

fever epidemic;¹ visited Bedlam as Brown visited the jail;² was especially interested in Hume's Essay on Suicide;³ and especially interested in Captain Cook and Owhyhee ~~just~~⁴ as Brown in the Student's Diary essays was in the Owhyhee man: in fact the details are so many it would be surprising if any other person had so much in common with Cowper, ~~and as a natural consequence with this review of his life.~~

~~That the "child is father to the man" is true not only of the moral character but also of the literary. In Brown's case it can hardly expect to meet its exception.~~

In ~~that very~~^{his} early and youthful series of essays entitled the Rhapsodist ~~we found him~~^{Brown ed} using four of the five letters of his name as initial signatures. Here we have something strikingly resembling that practise ~~but unfortunately~~^{though} we have not such an obvious connection of one article with another.

If the B's and O's are Brown's there naturally follows the conclusion that the R's and W's and N's have a good chance of also being his.

~~Thus~~ the many articles so signed ^{will therefore} may be ~~profitably~~ considered by

1 Hayley: Life of Cowper, Chichester, 1803, Vol. II, p. 160.
2 Ibid., Vol. III, p. 275. 3 Ibid., Vol. III, p. 274.
4 Ibid., Vol. III, p. 293.

us ^{here} ~~in this place~~, and the force of them as a collection ^{will} ~~may~~ be
 better appreciated if we ^{merely} place them in the order in which they
 fall in spelling his name.

B's. (also in Weekly Magazine.)

~~These comprise those already ascribed to our author and we have need only to list them.~~

<u>Drayton's View of South Carolina</u>	in Vol. I, p. 30.
<u>Poems by Bayley</u>	" " II, p. 15.
<u>Portrait of a learned man</u>	" " II, p. 278..
<u>Poverty and genius</u>	" " III, p. 333..
<u>Goldsmith and Johnson</u>	" " III, p. 403.
<u>Persian poetry and Hafiz</u>	" " III, p. 419.
<u>State of Philadelphia</u>	" " IV, p. 96.
<u>Polemical Passion</u>	" " IV, p. 128.
<u>Education in Scotland</u>	" " IV, p. 266.
<u>Names of the Days and Months</u>	" " IV, p. 293.
<u>On Translations of Horace</u>	" " VI, p. 121.
<u>On Fashion</u>	" " VII, p. 117.
<u>Eccentricities of Genius</u>	" " VII, p. 294.

R's. (also in Weekly and Monthly Magazine.)

Volcano
chapter

Volcanoes, III-290, is particularly of interest to Brown at this time ~~inasmuch as~~ he had published Volney's book which contains much on the subject and had reprinted Volney's ~~matter in this magazine~~ in Volume II, p. 453.

The Law of Nations, III-347, is indecisive. The subject is of Brown's interest, especially so at this time, ~~of his life~~, the style is not distinguished, and the conclusions though perhaps just are naive, and jejune.

Ciceronians, III-404, may be another extract from his ~~Brown's~~ journal and is very good especially in the next to the last paragraph. ~~The fact~~ that Brown had written ~~an~~ the account of Cicero's death as published as a part of volume three of Edgar Huntly and was himself a Ciceronian lends plausibility to his authorship of this article.

Spenser's Fairy Queen Modernized, III-424, turns its argument toward ideas of translation. The dragging in of Wieland's Oberon, the style, and the slightness ~~of~~ ~~it~~ makes it appear as if another fragment from a note book or journal. The first edition of Sotheby's translation was 1798. The third main action, the supernatural business of the quarrel of the fairies Oberon and Titania, especially in Canto VI, undoubtedly had its appeal for Brown. An account of Wieland's life, ~~mishnamed~~, ~~anecdotes~~, was given in Vol. IV, p. 117.

The Lay of the Last Minstrel, IV-99, has Wieland's Oberon again dragged in for comparison and Brown's style but it is formally addressed to the editor, though not given quotation marks, and is doubtful.

The Pennsylvania Academy of Fine Arts, IV-129, has his ~~Brown's~~ style and a passage referring to the lack of encouragement of literature in the United States which

is Brownish. It is stated as written by one of Brown's character; as follows:

It is a man of genius, oppressed with domestic miseries; Does he tread on thorns, while he cultivates flowers? He ceases to feel his own griefs, while he contemplates those of his masters. On the misfortune of the learned, more than one volume has been composed. The domestic persecutions of a man of genius are more frequent and more formidable to his sensibility, than those of a party or of the public. Exquisite misery! to feel the lacerations of the soul, from the objects to which it turns for repose and delight! An illiterate parent, who harasses the mild dispositions of his philosophic son, and counts, with all the anxiety of the father and the merchant, the hours he lavishes on his studies, has been an ordinary misery of literary men. The father of Petrarch one day, in a barbarous rage, burnt his small but invaluable library before his face; and Voltaire, with a thousand other writers, have broken their fathers' heart by their constant application to poetry, and utter neglect of the law.

Divisions of the Year, IV-291, is a pendant of Names of the Days and Months signed B. It shows the influence of the Quaker custom of giving dates and has Brown's style.

On Literary Biography, V-45, is long enough to supply several details for a decisive case. The subject is of Brown's interest; it has a curious reference to Pope's having burnt a tragedy as Brown had done. There is a passage which has much of the autobiographical of Brown: and reads:

"Is a man of genius oppressed with domestic miseries? Does he tread on thorns, while he cultivates flowers? He ceases to feel his own griefs, while he contemplates those of his masters. On the misfortune of the learned, more than one volume has been composed. The domestic persecutions of a man of genius are more frequent and more formidable to his sensibility, than those of a party or of the public. Exquisite misery! to feel the lacerations of the soul, from the objects to which it turns for repose and delight! An illiterate parent, who harasses the mild dispositions of his philosophic son, and counts, with all the anxiety of the father and the merchant, the hours he lavishes on his studies, has been an ordinary misery of literary men. The father of Petrarch one day, in a barbarous rage, burnt his small but invaluable library before his face; and Voltaire, with a thousand other writers, have broken their fathers' heart by their constant application to poetry, and utter neglect of the law.

Hume says, in the slight sketch he gives of his life, "My studious disposition, my sobriety, and my industry, gave my family a notion that the law was a proper profession for me; but I found an insurmountable aversion to every thing but the pursuits of philosophy, and general learning; and while they fancied I was poring upon Voet and Vinnius, Cicero and Virgil were the authors which I was secretly devouring."

Another passage quoted has a reference to the abolition of duelling which we have found Brown interested in. The style is Brown's. The concluding paragraph should be respected by all of us as being Brown's mandate to his biographer.

Historical Characters and False Representations of Nature, V-113, is a fitting complement to the item just noticed. The style is particularly Brown's. Among others it shows the author as familiar with Procopius, which we found to be of value in our study of Brown's description of the plague in our study of Arthur Mervyn. There is a recollection of the men of literary genius which may be referred to the article signed B. The Brownish trait

preceding

~~of the introduction~~ of the personal in these articles runs close to autobiography in the following passage which is well worthy of quotation.

"If it were possible to read the histories of those who are doomed to have no historian, and to glance into domestic journals as well as into national archives, we should then perceive the unjust prodigality of our sympathy to those few names, which eloquence has adorned with all the seduction of her graces. We should then acknowledge, that superior talents are not sufficient to attain superiority, and that the tide of opportunity, which often carries away the unworthy in triumph, leaves the worthy among the shoals. It is a curious speculation for observing men, to trace great characters in little situations, and to detect real genius passing through life incognito. How many mothers of great characters may address their sons in the words of the mother of Brasidas! he was indeed a great and virtuous commander, but she observed that Sparta had many great men like Brasidas's. Some obscure men, whom the world will never notice, had they occupied the situation of great personages, would have been perhaps even more illustrious. There are never wanting, among a polished people, men of superior talents or superior virtues; every great revolution evinces this truth; indeed, at that perilous moment, they show themselves in too great numbers, and become fatal to each other, by their rival abilities."

French Legislation, VI-295, has Brown's style and refers to the French Revolutionary assemblies but has no further details of note.

The Women of the Romans, III-331, is interested particularly in the ~~idea of~~ equality among the sexes, is in Brown's style, and expresses his moral ideas of woman especially as exemplified in Constantia of Ormond.

Remarks on the Russian Empire, VI-445, is one of the articles which has been reprinted from the Monthly Magazine.

On the Prevailing Ignorance of Geography, VI-457, is like the preceding, one of the articles reprinted from the Monthly Magazine.

O's. (Also in Weekly and Monthly Magazine..)

The review of Sergeant's Boston, a poem, I-190, has a few statements at the opening which are of Brown's ~~kind~~ interest and closes with an echo of one; of them namely the lack of encouragement in the United States. The latter passage is particularly Brownish.

Unequal Marriages, III-102, is slight. It has Brown's ~~kind~~ style, and is of his interest and has a mention of playwrights and novelists, which is significant. Otherwise it is indecisive.

Terrific Novels, III-288, is peculiarly of Brown's interest, is in his style and ~~is handled in the mood of his~~ attitude toward the school of fiction to which he formerly belonged. It is an interesting confirmation and an excellent exposition of his contempt for the terrific style.

A Literary Lady, III-359, is in ^{his} ~~Brown's~~ style, has much on the advanced education of women, especially citing that no women have been prominent as authors or composers and closes with a eulogy of Hannah Adams whom we have found ~~him~~ ~~Brown~~ praising in the American Review.

A Modern Sampson, III-409, is too much ~~given up to~~ a quoted account to be decisive.

On Story Telling, IV-17, has ^{his} ~~Brown's~~ style and much interest ~~displayed~~ in matters that constitute literary architectonic so ~~that~~ it has a professional air. Otherwise it is indecisive.

Impropriety of Burying in Churches, IV-133, appears to be a ~~little~~ out of Brown's line though it is a mere brief scissors and paste affair with possibly ~~only~~ the final paragraph ^{his}.

Classical Learning no Anti-Christian Tendency, IV-185, is long enough for a decision. It appears to be addressed to the editor; is written ~~at a time~~ twenty years after studying Greek and Latin which conforms to Brown's initiation ~~into them~~ at the age of fourteen; draws attention to the distinction between fact and fiction which ~~Brown~~ was always preaching; is conducted ~~throughout~~ in the manner of ^{his} ~~Brown's~~ arguments in the Law and Friendly clubs of ~~his~~ youthful days; and is in Brown's style. The writer speaks of ~~his~~ attending a grammar school which may not point to Brown though it probably does and the essay closes with a promise to consider another side of the subject later. ~~The promise may have its fulfillment in Vol. IV, p. 137. In the notes to correspondents, Vol. III, p. 400, the article it appears to be denied by the editor.~~

On the Form of Transferring Property, IV-291, is in ^{his} ~~Brown's~~ style, identifies the writer as living in Philadelphia, and is of legal origin though written for a layman.

The Latest Evidence Concerning the Authenticity of Ossian's Poems, IV-354, is long but because of its character and quotations is indecisive. It has Brown's style and is a reminder of his youthful versification of Ossian but nothing else ~~noteworthy~~ on which to hang an argument. Connected with it must be the short article IV-127, on Ossian in his own language unsigned. Probably both of these are Brown's.

A Universal Prayer, IV-400, is verse in stanzas of four lines, the second and fourth rhyming. It has not Brown's style or ideas.

Poplar Worm, VI-26, is in style and subject quite foreign to Brown's ~~known~~ characteristics. The final sentences are the only probable touches of his, ~~hand~~.

The Value of Beauty, VI-243, is not entitled a dialogue but it is as similar to those Brown wrote as can be. The mention of the sister of the lady whom we have learned to understand as Brown may refer to Brown's sister but whether there was any resemblance between them is not known. The style and logic are ~~Brown's~~ ^{his}.

William Penn's Grave, VI-290, is in ^{his} ~~Brown's~~ style and interest. ~~The fact of~~ Its plaintive query suggests the writer may have been a Quaker especially from the manner of eulogizing the subject.

On the Number of Books, VI-461, has ^{his} ~~Brown's~~ style; the situation at the opening is Brownish; the opinion expressed by the person who had sat silent during the discussion suggests Brown and his retiring habit. ~~the~~

interest in all the books published is an echo of his desire for universal knowledge; the attention directed to quaker biography is suggestive and the closing which hurries over fiction is also in keeping with Brown's having abandoned that interest. The author appears to have a special interest in law, theology, sermons, and history which may possibly relate to Brown but adds some doubt to ~~too positive~~ a decision.

The fact that these 0 articles end with the sixth volume is significant. The two final volumes are the ones most lacking in Brown contributions.

W's. (In Weekly and Monthly Magazine.)

The Epithet Royal, I-25, is ~~for the most part~~ possibly English but the two last paragraphs indicate the writer as American and suggest the editor as author. Its brevity, ~~however~~, makes it unfair for a decision.

The verses To Laura, offended, I-110, we have ~~found~~ suggested as Brown's because of the pseudonym Laura being used by Deborah Ferris. But this may be merely a happy coincidence.

On Mathematical Studies, III-284, is in ^{his} Brown's style; has a particularly personal side; refers to one of Brown's favorites Benjamin Thompson; and winds up with a Brownish piece of sarcasm. The idea of the writer bursting into the room of the mathematician hardly fits the dignity of Judge Wortman or Noah Webster or W.W. Woolsey, all of whom were acquaintances of Brown and might have used the initial, ~~honestly~~. Compare the Progress of Geometry following.

Government of Louisiana, III-293, is particularly a Brown interest but is ~~of such matter as to be~~ incapable of being identification.

Vanity, III-294, is in ^{his} Brown's style and has its particular interest as a ~~probable~~ explanation of Brown's early diffidence. Having been through much that concerns the ideas expressed it appears as if no other person of Brown's possible contributors could be the author.

The Progress of Geometry, III-348, has a style like the other articles we have been considering, but from the interest displayed about the ~~proper~~ mapping of England suggests it may be merely an extract from some foreign publication. It gives the name of Norwood to the mathematician. Compare the third of the W's.

On the "Enlightened Public" and "the Age of Reason", IV-111, is in Brown's general style but has the tone of ~~being~~ an English work. It has Brown's interest in Richardson, in knowledge, in Voltaire, but nothing further. ~~to remove suspicion from it.~~

Jesuit's Bark, IV-121, is short and has ~~positive~~ traces of Brown. It smacks of being English and is of no value being ~~the purest sort of~~ hack work, though possible as editor's work.

A Rustic Cemetery, IV-127, has ^{his} Brown's style, is, if his, particularly of value as autobiographical and is so brief ~~that~~ it may be entirely quoted as a fair example. ~~It reads:~~

~~I Saint Pierre's dream of "Perpetual Peace" has its recurrence to day in the "League to Enforce Peace" and the "War against War".~~

I LATELY spent most agreeably a few days in the hospitable retirement of an old friend. One evening, while walking amidst his extensive plantations, accident led us to a retired spot, where the shades were darker and thicker than those of the surrounding woodlands. On enquiring the reason why these thickets had been so carefully guarded from the ravages of the axe, the countenance of my friend altered, a tear stole down his cheeks, he grasped my hand, and with expressive silence pointed to a small stone half concealed by the underwood, which I immediately perceived by its inscription had been placed there to protect the remains of his venerable parent.

There is something in this incident which corresponds with my own feelings. When I walk amidst the woods and groves which have been reared and fostered by my own care, there is a pleasing melancholy in the thought of reposing beneath their protecting shade, when the hand that planted them lives no more.

How different an asylum to that with which the crowded churchyard presents us; where the avarice of the living confines within narrow limits the repository of the dead; where the confused medley of graves seems like the wild arrangement of some awful convulsion of the earth. Humanity recoils at the thought of lying down amidst so confused a multitude, and sighs for a peaceful grave!

Talk not of consecrated ground! The beneficence of my Creator is as extensive as the circle of the universe; nor can a spot be found which does not bear the impress of his providential care and-kind regard.

Give me, to rear a grove of majestic oaks, under whose shade I may, while living, behold my children sporting, and, when dead, my bones may quietly rest.

The Comparative Merits of Addison and Johnson, IV-211, appears to be a part of an essay relating only to character drawing. It only has Brown's style, which when alone amounts to no evidence at all.

English Synonymy, IV-338, has none of ^{his} Brown's style and is distinctly philological in character. ~~Here~~ The W. may be for Noah Webster but a comparison with ~~the~~ ~~first edition~~ of his dictionary does not settle the matter.

The Romance of Real Life, IV-392, we have ascribed to Brown as a part of Carsol the Carrils and Ormes. It is decisive.

Oliver Cromwell, V-41, is short, has none of ~~Brown's~~ ^{his} style and is probably English.

On Habituating Ourselves to An Individual Pursuit, V-176, is of Brown's interest, expresses some of his ideas and is in his style. The writer is evidently a "student among his books", and has read Dr. Burney's Musical Travels, an unusual book, with which we know Brown in Wieland to have been acquainted.

^{his}
The Fear of Death, VI-54, is in Brown's style and interest. It is based on the article from Darwin's Zoonomia, Class III, 1, 2, 14, and recalls the other uses of the book in the Man at Home and Wieland. The structure ~~also~~ recalls his review structure. The ideas expressed are Brown's. The account of the tranquil death of the bishop ~~as~~ extracted from Cumberland's Memoirs connects this article with ~~the~~ other extracts from the same work which have been given as inserted by Brown as editor and introduced by him.

Philadelphia, VI-261, is mostly a quotation but the original part is in Brown's style and is ~~of course~~ of especial interest to him. The stranger landing at New York in the time of yellow fever--probably 1798--and his going on to Philadelphia and the frank use of ~~the~~ first person strongly links the essay to Brown.

Remarks on Mysteries, VI-262, is in Brown's style; the interests displayed in the authorship of Junius, the man in the iron mask, King Arthur and Perkin Warbeck are all his. Quite innocently the author gives expression to the qualifying idea that it is literary idlers who are interested in all these mysteries and then he turns to the distinctly literary mysteries, which Brown had, ~~about~~ the Rowley poems and Ossian. The close refers to Masonic mysteries.

Origin of Plants, VI-433, is in ^{his} Brown's style but has no other recognizable traces of him and is unimportant.

The Wisdom of Spiders, VI-438, is one of the articles ~~which Brown had~~ reprinted from his Monthly Magazine. It is ascribed to him in its earlier appearance, ~~and here only needs the statement repeated.~~

The Honest Man, VI-459, is, ~~like that just given,~~ a reprint from the Monthly Magazine. It is probably Brown's.

Evening Meditations, VIII-67, has Brown's style but is mostly cast in one long paragraph for which we have not found the fellow in Brown's work. It is an evening soliloquy of some Mitio, a person of a temperament such as Brown ~~had~~ in 1792-3 when everything looked dark to him. It is clearly by the same author as the Fear of Death the sixth article preceding. The W. may be for Wilkins. (Cf. his Museum essay XVII.) If Mitio ~~is~~ Brown it constitutes N's. (In Weekly and Monthly Magazine.)

On the character of Sir William Jones, III-360, is in Brown's style; has his ideas, especially those relating to literary work, morals and love, and is wholly a study of his interests. The tone of criticism is similar to Brown's reviews.

Symptoms of Genius, III-413, is in ^{his} Brown's style; is so short and imperfect as to suggest it being seized on by the ~~editor~~ to fill up space; and relates to literary genius. ~~Like other instances we have found.~~

Translations, IV-31, is particularly of Brown interest; refers to titles which is one of Brown's ~~sales~~ ^{difficulties} ~~notres~~ of the Volney translation; has another reference to a literary trifler or idler; a reference to a nabob one of ^{his} Brown's pet words in Arthur Mervyn. The closing humorous hit, if Brown's, is a welcome surprise.

a characteristic query of Brown's, such as might have been heard by Wilkins. ↑

Anyte, V-112, is ~~just~~ the kind of article to indicate Brown as the author of all these. The style is ~~Brown's~~ ^{his} and the interest is his. It is hardly necessary to suggest ~~that~~ the editor was here using his note book or journal.

Remarks on Reading, V-163, is of ~~Brown's~~ ^{his} interest; opens one of the numbers of the magazine; refers to authorship and taste; uses short-hand as a simile; the notice of Montague's habit of indicating at the end of a book the time it took him to read it recalls Brown's dating his Johnson's dictionary; the idea of a lawyer neglecting his law to read may be autobiographical; and the reference to Raphael recalls Brown's editorial use of the Raphael simile. It contains many excellent ideas ~~on the subject~~ and of all of these articles deserves most to be read. Quotations are plentiful but more than one need not be made because we know what Brown thought on all other sides of the subject. The one instance is a presentation of the short-cut method-- what we now call "skimming"--and should distinguish from reading. ~~It reads:~~

"Nor is it always necessary, in the pursuits of learning, to read every book entire. Perhaps this task has now become impossible, notwithstanding those ostentatious students, who, by their infinite and exact quotations, appear to have read and digested every thing; readers, artless and honest, conceive from such writers splendid ideas of the power and extent of the human faculties. Of many books we need only seize the plan, and examine some of the portions. The quackery of the learned has been often exposed; and the task of quoting fifty books a day is neither difficult nor tedious. Of the little supplement at the close of a volume, few readers conceive the value; but some of the most eminent writers have been great adepts in the art of *index-reading*. An index-reader is, indeed, more let into the secrets of an author, than the other who attends him with all the tedious forms of ceremony. I, for my part, venerate the inventor of indices; and I know not to whom to yield the preference, either to Hippocrates, who was the first great anatomiser of the human body, or to that unknown labourer in literature, who first laid open the nerves and arteries of a book." ¹

The closing suggests the close relation of this essay to ~~the essay~~ Symptoms of Genius.

Funeral Customs and Ideas of the Greeks, VI-23, is evidently by the same author as the Fear of Death, but has not Brown's style. The story of the two Scandinavian heroes is gruesome enough for Brown at his worst and is told in the familiar first person. Otherwise it is indecisive.

On the Use of Almanacs, VI-424, has much of Brown in it. The wandering in the Jersey wilds, the singling

out of something to read in the cottage in which the storm-bound wanderer sought shelter, the cross-examination of the old lady who was darning a stocking, and the train of thoughts which followed the dialogue: are all Brownish.

The reader ^{may} ~~must~~ have noticed ^{the} a remarkable and interesting fact relating to these articles, namely, that ~~they~~ are on the same general subjects, in some cases the ~~actual~~ titles being almost duplicated under one or the other of the initials. In other cases ^{where} the titles differ ~~but~~ the greater part of ~~the~~ article relates to the same subject. Such a set of circumstances seems to make it clear ~~that~~ they ~~all~~ belong together or at least have originated in the same brain.

To sum up. Of 153 articles signed by single initials these B.R.O.W.N. ones comprise sixty-eight as follows: B=13, R=13, O=15, W=20, N=7, total=68. Of the sixty-eight, twenty-two are doubtful, forty-six have evidence pointing toward Brown as the author and twenty-four are strong enough to be conclusive. One of those most liable to a reasonable doubt, a W, is an actual certainty.

In the case of the Weekly Magazine there ^{were} ~~are~~ no O's and in the Monthly Magazine there ^{here} ~~are~~ no B's.

It is highly improbable ~~that~~ he intended the name Charles

Brown or Charles Brockden Brown to be the source of the initial supply; for in the former case the R would have to serve twice and in the latter there are no articles signed K.

It is possible that like ~~that plan suggested in the~~ Monthly Magazine he ~~may have~~ seized on any letter of the alphabet to lend an air of actual contribution to the articles, ~~so signed~~.
The only letters ^{neglected} ~~not used~~ are the I, J and K, ~~and~~ None of the notes to correspondents mention any of the initialed articles--a very suspicious coincidence.

The Verses my Father, VI-159, ~~filled~~
~~out here and merged into 1506 of Bios.~~
 Contain sufficient evidence to ~~belong~~ to place
 them in this class of contributions. They were
~~probably~~ inspired by Cowper's my Mary.
 The tercet, aaa, rhiming is rather
 uncommon ~~even~~ by Brown. Here it
 is only necessary to mention these verses
 as in all likelihood Brown's.

At this point we pass into the third class of ascriptions, those
 most liable to doubt.

¹ we have noticed at length in
The American Literary Association concerns a sort of reading
 connection with Brown's editorial work, ~~and its perquisites~~
~~room or club which was established by several young literary~~
~~characters in Philadelphia in 1805. It may have had Brown for a~~
~~member, but information of it seems to have escaped.~~ This short

notice of ~~it~~, the anniversary address by Roberts Vaux and the
 editor's note ³ ~~concerning the address~~ ^{show} ~~would seem to indicate that~~
 Brown had an unusual interest in it. Whether it is because of the
 object of the association or his membership, or both, is not known.

~~It is perhaps significant that the president is designated as-~~

~~-----, which does not correspond to any of the known members of the club and may read Charles Broekden Brown. Why the name is not given we know not. The publication of the Three Addresses delivered before the American Literary Association was in 1810 and is of further interest because of the essay entitled~~

~~Juvenile Eloquence which we have decided in our study of 1788~~

~~the essay entitled which~~
~~may be by Brown. This Juvenile Eloquence is the same as given in~~

At this time we are interested in ^{the} Three Addresses, with an opening paragraph added for explanatory purposes by the editor and a final paragraph omitted. The

author of Juvenile Eloquence was therefore the president of the Association, ^{and very likely Brown.}

~~Association. With such an admirable object it appears that the affairs of the Association are of sufficient importance to warrant an extended account and such a contribution to early American literary history would be welcome.~~

The eight essays ⁴ ~~given the general title of~~ The Visitor are somewhat in Brown's style, relate mostly to subjects of his interests and show an acquaintance with the books with which we

~~1 See Three Addresses, Philadelphia 1810. 2 Vol. V, p. 301.~~

~~3 Three Addresses, pp. 25-34.~~

~~4 Vol. III, pp. 17, 119, 193, 468, Vol. II, pp. 29, 102, 196, 267. A volume of verse published in 1815 and with the title The Visitors has been ascribed to Brown by an auctioneer but the book has not been accessible to us though we know the title was The~~

Victory.

correct

X
 Philadelphia
 1810,

Associations

know him to have been acquainted. The first one speaks of the author writing to amuse a solitary hour, which ~~we have had~~ Brown ^{have} giving as the reason for some of his writing. The second is ~~decidedly~~ literary in character and may be a reminiscence of ~~Brown's friend~~ Wilkins. The third is on home and country, ~~of~~ the latter ~~of which the author~~ ^{ing} expresses the hope Brown had for the United States, ~~of America~~. ^{the} The customary Brown slap at political parties is also found in two places here. The fourth, ~~which appears~~ after an interval of two numbers, concerns the poets of the day and has much to say ~~concerning~~ ^{of} Linn and his Valerian. The fifth is on man's ambitions and accomplishments and has no ~~known~~ traces of Brown. The sixth is on ~~listed~~ ^{adequate} time and also lacks needed evidence. The seventh is on love. The eighth is on Independence, ~~a subject~~ on which Brown has previously expressed himself. It contains a slap at Godwin's philosophy and at political party spirit and closes with a promise to continue the subject which was not fulfilled.

Taken as a whole these essays have not ^{many} enough details of circumstantial evidence ^{but what they do have are strong enough} to warrant their ~~being fully accepted~~ ^{for the second} class, if they were more characteristic of Brown. All the instalments are signed F., ~~so that they are doubtful~~.

which was used on

1836

Several of the contributions to the Weekly Magazine were ~~sign-~~
~~ed~~ ^{the same} but none of them ^{where} ~~have been found~~ clearly ^{his.} Brown's.

The review of Abercrombie on Natural History, ¹ Disraeli's Narrative
² Poems and Wilson's British Expedition to Egypt ³ have Brown's style
and construction; ^{however they} ~~and~~ deserve no further mention, ~~even if they are~~
~~his.~~

The review of the Letters of a British Spy ⁴ is inconclusive.
It has some ~~of~~ Brown's traits such as ~~his general~~ style, though
lacking convincing details, and is in his method. What is original
is very good for a periodical review.

The review of the Town and Country Friend and Physician ⁵ is
an indifferent piece of work though the selection made is ~~appro-~~
~~priate to~~ Brown's interest and conforms to his opinions.

~~The review of Miller's Retrospect of the Eighteenth Century~~
~~already noticed has some details suggestive but must be consider-~~
~~ed doubtful--it could have been written by Dr. Benjamin Smith~~
~~Barton. Cf. Brown's letter to Miller 16 May 1803.~~

The four Portraits ⁷ has Brown's staccato style, two names ~~known~~
~~to have been~~ used by him, and portray characters by ~~the same~~ ^{his}
~~method, as used by him.~~ The young ladies are represented as sisters

1 Vol. I, p. 38. 2 Vol. I, p. 44. 3 Vol. I, p. 106. 4 Vol. I, p. 261.
5 Vol. I, p. 265. ~~6 Vol. I, p. 419.~~ 7 Vol. II, p. 9.

except the Linns
and so far as we know Brown knew no family, where there were four.

¹
In two cases the initials are the same. The only interest in them

as portraits is ~~in the identification of them~~ and lacking that they
are doubtful though ~~quite probable~~. so likely we have used them
~~may be considered as merely superfluities, there being many other~~
in our study biographical as pictures of the Linns girls.
~~authenticated instances suitable for study.~~

²
The Probable duration of the American Republic echoes Brown's
opinions ~~as expressed~~ in one of his political pamphlets. It is
signed Q. Significantly there was no thanks to any Q. in the notes
to correspondents.

³
Another article signed Q. is the Remarks on Style which has ^{his}
~~Brown's~~ interests and style and echoes some of the ~~ideas~~ of the
address to the Belles Lettres Society of 1788. ^{not noticed in the}
notes to correspondents.

Intimately related to the ^{preceding} ~~foregoing~~ by subject is the ~~article~~
⁴
~~entitled~~ Ease in Style but it is so very short it does not
warrant any decision from internal evidence. However it appears
^{not}
to be by the same author. ~~Neither of these style articles are~~
noticed in the notes to correspondents.

⁵
The Death of Hamilton if Brown's is of no further importance
^{but}
~~and merely~~ deserves mention. For the greater part an essay on

1 Julia=Mary, Esperanza=Elizabeth, Rosa=Rebecca and Laura=Susan.
2 Vol.II, p.215. 3 Vol.V, p.100. 4 Vol.VI, p.304. 5 Vol.II, p.337.

the folly of duelling, it does not present his idea ~~on the subject~~
any better or different than he had ~~already expressed it~~ in the
Student's Diary, ~~which so far as it relates to a duelling essay~~
~~is to be preferred to all the others in this magazine.~~ As editor
he will later take the opportunity to give ¹ a great deal of space
^{that} to ~~the same~~ phase of Hamilton's life.

²
~~The essay~~ Godwin and Malthus has some slight traces of Brown
but not enough ~~to warrant a decision.~~ It has none of the ~~marked~~
characteristics of his style.

The literary subject Madelina ³ ~~a portrait~~ ^{his} has ~~Brown's~~ style,
is written in response to a request, as a letter has Brown's ideas
of women and ~~illogically~~ dodges the personal side as ^{he} ~~Brown~~ did
in his letters to Rebecca Linn. It recalls those letters ~~he wrote~~
~~to her~~ but who Madelina is, is unknown.

⁴
The Memoirs of Dr. Zimmermann from the French of Tissot may have
been translated by Brown. The subject is of his ~~especial~~ interest
and a paragraph given between brackets appears to be obviously
by the editor. ~~It reads:~~

~~1 Vol. II, p. 337.~~ 1 Vol. II, p. 599 in the Critical Notices.
2 Vol. II, p. 361. 3 Vol. III, p. 269.
4 Vol. VII, pp. 175 and 243.

...part of his work details the account of the secret of the illuminated, the object of which, he has persuaded himself, was to destroy the Christian religion, and to overthrow every throne and every government.]

~~There we find a reference to~~ the Illuminati a society ^{with} which we have thought Brown acquainted, as shown in our study of Carwin.

That ^{he} ~~Brown~~ could at ~~times~~ be careful of such trifles as these brackets is ^{also} to be seen in the notes of his Volney's View.

¹
On the Seat of the Voice from its reference to ventriloquists, its gruesome opening and its style may be Brown's; but a certain tone of levity at the end makes it doubtful. The ^{It} ~~article~~ is signed A.B. and we have had the preface to Brown's translation of Volney ~~as~~ signed ^{the} in this same periodical. However A.B. may carry with it a ~~whole~~ group of articles so signed, and ^{any one or all may} ~~A.B. are the real~~ ^{be by} initials of Anthony Bleecker, ~~so these articles may also be his.~~

One of the 1808 communications, signed A.B., to the ~~Aurora~~ ^{was} Aurora concerning Ogilvie's lecture ~~has been~~ ascribed by Brown's father to Brown. In the Weekly Magazine ~~we found these~~ ^{were} initials used ~~as~~ ¹
² for a young lady, in connection with an article on education, ³
and with certain verses. ⁴ In the Monthly Magazine they ^{are} used for

a query on electricity and oxygen,¹ a Brown method of editing; in the introduction to the Trial of Lengthy² which we ascribe to Brown they are also used.

Here an article so signed is On Domestic Politics,³ which is entirely based on Brown's ^{British Treaty} idea of looking to the home if we would rule but appears to be an actual contribution addressed formally to the editor. On the Dutch East India Settlements⁴ is A.G.

introduced by a note ~~signed with the initials, a note~~ which may profitably be compared with the note to the preface of Brown's

translation of Volney.⁵ The last appearance of the initials is ~~when they are~~⁶ signed to a letter to the editor--a letter which

we have authenticated as fact by Brown's letter to Anthony Bleecker⁷ as well as indicated as having been sent as an actual letter to

Brown; so that the introduction is Brown's. In his answer to

Bleecker's letter Brown speaks of a newspaper and presumes that

he would contribute political and poetical works to it; from which

statement it is quite probable that Bleecker may have contributed

articles of a similar character to the Literary Magazine.

1 Vol. II, p. 344.	2 Vol. III, p. 172.	3 Vol. II, p. 93.
4 Vol. II, p. 105.	5 Vol. II, p. 332.	6 Vol. II, p. 338
7 Dunlap, Vol. II, p. 103.		

The Description of the Cohoes Falls¹ from a manuscript journal, we have suggested as Brown's in our notice of a review in ~~the~~ ^{his} American Review² so we not but need, give our reasons here. ~~## ## ### #### ## ### ## ###~~
~~####~~

The poem Self-Deluded Jessy³ is probably not by Brown, unless the note from the editor to his lady correspondent is a part of the forgery, but that it echoes some of Brown's story of Jessica is evident, ~~to any one comparing the two. Harry is a name that occurs~~ in both works, though in one case he is the lover of Jessy and in the other he is her brother. Jessy in the story is coquetteing with Colden. In the poem she was deluded to the extent of believing Harry was in love with her. If there is any moral to be drawn from ~~Brown's~~ Jessica it is ~~surely~~ that she should not be self-deluded. In our surmised completion of Jessica it was suggested ~~that~~ Colden may have proven to be the husband of Jessica's dead friend, in which case it would be improbable ~~that~~ he would reciprocate her affection, and the idea of self-delusion would be just so much stronger. At ~~the~~ present ~~time~~ it is impossible to learn the ~~real~~ facts which would allow this poem to be accurately credited to its author.

1 Vol. III, p. 365. 2 Vol. II, p. 327.
 3 Vol. II, p. 80.

¹
John Churchman, unsigned, but, from its closing paragraph apparently by the editor, is peculiarly connected with our author in that ~~the man described~~^{he} had married one of Brown's relatives. The article is only three paragraphs and probably was ~~by~~['] Brown's.

1

To Clara dated January 3, 1801 may be Brown's. We have two poems addressed to ^{so} Clara which we know were by him ~~and in consideration of them we cannot doubt this one as his though proof is wanting.~~
~~An ~~other~~ ~~one~~ ~~is~~ ~~also~~ ~~in~~ ~~the~~ ~~collection~~ ~~we~~ ~~have~~ ~~suggested~~ ~~this~~ ~~one~~~~
~~the ~~other~~ ~~one~~~~

2

Thoughts on Population has none of ^{his} Brown's characteristics which ~~we are familiar with~~ but may be from his journal ^{and should} or ~~may~~ be compared to a similar essay which he sent to the Weekly Magazine ³ but which he did not write. ~~At least~~ ^{The} earlier article shows his interest in the subject and this one appears to ~~be a confirmation~~ of it.

4

False Prejudice against Music is probably ^{his} Brown's. It has his style and ~~expresses~~ opinions ~~just as he had expressed them~~ in the Dialogue on Music though not so interestingly because of the encyclopaedic character of the early part. ^{It} ~~of the essay.~~ This article is signed Veritas, a pseudonym which we cannot connect with ^{him} Brown, so ^{it} ~~that~~ we must place ~~the item~~ among the undecided.

5

The notice of Humphreys' Works may be ^{his} Brown's and very well ^{it} ~~The work~~ sums up the character of Humphreys. ~~The work~~ might easily be extended to the ~~regular~~ size of a review but has little importance for ~~us~~ otherwise.

1 Vol. II, p. 679. 2 Vol. III, p. 3. 3 Vol. III, p. 45. 4 Vol. III, p. 9.
 5 Vol. III, p. 23.

¹
On Fortune Telling, Marcia the Vestal and ²
British Public Offices²

have Brown's style but otherwise are undecided. The first may be one of his early entries in his journal.

³
Verbal Disputes which we ~~have~~ suggested for comparison with the Student's Diary Disputation is signed I, has ^{his} ~~Brown's~~ style and is frankly personal speaking of ^{his} ~~my~~ readers as if acknowledging the ~~editor's~~ authorship, but can only be original in part, ~~if at all~~.

⁴
Mistakes of Translators from the French is timely to Brown's ~~translation of~~ Volney's View, but it has no internal evidence, save ~~the fact~~ that it recommends paraphrasing, which was adopted by ^{him} ~~Brown~~.

⁵
Are Theatrical Exhibitions Useful has ^{his} ~~Brown's~~ style but otherwise is ~~not~~ decisive. It is signed E.

⁶
Man and Woman, a dialogue if ^{his} ~~Brown's~~ is well deserving of full quotation. It is clever and full of good sense but has nothing except the ~~literary~~ style to afford a basis for claiming it as Brown's.

⁷
The Man with the Huge Nose has a ~~general~~ suggestion of appeal to Brown and is signed I, but may be extracted from some English

periodical.

¹
Specimen of a Nocturnal is a Brown title and has some trace of ^{his} Brown interest and material, ~~in it~~.

²
Whence arises Diversity of Opinion reads like Brown's youthful arguments in ^{the} ~~his~~ letters of 1792-3, and has his style and ~~his~~ ideas.

³
On the Character of Thomas Day may be editor's work and is connected by ~~a note~~ with the larger extracts in the same number to which Brown wrote an editorial note. It has his style and winds up with a humorous view point which we know Brown to have appreciated--the practical joke. If ~~it is~~ Brown's the ~~first person~~ opinions ~~expressed~~ would have a ~~further~~ ^{value.} autobiographical ~~interest.~~

⁴
On the Style of Sir T. Brown, Dr. Johnson and Mr. Gibbon ^{has} ~~has~~ ^{his} Brown's style and his interest in Latinized English but otherwise is indecisive.

⁵
The Critical Remarks on Buchan's Advice to Mothers is constructed according to ~~what we have come to believe was~~ ^{his} Brown's ^{method} ~~method~~ but has so little original matter it is not worthy of further notice.

⁶
On the Consumption had its personal application to Brown though

1 Vol. VI, p. 71. 2 Vol. I, p. 388. 3 Vol. II, p. 258.
4 Vol. IV, p. 58. 5 Vol. III, p. 225. 6 Vol. V, p. 254.

the first sentence is all he could have written of it.

¹
On the Templars is a subject which falls in with ^{his} ~~Brown's~~ interest
 and use of the Illuminati though it is ~~at best~~ only an encyclo-
 paedic article.

²
Verbal Wonders in Latin is on anagrams, acrostics and similar
 "toys" as ~~Lord~~ Bacon would say, but there is nothing to indicate
~~that~~ Brown ever amused himself with them.

^{his}
 The summary of politics if ~~Brown's~~ is not worth special mention..
 It is made up ~~mostly~~ of quotations and bald statements ~~of fact~~
 and pretends to no special information.

Many ~~of the~~ short notices of extraordinary things may be from
 Brown's journal but any of them worthy of ~~special~~ notice have
 been commented on, ~~and~~ ^{The} rest may be ignored ~~here~~ with no loss.

~~Ascriptions by others have been left by us until our ideas have
 taken form so as to be free from external influence in the form-
 ation of decisions.~~

The two cases ascribed by Brown's father have been ~~duly~~ considered. ~~by us~~. The first we noticed in treating ~~of~~ the articles signed A.B. and it appears somewhat doubtful and the second we have noticed at the end of the second class and elsewhere.

The most important ascription is ~~that~~ made by ~~the~~ German Fricke¹
~~in his Ph.D. study of Brown's Leben und Werke.~~ Without offering
any proof ~~whatever~~ he suggests six articles, as ~~Brown's~~.

1:--Analysis of Milton's Il Penseroso 2 is a part
of the Critical Notices I which we ascribe to John Blair
Linn because of the initials I.O.

2:--Godwin and Malthus 3 we have only been able to
admit to the third class. It is too doubtful.

3:--Milton's Religion 4 is too short to be decisive.
If it ~~is~~ Brown's it follows that the next article on
Cowper's religion is his also. Neither one has internal ^{enough}
evidence, ~~to suggest it as Brown's.~~

4:--Richardson and Fielding 5 has some traces of his
Brown's style, his interest and ~~some of his~~ ideas; but
it has nothing to recall ~~the~~ opinion of Richardson as
expressed in his letters of 1792-3.

5:--Goldsmith and Johnson 6 is one of the articles
signed B. and is accepted as evident.

6:--Ronsard 7 has nothing to suggest it as Brown's.
The style is ~~merely~~ encyclopaedic. So far as we know
Brown had no particular acquaintance with his life or
work.

As a total ~~we find that~~ out of an ~~estimated~~ possible fourteen
hundred, Brown was connected with/ or suspected of being connected
with/ ~~the authorship of~~ at least one hundred and eighty-five ^{items} ~~articles~~
comprising poems, reviews, stories, essays and instalments of the
same. This makes him the possible author of about one seventh
of the total.⁸

The contemporary reception of the magazine appears to have
been favorable. Dennie's Portfolio for 27 April 1805 did not

Brown's Leben und Werke,

1 Hamburg, 1911, pp. 67-71.

2 Vol. I, p. 15.

3 Vol. II, p. 361.

4 Vol. II, p. 414.

5 Vol. II, p. 657. The accurate title is Fielding

and Richardson.

6 Vol. III, p. 403.

7 Vol. IV, p. 34.

8 In this ~~statistical account~~ we do not include what is designated as
Selected. ~~When~~ that heading is abandoned we ~~are compelled to count~~
all the articles listed as possibly Brown's. ~~must~~

confine itself to the work but noticed the editor himself in the following manner:

" The Literary Magazine and American Register, a journal conducted by Mr. Charles B. Brown of this city, and published by John Conrad, and Co. has reached its eighteenth number, and now appears in a vigorous and adult state. The Magazine for the past month was composed of materials entirely *original*, and the beauty and good sense of many of its papers were not less attractive than their novelty.

This miscellany, consisting of upwards of eighty pages of letter-press, is very neatly printed, on good paper, by Messrs. Palmer, in High-street. The Editor is a young man, who, for a series of years, has exhibited a perseverance in literary labour very rarely witnessed in America, and a style purer than that of the generality of his compatriots. Although his figure appears emaciated by his ardour of application, and his face pallid, not by the midnight revel, but by studious vigils, yet his alert and robust mind seems not to sympathize with its valetudinary companion. He employs many a vigilant and inquisitive hour, in reading what deserves to be remembered, and in writing what deserves to be read, and with his literary enthusiasm added to his facility of style, he appears well qualified for the task of an Editor.

His own efforts, sufficiently vigorous, appear to be ably seconded by the talents of many men of genius, who, from motives of friendship for an amiable man, or from a love of the Muses, are auxiliary to him in this adventure.

If this magazine continue to be thus ably supported, there can be no doubt of its ultimate success. We hope that the deserving and enterprising publisher will experience the most liberal encouragement; that the powers of Learning, Wit and Genius, which he has summoned to his aid, will be obedient to the call, and that the country, which gave birth to this journal, will not prove an austere stepmother.

The most scrupulous caution has hitherto been observed in conducting this journal in a spirit of neutrality, which can offend none of the belligerent powers in our factious republic. We recommend to the worthy publisher always to shun each thorny topic of asperity, and to keep wholly aloof from religious and political controversies; not to be too eager in the chase of dull physical, geological and agricultural essays, which no genuine son of science ever looks for in a gay miscellany: to omit the insertion of a heavy and jejune chronicle of monthly events, which, in phrases short and stale, interest neither the quidnunc nor the annalist; to rescind the register of marriages and deaths, and above all, to relinquish the idle pageantry of plates, which, in the present state of the Fine Arts in this country, are very rarely executed in a style

1 By original is meant that the selections of prose and verse are no longer indicated in the table of contents. The statement is not literally true of any number of the whole magazine.

above mediocrity. Engravings, either of portraits of great men, or of fancy pieces, ought to be highly finished, or not attempted. A paltry print, exhibiting a gross or remote resemblance of the original, is not only a disgrace to the publication, but to the character thus portrayed.

On a future occasion we will gladly continue such remarks as may promote the views of Mess. Conrad and Brown, and we shall always wish success to a work well calculated, in our opinion, to advance the interests of miscellaneous literature."

Here the article closes with a ~~quotation of a specimen of the~~ poetical department.

The New York Morning Chronicle¹ ~~confined its notice~~^l for the most part to the comment on Wieland and its supplement Carwin.

~~which appeared in this magazine.~~^{Bx} However it did not fail to commend the publication by ~~means of~~ recalling that other similar ventures had failed and by hoping ~~that~~ the magazine would succeed and thereby "remove the stigma attached to the taste and literature of this country."

The magazine, when well under way, was prosperous. With Hall and his New York friends as helpers Brown found no persistent difficulty in making up the numbers, though the conduct of it was not without its disappointments. His motto for the title-page crescit eundo was fulfilled.

For ^{its} ~~the~~ general character ~~of the work~~ Brown does not deserve ~~any~~ credit, many others ~~of a~~ very similar ~~character~~ had floated

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down the stream of periodical venture. ^{Sometimes} ~~in some cases~~ the editorial judgment was tasteless and bad. At best it is one that to-day and perhaps always ~~may~~ tires the reader, ^{when too much is read at one sitting.} The public of his day certainly failed him, ~~in appreciation.~~ First came the demand for a reduction in price and when that was met by the usual method of giving less for less money, they were not satisfied. Then the publisher had to complain of ~~the~~ sales, and finally the editor had to bow to the pressure. ~~and make another venture.~~

According to a letter to John E. Hall, dated Philadelphia 21 November 1806, ~~we find~~ the magazine was delayed by want of paper, ~~but more to our present purpose~~ it then became clear ~~that~~ it had to follow in the path of all of Brown's other periodical ventures and be metamorphosed into a semi-annual publication on the plan of the British Annual Registers. The Reports of the Secretary of the Treasury and the Remarkable Occurrences and Public Affairs had already ^{shown} ~~suggested~~ the trend of the editor's mind. He ~~had~~ become disgusted and gave no more editorial notes after the concession ^{being} ~~the~~ of changing ^{of} the price and size. So when Conrad became dissatisfied there had to be a change. The magazine had lived for more than three years and Brown was willing ~~that~~ it should die of old age,

1851

as he called it. It continued until December of 1807, when the
first part of the title was ^{removed,} ~~knocked off,~~ and having completed ^a ~~its~~
metamorphosis it ^{became} ~~received its new name of~~ the American Register.