Chapter Eight

PERFIDIOUS RIVALRY

In the fiction under discussion, forged letters such as Mrs. Hammond's are means used by rivals rather than parents; for whereas parents can exert some direct pressure, rivals are obliged to work in concealment and frequently through acts of perfidy similar to letter-forging. The instances of treachery are crass enough in the four novels gathered in this chapter.

Rosalvo Delmonmort (1818), by a writer who called himself "Guy Mannering," makes for needless complexities by introducing a variety of episodes into its main plot—episodes uninteresting, in spite of some sensational aspects, and irrelevant, for they are linked up with the central story by mere names and not by characters or by a unifying narrative climate. The author used heterogeneous moods and elements, ranging from satirical touches and the sentimental seduction motif to Gothic ingredients. Unfortunately his sense of style was as insecure as his grasp of the rules of storytelling. The ludicrous attempt at the mysterious in the opening pages, which becomes an involuntary parody of suspense, seems to result from an entirely inadequate linguistic equipment; this also mars, for example, the satirical character sketch of a literary seducer: "His mind was richly stored with a knowledge of books, and those of the most favorite authors in poetry, and the classics in general. The irresistible temptation he inspired when reciting some of his favorite poems, and the elegance of his delivery, could but attract my whole sense of comprehension, and wound around my feelings, to the highest pinnacle of adoration" (p. 67). The author's deficiencies are as painfully evident in numerous other passages marked by incoherence and clumsiness; his book offers many examples of the turgid and sentimental overwriting developed by novelists whose only qualification for their craft seems to have been a keen spirit.
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of competition. The characters of Rosalvo Delmonmort stay remote; at best there are indications that they conform to average requirements of heroes and villains. The evil dimensions of a Mandoni, a Radcliffe-inspired protagonist of wickedness, may be said to serve him well, for they remove him beyond the sphere of everyday plausibility to a level of fairy tale or myth to which the reader is likely to respond instinctively. But in the case of a "mere" congenital rake and pursuer of innocence like Fitzalban-Bellerton or an envious and vengeful character such as Mrs. Oldrix, we expect something different, a more suggestive material, embodying traits of the familiar, which can be seized upon by our imagination. Considering that it is the villains' actions (as thwarting rivals) which provide the main climaxes in novels of this type, with the heroes and heroines doomed to simple reaction, the lack of substance and profile in the wicked characters is here particularly felt.

The title of Henry and Julietta, or Virtue Rewarded (1818), by Eliza Pope, is already a clue to the structural weakness of the book. This novel consists of two narratives told in alternating installments, at the end of which the brother and sister named in the title are each joined to their partners in love. All too many parallels occur in the two main sections, and this basic defect could not be counterbalanced by Mrs. Pope's meager talents. Her heroine Julietta Granville is a model of meek perfection. Her contribution to the interest of the story is her carelessness: she manages to lose her way within walking distance of the cottage where she has lived for years (chap. 3) and is so imprudent that she ventures out of sight of her dwelling even though she has had ample warning of designs against her person (chaps. 4, 7). Henry, known as Lord Ormond, makes his appearance in the guise of the first rescuer of Julietta from Lord Monmouth; and thus conveniently graced with the manner of the true hero, he cannot be expected to behave otherwise than gallantly toward Rosabella. He completes the conquest of her heart by manifesting his predilection for her own favorite "little alpine spot" in the English Lake District (p. 154).

However clumsily, Mrs. Pope apparently tried to differentiate between her two heroines, making Julietta rather cooler in criti-
cal situations than the tremulous Rosabella; but she was unable to make their lovers significantly different. What with their accomplished characters and their record of heroism, Clareville and Ormond are interchangeable, and the latter's portrait may stand as representative of the models of characterization as well as style which our author followed:

His features were strong without being harsh, his eyes full and black, with a spirit and expression superior to any she [Rosabella] had ever seen: his countenance was interesting, and his form so perfectly answered every idea of a hero, that had her eye only been consulted, it was impossible to deny him the preference to all the men she had ever seen. In addition to these exterior advantages, she beheld the most captivating address, and those manners which are produced only by a liberal education acting on an excellent understanding. . . . (p. 147)

The villains Monmouth and Monteith are very similar, too, though the latter is less obdurate than Julietta's persecutor. Between these extremes of distinction and evil, there are some mixed characters, as for example some that are too susceptible to fashionable amusements (chap. 6). They prove harmless and are presumably as capable of reforming as Granville, who tries to make up by a frugal life in retirement for his earlier profligacy. Apart from these poor attempts at characterization, Mrs. Pope introduced, by way of variety, comic relief through the contrast between Clareville's romantic idealism and his servant's observance of regular mealtime hours (pp. 8, 21); she further employed a range of mood extending from extreme sentimentality and rapture at romantic landscapes (pp. 179-80) to breathless, nightmarish anxiety (pp. 129-30, 45). There are scenes of pursuit in which hours fly and miles are swallowed up within a few lines (chaps. 4, 6) and visits minutely detailed although their outcome is never doubtful (pp. 164-76). A miniature lost by Ormond while rescuing Julietta is improbably seen and picked up by his pursuer; the proverbial strawberry birthmark that identifies the unknown protector of the girl as her long-lost brother (pp. 75, 77): such features are an index to the qualities of the plot of Mrs. Pope's novel. Her manner is equally
hackneyed. Straining for effect in rendering extreme sensations, whether sublime or terrifying, the author frequently sounds awkward and stilted; the relatively numerous errors in the book need not all be attributed to the printer. The apologetic preface proves justified only too soon and too often, and it is not easy "to pass slightly over all the imperfections with which the work may abound."

In the anonymous novel *The Hapless Orphan; or, Innocent Victim of Revenge* (1793), Eliza, though the chief instigator of the heroine's sufferings, remains tantalizingly unreal. She is introduced early, in the third of Caroline Francis's 121 letters, as "the only child of parents who had ruined her in her education." Soon after, Caroline receives from her the letter which provides the decisive motivation of the remaining 425 pages of the book:

Most detested of your sex,
How have you involved me in wretchedness by encouraging the private addresses of a man long engaged to another. Pretend not to vindicate yourself. I have been a witness of your treachery. Remember your confusion when we unexpectedly met in the arbour. I then discovered the sentiments of your heart.

Blinded by attachment for Clarimont, I would not suffer an idea of his duplicity to impress my mind until the night previous to the suicide, when I accidentally discovered your hated picture hanging around his neck. This memento of his baseness I tore from him: It is now in my possession, where it shall for ever remain an indubitable evidence of your treachery and deceit; and you may be assured the vengeance of Eliza shall ever follow Caroline. (1:33)

But only once more can Caroline report having seen Eliza (letter 55); for the rest of the time her implacable pursuer is either uneasily mentioned, or sensed through the attempts at violence against the heroine that punctuate the narrative. Eliza's are the sinister ways of a legally unassailable enemy; these very ways unfortunately are inappropriate for the chief agent of a novel.

Though given a passive role, it is Caroline Francis who is at the center of things. An orphan, she wanders back and forth
between two aunts, must throw in her lot with the less helpful
and pleasant of the two, and finally feels compelled to leave her.
Her refusal to become dependent upon an unreliable relative
and her distaste for patient suffering are unusual in a fiction
heroine: more often than not, heroines submit to embarrass­
ment by their next of kin and are willing to sacrifice their hap­
niness rather than sever family ties. In a sense Caroline's decision
is unfortunate, since many of the acquaintances she is to form
later know sorrow more often than joy, and Caroline generally
is affected by their experiences. As a kind of compensation she
is very popular with men generally; but these successes notwith­
standing, her outlook tends to be pessimistic and defensive. Even
when she sympathizes with the innocently suffering Lucretia
Wilkins and Fanny Gardner, the unfortunate consumptive, she
strikes one as rather cool in her attachments; the criticism of a
contemporary reviewer, who found little genuine kindness in
our heroine, is reasonable. When turning her back on her sour
aunt (1:20-21) or commenting on possibly calculating suitors
(1:23-24, 65), Caroline already reveals a characteristic cool­
ness, a feature gradually hardened into a pronounced attitude
of wariness. Considering her experiences, it is plausible enough
that she should move toward a comprehensive distrust and de­
spondency. Caroline combines her coolness with a remarkable
resiliency; only rarely do the resources of consolation provided
by her creator prove insufficient. She fights off an illness which
many another heroine would have been made to bear as another
claim on our sympathy (1:88). When she patiently struggles to
accept her lot, we find her more appealing than other perse­
cuted girls who readily withdraw into a complacent faith.

Not that Caroline's trust in Providence is quite convincing.
The fact that she apparently does not derive any more forceful
encouragement from it is part of an inconsistency that affects
her character and, hence, the structure of the story built around
her. Whereas we are expected to believe in her firmness, both
religious and commonsensically worldly, we wonder at her pas­sivity. Caroline clearly refuses to come to terms with the reality
of her enemy's hatred, ignoring it at the same time as she is quick
to respond to the love of her gentlemen friends and the unhap­
piness of her lady friends. Only verbally does she acknowledge the potential danger represented by Eliza's threats; actually she derives a foolish comfort from the long stretches of time when Eliza's schemes do not manifest themselves. Together with the use of plot clichés, this inconsistency deprives the narrative of much of its potential interest. It is also regretfully connected with another fault in the method of telling Caroline's story. The autobiographical relation as practiced in *The Hapless Orphan* levels all individual experiences out to a singular degree of flatness. The letters are in effect a diary, kept for the benefit of Caroline's friend Maria B—, for no answering letters are included, and replies are hardly ever referred to. There is little variation of tone between the unfolding of the sentimental main plot, the quick drawing of satirical character sketches, the episodic didactic tales, or the heroine's sententious moralizing. The sense of doom that might have been built up beginning with Eliza's ominous letter turns into mere sinister dullness, with the villainess increasingly obscured while the heroine naively thinks her other concerns more important than her foe's threats.

If there is little differentiation between the sections of the narrative, there is even less effective characterization, either of the heroine or of the people she writes about. Caroline expresses only indignant and satirical disapproval or a gushingly sympathetic admiration of her acquaintances. Thus she is bitterly scornful of the miser (2:41; 1:79) and mechanically registers her fear of the seducer: “By the death of my uncle and aunt, I was left, my dear Maria, at an age the most necessary to be protected, exposed to the attack of every seducer” (2:13). She accuses Chesterfield (2:38) and especially Goethe (2:195, 205-6, 213) of having prostituted their gifts and written corrupting books. On the other hand she is not sparing of superlatives in the style of fashionable sensibility, as when she speaks of Lucretia (1:111) and Fanny (2:148), appeals to Maria's compassion (1:149), or grieves at the loss of the unreconciled Evremont: “He has left the world alienated from Caroline. I cannot lisp, but in the most feeble accents, the bitterness I feel. Can my exhausted nature sustain so severe a stroke! My eyes are dim with sorrow; a universal langour is diffused throughout my
frame. The tear which often relieves the troubled mind, is congealed; the pearly drop is petrified" (2:121-22).

One of Caroline's minor worries is to keep friendship and love apart. When she is in love with Evremont, she nevertheless highly esteems Clark, who is a pronounced admirer of hers as well as a good friend of Evremont, and she later also encourages Mr. Helen. She feels that, despite generally accepted opinions, there can be such a thing as friendship between the sexes (1:202). This very notion of a platonic relationship proves the downfall of P.P. in The Emigrants (1793), by Gilbert Imlay (ca.1754-1828?). A guest at Lord B—'s, P.P. falls in love with his host's wife. His first impulse is to leave, but he stays on because the lady suffers from the patently unfeeling way in which she is treated by her husband, who once complains that it is considered "quite brutish for a man to go to bed to his wife in a state of intoxication" (1:203). The ultimate consequence of P.P.'s decision is the ignominious repudiation of Lady B— by her husband. Yet P.P.'s responsibility is slighter than one might think: it turns out that Lord B— has used P.P.'s compassionate nature deliberately in order to be eased out of his marriage. The character of Lord B— is meant to serve as an argument for the necessity of improving the English divorce laws. But this argument is considerably weakened in effect, for the discussion of Lord B—'s behavior is overshadowed by the exchange of views between Caroline T—n and P.P., her uncle, which deals less with Lord B— than with P.P. himself. In an eloquently rational manner the heroine states her objections to her uncle's attitude: he was wrong in staying with the B—s when his love for Lady B— rendered him liable to compromise her. Though Caroline comes to accept the revelation of B—'s baseness as a belated justification of her uncle's behavior, her letter on the virtues of strict divorce laws (letter 27) seems the most convincing part of the otherwise unconservative argument; if a victory is scored for the charges against the existing divorce legislation, it is a sentimental rather than a rational one. Not only the heroine's uncle but her sister, too, Mrs. F—, is involved in a divorce tangle. On the advice of P.P., Mrs. F— is prepared to retaliate upon all such men as Lord B— and her husband by taking the
law into her own hands and legally severing a connection which, morally speaking, has already been invalidated by F—'s actions.

Though the seriousness of the author's interest in the divorce question need not be doubted,\(^2^8\) in The Emigrants the main emphasis lies on the story of Caroline and Captain Arl—ton rather than on the element of purpose. There are moreover other ingredients that deflect from Imlay's stated purpose: the feminist discussion of education (1:174), the predictable indictment of seducers (1:180-81), the propaganda for the backwoods-settlements of America.\(^2^9\) This topic stands in the context of the opposition between the corruption of Europe and the simple virtues of the New World. The T—ns have been ruined by the mother's and the son's insistence on maintaining a fashionable style of living quite beyond their means (1:1-4). T—n himself appears to have had some slightly dishonest dealings which alone might have been sufficient cause to send the whole family across the Atlantic. Another emigrant, Mr. S—, is a European confidence man two generations before the Mississippi variety became a byword. The Old World taint is ineradicable in T—n, his wife, and especially their daughter Mary, and in S—. The latter drinks himself to death, but the three T—ns must be shipped back to the social ritual of England. There they can do no harm, nor can they be harmed themselves anymore, since they are inured to that form of society which has absorbed, and come to accept unthinkingly, enslaving compulsions (3:102).

For the other members of the T—n family, there is hope. Given a good start by the European estate inherited by P.P., they will contribute to realizing a society free of the Old World errors. George, the once spendthrift son now determined to mend his ways, finally appears worthy of marrying Mrs. S—, who was formerly courted by that model of manly and gentlemanly perfection, Il—ray (3:190).\(^3^0\) Caroline and Arl—ton, the lovers, have had to suffer from the jealous and scheming Mary because in their naïveté they cannot discern between the real and the apparent; they have been betrayed in times of emotional crisis by their credulity, their doubts, and their susceptibility to the sentimental. Fundamentally, they rely on a common intuitive perception of man's innate goodness and sense of values, which
must, according to them, find expression in a similarity and harmony of individual responses to experience, and therefore encourage uninhibited and undisguised responses.

The effusive description of Caroline in Mrs. W—'s words (1:39-40), and Caroline's sketch of Arl—ton (1:87-88), are typical of the tone employed in portrayals of climactic scenes. The author's style rises enthusiastically to occasions for the picturesque. There are no detailed localized descriptions in The Emigrants, only occasional rhapsodies (e.g., 3:51); yet such a novel really calls for vivid and realistic scenery, and its propagandistic aspect would have profited much more by skillful descriptions than by the mere mention of place names and distances, as well as Indian atrocities and one captivity. If there is no visualization, this is likely to be due to our author's lack of talent, which is also illustrated very tangibly by other examples of his style. Imlay at times went to awful lengths to convey the idea of powerful feeling, as in his description of Arl—ton watching over the sleeping Caroline:

When Venus lies sleeping on the couch of night, and one half of the world is cheered by the brilliancy of her charms, so looked my Caroline when Somnus had sealed up her eye-lids; and while Morpheus, his minister of dreams, was agitating her tender heart, her bosom disclosed the temple of bliss, while her lips distilled nectareous sweets. I was already distracted with the potency of the bewitching joys which I had snatched in my embrace upon the river bank; and while I was constrained to watch as she slept, it was impossible for me to withstand the reflection of the taper, that Andrew had lighted, and which cast its rays upon a bosom more transparent than the effulgence of Aurora, when robed in all her charms, and more lovely than a poetical imagination can paint, when influenced by all its enthusiasm;—and which was now half naked. I was obliged to extinguish the light, to preserve my reason. (3:40-41)

The occasional descriptions of a more factual nature, which occur in some of Caroline's letters, and the argumentation of P.P.'s determined rejection of English and Continental customs, are by contrast sobering elements. Yet the total effect is one of overwritten episodes, the more obvious because of the hackneyed

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plot-machinery put together by Imlay. With its triggering devices deriving from the scheming of the treacherous rivals, this obtrusive machinery neutralizes what might have been more original and significant contributions: on the one hand, the divorce theme, and on the other the American propaganda.33

1. The opening pages, which try to interest the reader in a few of the characters, lead up to a surprising announcement: “The reader must not be astonished, when informed we shall here leave them to their fate, and resume our more immediate story” (Rosalvo Delmonmort, p. 25).

2. See p. 5 (a patrol at night), p. 11 (a fight).

3. Another satirical passage concerns a young girl spoiled by novel-reading (p. 94).

4. See the hero’s comments on the ladies of London (p. 89), the man in black explaining his choice of a place of exile (p. 20), Ceceline’s innocence when Fitzalban woos her (p. 28).

5. One example should suffice: “The tear of sensibility sent from her heart by the direction of virtue’s guard, forced its way from her eyes of black, and rolled down her vermil cheek. A symbol of the pearls of artless affection, which surrounded her innocent and spotless mind” (p. 78). See also a picturesque scene (p. 23), the heroine’s tenderness (p. 27), and Ceceline’s epitaph (p. 63).

6. The attribution to Eliza Pope is suggested by the copyright notice. Nothing seems to be known of the author, whose preface has been mentioned above, p. 18 n.24.

7. Both Clareville and Ormond save the life of their beloved one, both interfere with Monmouth’s attempts upon Julietta; Clareville and Rosabella respond in similar fashion to their first sight of the Granville cottage; Julietta and Rosabella are each provided with a blameless adorer and a wicked persecutor lusting after them because of their reputation for beauty; the hunting trip of the Granvilles can be compared to the trips to Cumberland of the Wentworth party; twice abducted, Julietta escapes twice and on both flights runs away from a real villain as well as from a protector mistaken for a villain.

8. Monmouth, who in typical seducer fashion offers Julietta luxury and social dissipations, displays “all that ferocity in his countenance, which marks the Englishman” (p. 62), a piece of prejudice rather out of place in a novel set in thirteenth-century England, and with English heroes as well as English villains.

9. See the tears and “pleasing melancholy” of General Dermot, and the “sensibility” of Rosabella (pp. 173, 86, 95-96).

10. There is a very unprepossessing opening sentence to the novel (pp. 5-6).


12. Letters 5-7, 12, 16, 18-19, 21, 41, 43, 55, 69, 77, 120.

13. Eliza is not really invulnerable. Her letter and program of revenge is in Caroline’s possession, and given the latter’s wealth and her ability to make friends, there is no reason why she should not take action against Eliza.

14. Cowie notes Caroline’s reasonable self-interest and independent actions (Novel, p. 10). I.0she finds that Caroline has the same practical commonsense
as Richardson's Pamela (Novel, p. 17). Calling her a "living creation" (Quinn, Fiction, p. 14) seems an exaggerated claim.

15. Her conquests include some Princeton students (1:23), Clarimont (1:28), Evremont, into whose arms she faints when Clarimont shoots himself (1:31), Clark (1:161), Mr. Helen (2:105, 107, 108-9, 166, 178) and his unwelcome rival, Trevers (2:175-76).

16. Caroline herself anticipated (1:38) this criticism, which was made in the Massachusetts Magazine, 5(1793):367-68, 431-32. This review, of exceptional length and violence, was perhaps aimed less at the specific book discussed than at the genre of the novel quite generally; its style, incidentally, is no better than that of the poorer fictional productions of the age.

17. "I am destined to the severest trials—continually involving my friends in affliction. The idea saps every promised pleasure; and I find their anticipation a chimera" (2:29).

18. Within a few pages the following reflections occur: "Notwithstanding my wish to submit to the dispensations of Providence... I am frequently ready to relinquish every cherished idea of resignation" and "These events, however, although beyond our investigation, could not have taken place, without divine permission" (1:158, 163-64). Similar conflicts are found in 1:191, and 2:29.

19. Caroline characteristically contradicts herself: "I am unwilling to believe Eliza still intends to pursue me. Her disposition will deprive me of the little happiness allotted to human life" (1:119).

20. Among common plot devices we find the function of the miniature, the irruption of a jealous lover upon an innocent couple, and the meeting of Caroline and Eliza at the theater. The heroine ends up on a dissecting table, but this sensational element loses some of its punch when we hear that Caroline has died the death of the true sentimental heroine, caused by "a broken heart" (2:233). The plot has no organic link with the setting which, though ostensibly American, is only accidentally and outwardly so: there is no localization but a mere shifting from one place name to another, to convey the notion of place.

21. See the portraits of her aunt (1:6-7, 8) and the remarks on the latter's "renewed" marriage (1:19, 209).

22. See letters 50-51 (runaway Mr. Little and the consolable worthy wife he leaves behind); 52-54 (Lee's seduction of Harriet); 66 (Henrietta Careless's love affair, and a passage praising American women, 2:69); 100, 104, 107 (the near-incest of Mrs. Leason and King); 47, 63-65, 88, 90, 102, 111 (the match between Laura and Gibbins, the ambitious young girl and the wealthy old man).

23. The topics touched upon include: civilizing or campaigning against the Indians; death, marriage, and especially education. Eliza has been spoiled (1:29), and so have Caroline's cousins (1:14, 16) and Laura; the latter read novels instead of history (1:56-57). Caroline states her ideas of female education only by condemning the views of her aunt, who is convinced that women should be content with the education they have had so far; as long as they are good housekeepers and charming hostesses, "she cannot imagine what business women have with books, unless it is now and then an entertaining novel" (1:45).


25. "Mr. Helen has politely called upon me. He increases upon an ac-
quaintance. I dare not say half I really think, of this charming young man. He insensibly engages the heart. Be under no apprehensions respecting Captain Evremont: My affections are not diminished for him” (2:107).

26. See DAB 9:461-62; DNB 10:417-18; Ralph L. Rusk, “The Adventures of Gilbert Imlay,” Indiana University Studies 10(March, 1923):1-26; Edith Franklin Wyatt, “The First American Novel,” Atlantic Monthly 144(October, 1929): 466-75; Oliver Farrar Emerson, “Notes on Gilbert Imlay,” PMLA 39(June, 1924):406-39; Robert R. Hare, “The Base Indian: A Vindication of the Rights of Mary Wollstonecraft” (Master’s thesis, University of Delaware, 1957). Hare edited The Emigrants for Scholars’ Facsimiles and Reprints from the Dublin edition (1793); my references are to the three-volume London edition of 1793. Hare attributes the novel to the joint authorship of Imlay and Mary Wollstonecraft, considers the latter to have been the really creative partner, and assumes that she could have written A Topographical Description too, which also bears Imlay’s name on its title page. Considering the close association of Mary Wollstonecraft and Imlay, and the introduction of the divorce issue in The Emigrants, the influence of Mary Wollstonecraft can hardly be disputed; but a literary collaboration must remain a mere conjecture. The promotional writing included in the Description and partly repeated in The Emigrants might easily have been gathered by Imlay when he was trying to secure an immediate source of income in London, and a future one as well, by publicizing the Western lands. The main arguments against Mary Wollstonecraft’s active share in the writing of The Emigrants are two: for one thing there is too much to distract from the purpose element of the novel, for another the writing is particularly bad.

27. In fact, P.P. does not answer Caroline’s main point about the honesty and purity of his supposedly chivalric motives; he bases his entire defensive argument, as far as it applies to his particular situation—much of his letter is of a general character—upon the acknowledged fact of mutual attraction, and concludes: “What, shall two beings who have justly inspired a confidence in each other, who feel an affinity of sentiment, and who perceive that their happiness or misery are so materially connected, that to separate them would prove fatal to both, not to consider themselves superior to prejudices which are founded in error, and which would lead them to ridiculously sacrifice a real and substantial, for an imaginary good; and when too no person can be injured by the unity?” (2:49)

28. See the Preface. Another novel by an American living in London combines the novel of purpose and the love story: Edward Bancroft’s The History of Charles Wentworth (1770). Bancroft spent only a few years of his childhood in America.

29. One might presumably have said of Imlay what was written about Thomas Cooper: “Cooper wrote in order to sell the better the lands, he and Priestley jun. had purchased…” (penciled note in Cooper’s Some Information Respecting America [London, 1794], Widener Library, Harvard University).

30. The early George was different: “George...had by this time roused himself from his pillow, and like a torpid beast which takes shelter in some cavern during the inclement season of the year, insensible to every thing passing, which when the genial spring has again warmed into life the vegetable world, saunters out and eagerly devours whatever falls in his way; so came the drone from his lethargic bed” (1:18); the style of this passage is representative, but its intentional humor is not.

31. Caroline’s captivity, letters 56-59. Arl—ton is given an opportunity to
distinguish himself in the rescue of the girl; see especially his fight with two Indians (3:33).

32. For examples of promotional writing, see, e.g., 1:92, 103, and letter 68. One reader saw Crèvecoeur and Imlay as similar writers of "romantic works" who "would seduce us into a belief that innocence, peace and freedom had deserted the rest of the world for Martha's Vineyard and the banks of the Ohio." (Quoted in H. N. Fairchild, The Noble Savage [Columbia University Press, 1928], p. 269; there is also a suggestion (p. 241) that Don Juan [Canto VIII] has a reference to Daniel Boone possibly derived from A Topographical Description.)