Carseoli. It may be translated as follows:

"I must teach the reason why the she-foxes are set free with their tails burning with fire brands fastened to them. The land at Carseoli was cool and not suited for the production of the olive but was a soil naturally fertile in corn. Hither was I going to the land of the Peligni, the rural land of my birth, small, but watered by constant rains. I entered the solitary abode of an old friend; Phoebus had already taken the yoke from off his exhausted steeds. He was accustomed to tell me many things, and this story as well, by which my present work might be informed. "In this plain", said he, pointing to the plain, "a frugal peasant woman, with her hardy husband, owned a little bit of land. He used to work it himself, whether there was occasion for the use of the plough, or the carved sickle, or the spade. She sometimes swept out the cottage supported by a butress, and sometimes used to set the eggs to be hatched by the plumage of the mother bird; or else she collects the green mallows, or the white mushroom, or warms their humble hearth with the cheerful fire. And yet she employs her arms at the web constantly plied by her, and prepares a defense against the threats of the winter. She had a son, sportive in the dawn of life; he had added two years to two "lustra". He catches a fox in a sloping corner at the end of the willow grove; she had carried off many birds from their poultry yard. He wraps the captive with stubble and hay, and sets fire to her; she escapes from his hands, as he is applying the fire. Wherever she flies, she sets afire the fields, clothed with the harvest; the breeze increased the all-consuming fire. The occurrence has passed away; the remembrance remains; for, even now the law of Carseoli forbids a she-fox when captured to live; and that this race may pay the penalty, they are set on fire on the festival of Ceres, and perish in the same manner in which that one destroyed the corn" ."

~~There is no trace of this story in Brown's work, but the idea~~

~~of the Irishman burning ~~burning~~ down a building to avoid an in-~~

~~hospitable guest was a favorite sarcasm of Brown's Alcuin and~~

~~is a guarantee that he appreciated the legend of Ovid. However,~~

~~Carseoli The Town at all the place was not ~~entirely~~ imaginary. According to Cluveri it~~

~~belonged to and was and was a town of the Aequi situated near the river Aino called~~

~~Carsol, Carseoli or Arsuli. Cellarius, Livy, Pliny and Ptolemy~~

~~also mention it in very similar terms as an ancient colony.~~

Why Brown took an interest in this sort of a work is perfectly clear. It contains all his favorites, the conscience that hears a divine message, adventures of disguise, the plague, literary societies,

1 Introductionis in Universam Geographiam Amsterdam 1676, p. 67.

2 Notitia Orbis Antiqui Cambridge 1703, p. 495.

3 Book X chapter III, Book XXVII chapter IX and Book XXIX chapter XV.

statues that give heavenly commands, encouragement of all artistic endeavor, some ^{details of buildings} ~~architecture~~, miracles, David's Psalms, midnight communications with the statues of saints, secret passages and rooms, the philosopher's stone and a host of favorite names such as Adela, ~~used in Clara Howard and Adini~~; Bertrand, ^{to} ~~used in Wieland and the Wieland note book~~; Carrel, and Conway, ~~used in Wieland~~; Cartwright, ~~used in Jane Talbot and Clara Howard~~; Cleves, ~~used in Ormond~~; Edwin, ~~used in Aleuin~~; Eustace, ~~used in Thessaionica~~; Huntly, ~~from the work of that name~~; Julia, and Sophia, ~~in Jessica~~; Norwalk, ~~in Edgar Huntly~~; Raymond, ~~used in the Series of Original Letters~~; and Stanley, and Valentine, ~~in Clara Howard~~.

While the ~~general~~ subject and its treatment appears to be remote the ramifications of it ^{develope} ~~bring out~~ its relation to certain ^{persons} ~~individuals~~ who were represented as living in Philadelphia when Brown was writing. What part the American ^{side} ~~and~~ would have played in explaining Brown's motive for composition is not known. Of all ^{his} ~~the~~ fragments the part which has the most interest for ^{us} ~~our~~ ^{precisely} ~~present purpose~~ is ~~just~~ this one phase.

As a literary work these fragments are only of slight value. Besides the excellencies noticed they will fairly stand a compari-

son with other accounts of the same ~~sort of~~ matters and had they been completed and ~~rigorously~~ revised it is possible they would have made ~~very~~ tolerable reading. As they are, the historical details are too often repeated in the same phrases and though not without interest they ~~soon~~ become tiresome. This tediousness is ~~also~~ augmented by the seemingly never-ending narrative. Brown does not ^{even} ~~make clear or~~ suggest what his object is and so far as ^{we} ~~one~~ can surmise ~~from the material we have~~ it is to start as far back as possible and give a full account of Carsol and all the connections and careers of the Carrils and Ormes ~~bringing the narrative~~ down to the time of writing. It has sometimes been confused with the fragments Henry Colden, Medway and Adini but it should not be.

With a few slight and unimportant exceptions such as the passages quoted the work has little that is new or unusual, though the aphorisms¹ are clever if not original. How much of it is fact and how much fiction is not known, ~~to us~~. Brown knew very well from having read Robertson that he could with perfect impunity place ^{an origin of} any fiction of his own in ^{the mind of} an early ~~Scottish setting~~ ^{ch traveller.}

1 On pedigree, Vol. I, p. 172; on the right and sacred, p. 181 and on curiosity, p. 184.

The nature of the work carries with it a certain amount of structure; it is, as it were, well constructed by compulsion. The sentence and diction belong mostly to Brown's later practise. At times the staccato sentences reappear, but as a rule they are ~~conspicuous by their absence~~ ^{to}.

With the exception of a few rare instances which are not at all religious ~~in~~ character the intention of the work precludes any possibility that in it Brown was expressing his personal opinions. Any suggestion that it shows ~~an~~ anti-Catholicism is ^{an exaggeration} ~~entirely imaginary~~ if

~~not~~ due to hasty reading. Any ^{Protestant} writer of ^{early} ecclesiastical matters ^{of course} ~~would~~ would present the ~~historical~~ prejudices that were historically true of the time and ^{the} people. Brown was too intelligent to be intolerant.