WHEREAS the very mystery surrounding the enemy of Saunders or Morcell feeds their terror and should affect the reader, Julia and Amelia are victims of persecutors whose evil character is early analyzed; the thrills, if any, of Julia and Amelia depend more on the horror of the exceptional events and less on their source, though naturally the unpredictability of the villains' next move helps to condition the heroines' sensitivity. Aurelia, the heroine of Mrs. Wood's American novel Dorval; or the Speculator (1801), is also harassed both directly and obliquely by a cunning and violent villain. The novel ends with a chapter denouncing the Georgia land sales as well as the avidity and gullibility of those who let themselves be swindled. Morely, with remarkable confidence, buys a great many war veterans' securities at their face value; and he is rewarded, for the prosperity of the United States allows the government to redeem them in full. But this successful transaction also renders Morely vulnerable to the illusory promises of the promoters of the Georgia scheme. His readiness to speculate is, from Aurelia's point of view, a form of betrayal: she expects protection from him, and has learned to count on his integrity.

Similar shocks are yet in store for her: the apparent desertion of her best friend, Elizabeth Dunbar, and of her fiancé, Burlington, "the dupe of a villain, and the victim of his own credulity" (p. 173). Every loss to the heroine is a gain to Dorval; when he marries the widowed Mrs. Morely, he deprives the girl of her last grown-up friend, while securing for himself the remnant of the Morelys' fortune. But Aurelia's apparent unprotectedness turns into an advantage when it is revealed that she is not really a Morely at all. Dorval can no longer claim to govern
her conduct, since she is not his stepdaughter. By keeping at a
distance, Aurelia seems to acquire a less awe-inspiring view of
the villain and independently recovers a few friends. Meanwhile,
some of Dorval’s villainies become known, and the criminal
resolves to attempt at least an act of revenge: if he cannot possess
Aurelia, he will kill her. Soon after Dorval has been introduced
to the Morelys, a sketch of his life informs the reader of his
depravity. Mrs. Wood was careful to handicap Dorval from
the start by an illegitimate birth and parents from the lowest
social class, as well as by a misguided education. It is no
wonder that he can secure his advancement only by means of
flattery and cruelty, and later by seduction and murder. A
confidence man and forger, he commits bigamy and appropriates
his wife’s money. After his downfall, caused by bad luck in
gambling and a clumsy forgery, he completes the list of his
criimes by committing suicide. Dorval is clearly a “complicated
villain”: “Dorval, the plunderer of their property, the murderer
of her father, the defamer of her lover, and the destroyer of her
happiness, was presented before her as the husband of her
mother” (p. 188). Aurelia faces, like many other novel-heroines,
an enemy obviously vulnerable who yet cannot be brought to
justice; while Dorval is alive, he seems to paralyze all the actions
that might lead to her happiness. Significantly, after his death,
no less than five marriages can be arranged and celebrated and
two fortunes enjoyed; seven chapters are required to tie up the
loose ends.

Such mopping up is typical of the sentimental and didactic
impulse of writers like Mrs. Wood, who felt they had to punish
and reward uncompromisingly. Other features connect Dorval
with the sub-genre of the novel of suspense; also, being remi-
niscent of elements in the rest of Mrs. Wood’s work, they
reveal how narrowly limited her scope and talents were. Aurelia
has much in common with contemporary fellow heroines. She
possesses a wisdom that makes her foresee consequences to
which her parents are blind; but at the same time her innocence
renders her an easy prey for Dorval’s subterfuges (chaps. 16, 18).
She proves eminently attractive and collects at least four pro-
posals; she is resilient and resourceful, yet at the most critical moments she is overcome by her feelings and depends on the intervention of others. The motif of a concealed identity to be revealed on a certain date, and proved by surviving witnesses, is no more unusual than the figure of the heroine; neither is the fortune made in the East, or the kind-hearted sailor protecting young girls. The topical themes which Mrs. Wood touched upon are those of all her books: the shameless Mary Wollstonecraft (pp. 46-47), ladies who gamble and the question of friendship between the sexes (chap. 6), American literature and Mrs. Murray (chap. 14). She deserves praise for her choice of an American theme and a contemporary setting, as well as for her ability to restrain her style. It is recognizably the manner of popular novelists of the age, but it seems freer from clichés in rendering picturesque and pathetic scenes and occasionally achieves a straightforward, if pedestrian, almost Johnsonian movement.

The weaknesses of Charles Brockden Brown (1771-1810) are very much those of the average American novelist, like Mrs. Wood: an imitative variety of events, particularly in his concentrated subplots and in the past, European adventures of some of his protagonists; a predilection for some few motifs and plot elements; the structural unwieldiness of his tales, with their digressions and disproportions. The charges are familiar, and so is the praise for Brown's distinctive merits, which outweigh his deficiencies and account for the rank he occupies among the early American novelists. They can be described under two heads: the originality of his subject matter and the appropriateness of the means which he used in its treatment. In his novels, which are stories of intellectual crises and mental disturbances, deceptively fragmentary appearances generally both condition and are conditioned by the crises and disturbance. The novels profit by Brown's reliance on American settings, not necessarily because the settings are clearly visualized, but because the characters are felt to be at home in them. As for Brown's method, his use of gradual characterization to further his plot is of prime importance. The steps and turns of the action result
only in part from individual gestures and acts, severally shedding light on a character observed from the outside; they are above all phases in the process of a character's self-discovery, into which process the step-by-step acquaintance with other figures may be incorporated together with the newly realized significance of experiences and ideas.\textsuperscript{18}

A certain parallelism in the figures of Dorval and Welbeck, the villain in Brown's \textit{Arthur Mervyn; or, Memoirs of the Year 1793 (1799-1800)} may serve for a transitional clarifying of these general remarks. The two resemble each other in the texture of their criminal past;\textsuperscript{19} they establish themselves in their American surroundings by a shrewd manipulation of their business partners and acquaintances, who lay themselves open to deception by trusting to the villains' appearance of poise and financial know-how. They become careless, overreach themselves, and are abruptly eclipsed by the rising stars of Aurelia and Arthur Mervyn, respectively. Yet the manner of this eclipse reveals essential differences between the two novels. Mrs. Wood's characters are two-dimensional creations moving in a moral landscape with no depth; what passes for a meeting between such characters is a distant confrontation. When Dorval is eclipsed by Aurelia, the reader is no more convinced of the girl's superiority than the villain himself; he is simply faced with the fact that Aurelia and her world outlive Dorval. The villain has just so many tricks up his sleeve, and once he has used them all up he evaporates; good then automatically succeeds evil. In spite of Dorval's proposal to her, Aurelia does not seem to have meant more to him than the personification of chastity, the concretization of a legal impediment that frustrates his plan to get hold of the Morely fortune. Conversely she has not bothered to look beyond his function as a herald of misfortune. With Brown the encounter between Welbeck, the protagonist of the forces of darkness, and the basically innocent Mervyn is not merely negative. There is a close contact between the two, for they experience a reciprocal attraction and repulsion, a mutual sympathy aroused by their more or less conscious acknowledgement of a real element of affinity between them. To Mervyn, his
patron and foe is a fascinating mixture of the humane and monstrous, of the admirable and detestable. Such a view Aurelia could not comprehend; we feel that she has no conception of the closeness of the association of good and evil, but rather imagines clear and permanent distinctions between their manifestations and representatives. The very fact that Mervyn feels strongly about Welbeck commits him to the association with the villain and, since he is Mervyn, to the innocent task of reforming him. That is why Welbeck's disappearance, halfway through the second volume of Arthur Mervyn, is a serious weakness of the novel. Mervyn's survival is as inevitable as Aurelia's: it is part of an entirely impersonal moral message.

Yet, on closer examination, the superficial parallelism of the plot movement, as well as the moral content of Dorval and Arthur Mervyn, assumes a different aspect. The shift of focus from Welbeck to Mervyn does not merely reflect the lifting of a shadow temporarily cast on potential good: it is part of the process by which the hero is revealed to have been affected by his contact with the villain. Mervyn is essentially altered—he is enriched—by his concern with Welbeck's person and misdeeds. He obtains a startling insight into his own character, something unthinkable in the case of Aurelia simply because she is perfect from the beginning and cannot really gain from her dealings with Dorval. The very nature of the girl can have no other effect than to emphasize how irrecoverably Dorval is lost to a world of ethical and social responsibility. Mervyn, on the contrary, stirs the dulled moral sense of Welbeck, however sluggishly and sporadically it may make itself felt afterwards. At any rate, Welbeck seems seriously to look upon Mervyn as still uncorrupted; when he confesses to the young man, he apparently thinks that this narrative may discourage Mervyn from any further involvement in his dishonest schemes. Hence his show of feelings at hearing that Mervyn has informed Stevens about his past:

And hast thou then betrayed me? Hast thou shut every avenue to my return to honor? Am I known to be a seducer and

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To have meditated all crimes, and to have perpetrated the worst?

Infamy and death are my portion. I know they are reserved for me; but I did not think to receive them at thy hands, that under that innocent guise there lurked a heart treacherous and cruel. (p. 247)\textsuperscript{22}

This is something else than a Gothic villain's expression of impotent rage: it springs from a genuine feeling of betrayal, to which Welbeck is acutely sensitive, given his respect for reputation and the appearance of wealth and influence.\textsuperscript{23}

His first impact on Mervyn doubtless owes much to the very impression of power and richness which the youth registers (pp. 43-44, 48-49). Mervyn's naïveté and daydreaming, possibly stimulated by his reading,\textsuperscript{24} quickly respond to the features of the fairy tale as he is taken up by Welbeck. No wonder that, installed in a position which appears to correspond to that of his idol Clavering, he should imagine himself married to Clemenza and enjoying the fortune to which she must be heiress (pp. 51-54). He is unwilling to reflect at what cost he may be offered an easy rise to prosperity; yet having just emerged from the consequences of Wallace's mystification, he might well pause and consider that Welbeck is providing him with more than an evening meal and that he, Mervyn, could therefore be expected to pay a greater price than the fear of passing for a burglar. Some first intimation of this comes to him when the abstract principle of secrecy to which he has pledged himself is unexpectedly put to the test. As the discovery of Clavering's miniature at Mrs. Wentworth's is followed by the lady's questions about it, Mervyn becomes aware of a possible gap between his innocent willingness to forget his country origins and the motive that has prompted Welbeck's advice: "He answered that my silence might extend to every thing anterior to my arrival in the city" (p. 58). What Mervyn has looked upon as a happy coincidence of wishes might in effect mean a subjection of his will to the schemes of his mysterious protector. That there may be a discrepancy between appearance and reality is brought home to him clearly as he witnesses Welbeck's change of manner when calling on Wortley (p. 68).\textsuperscript{28}
The mystery surrounding Welbeck is, however, not only disturbing but, more importantly, also fascinating. It emanates from the foreign aspects of his household as well as from his person. Struck with the outlandishness of Clemenza’s appearance and language and with the beauty of her person and her piano-playing, Mervyn is at first content simply to gaze and listen (pp. 49-50). It takes some time for him to wonder whether he understood Welbeck properly: is Clemenza really Welbeck’s daughter? When he realizes that the two are lovers and that Clemenza is pregnant, he is so confused as to hesitate over whether he would prefer their relationship to be simply sinful or, more specifically, incestuous (pp. 71-72). What with his characteristic curiosity and submerged misgivings, by that time he has reached a state of mind that will make him a willing listener to Welbeck’s confession: “I was now confused, embarrassed, ardently inquisitive as to the nature of the scene” (p. 80). Having heard Welbeck out, he proceeds from an uneasy sense of duplicity to a consciousness of complicity. From this time on Welbeck and Mervyn are partners and equal. To make the balance complete, it is now Mervyn who has wisdom to impart: “Welbeck had ceased to be dreaded or revered. That awe which was once created by his superiority of age, refinement of manners and dignity of garb, had vanished. I was a boy in years, an indigent and uneducated rustic, but I was able to discern the illusions of power and riches” (p. 192). Mervyn’s wisdom is not worldly but moral, and may assume the negative form of refraining from evil, or express itself in the positive demand that Welbeck should try and reform (p. 184). If their relationship becomes meaningful to both of them, this is due to more than their guilty partnership in the matter of Watson’s death and burial and their tense rivalry over the Lodi inheritance. Welbeck’s confession really does serve to clarify the issues for Mervyn and to reestablish his moral standards. This is to determine his refusal to shield Welbeck any longer, in spite of his promises. Strengthened by the Stevenses’ confidence he begins to obey the rules of an order of values socially rather than individually binding; hence his eagerness to follow the doctor’s suggestion that he should become a physician himself (pp. 213, 206).
Part II of *Arthur Mervyn* takes up the story at this point. This second half of the novel may have appeared logically necessary to Brown, but from a literary point of view it turned out unfortunately. Having discovered to what extent he has shared in Welbeck's activities, Mervyn starts out to deal with the consequences of his duplicity and complicity. There is Welbeck's reform to be promoted; he must inquire into the fate of the Hadwins and Wallace; Clemenza has to be provided for. Brown's original program for Part II is contained in a letter to his brother James:

The character of Wallace is discovered to have been defective. Marriage with this youth is proved to be highly dangerous to the happiness of Susan. To prevent this union, and to ascertain the condition of this family, he speeds, at length, after the removal of various impediments, to Hadwin's residence, where he discovers the catastrophe of Wallace and his uncle, and by his presence and succour, relieves the two helpless females from their sorrows and their fears. Marriage with the youngest; the death of the elder by consumption and grief, leaves him in possession of competence and the rewards of virtue.²⁸

Things became more complicated for two reasons, the first legitimate enough, but the second far less defensible: Stevens's investigations and Mervyn's sentimental confusions. When he returns to the country and Eliza depends upon him, Mervyn reconsiders the reasons that earlier made him reject the idea of marrying her—that is, his inability to support her and the fact of his not being a Quaker like her. They might now live on the Hadwin farm, and Eliza's desertion of her Quaker faith would no longer hurt anyone. But there is a new objection: Mervyn wonders whether they are not too young to marry, after all. Had they not better wait some more years, until they know their own minds? His arguments resemble those of a father or elder brother (pp. 277-81); and they fail to satisfy Eliza, who is something of a feminist and ready to disregard time-honored appearances and decorum (pp. 283-84). Soon after, Mervyn meets Achsa Fielding, quickly asks for her advice concerning
Eliza, and persuades her to receive the girl into her home. This is a prelude to an embarrassingly protracted discovery that he and Achsa are in love. 29

The first part of *Arthur Mervyn* is, for all practical purposes, Mervyn's answer to the questions raised in Stevens's mind by Wortley's accusations. Offering the young man a chance to become his apprentice, after listening to his narrative, is a proof of Stevens's trust. Yet the fair-minded doctor is still inclined to try and obtain corroborating testimonies of Mervyn's reliability. What he discovers is far from reassuring, and though he can extricate from the conjectures of Wortley and Mrs. Wentworth, and Mrs. Althorpe's evidence, the fundamental core of truth beneath plausible distortions and misunderstandings, his mind, and the reader's, is not quite set at rest until Mervyn explains that Mrs. Althorpe's charges resulted from deceptive appearances and well-meaning righteousness (pp. 325-30). Again, Stevens believes the young man's words, preferring the inside story to an account based on fragmentary observation by an outsider. Mervyn's truthfulness could be questioned because of his shielding of Welbeck and because he has so frankly revealed a certain tendency toward casuistry and a rather indiscreet curiosity (pp. 59, 76-77, 113-14). But by going over his adventures for the benefit of Stevens, the youth seems himself to have found out the truth about his conduct; his activities in the second part of the novel speak for his newly born sense of responsibility and constitute a process of rehabilitation which is sanctioned by Stevens's acceptance of his explanations. 30

When sure of himself, Mervyn acts with cold-bloodedness; 31 but when his convictions are shaky or his conscience guilty, he is far from keeping such control of himself. His imagination runs wild in the Gothic scenes of the cellar burial of Watson and of the approach of "Colvill" (pp. 103-4, 182-83). Before proposing to Achsa he dreams that Fielding has murdered him, and that dream appears to follow immediately upon a fit of sleep-walking (2: chap. 25). Yet throughout, Mervyn remains curious —about people, above all—and a good observer. The yellow fever episodes have unanimously been praised, 32 and indeed,
they cast a spell on the reader. This brilliant piece of descriptive realism\textsuperscript{33} owes perhaps more than has been realized to the scenes that have gone before, and in which Brown achieved a remarkable psychological realism.\textsuperscript{34} The suspense of the episode of Thetford’s bedroom closet, for example, is created through the minuteness of detail in rendering the thought process of the bewildered captive as it feeds upon general ideas, conjectures, and fresh observations. The same is true of the inner conflict experienced by Mervyn during and after his first visit at Mrs. Wentworth’s.\textsuperscript{35} But the very style which proves an asset in these scenes strikes one as too formal and mannered in passages of lesser tension, where greater lightness would be required.\textsuperscript{36}

*Ormond; or the Secret Witness* (1799), which preceded *Arthur Mervyn*, is another story with a Philadelphia setting and yellow-fever scenes, and again one whose protagonists are truly a match for each other.\textsuperscript{37} Both Ormond and the heroine, Constantia, are different from the usual leading characters of contemporary fiction. Ormond, the “new” villain,\textsuperscript{38} is not a mere schemer against the individual virtue and wealth of his acquaintances and enemies; he aims at no less than the establishment of a new society.\textsuperscript{39} The secret organization to which he belongs is planning to build, in a remote corner of the world, a model state according to the laws of reason; the practices which will prove most successful in their experimental structure are to take the place of the abstract and ineffectual virtues of the Christian view of religion and morals,\textsuperscript{40} at the same time bringing about a disruption of the traditional social hierarchy.

There are two flaws in the scheme to which Ormond subscribes. It does not take into account that the realization of rational concepts is illusory as long as there are attributes which rebel against any more than temporary discipline through rational principles. Ormond, to be specific, fails to consider that no process of enlightenment can be completed in his terms within a time span short enough to maintain a firm control over his impatience at imperfection. Consequently he deludes himself about the practicable purpose of the revolution he dreams of:
instead of replacing an unsatisfactory order by a satisfactory one it will at best place power over others in the hands of different people (p. 147). They are people who, like himself, wish to be compensated by the free use of power for their having so far accommodated themselves to principles and institutions they find inhibiting. The second mistake of Ormond's revolutionary plan is his view that woman is unable to assume a part among the leaders of the new order. This error proves more immediately unsettling than the former one. Ormond can rationalize his self-delusion about the necessity of abolishing the old system, but he must gradually admit having been wrong in his estimate of woman's intellectual power. This very acknowledgement involves him in doubts about the entire scheme of revolution, suggesting the degree of hypocrisy which it incorporates.

Constantia's mind, he discovers, is disciplined and penetrating like his own, well-informed and clearly susceptible of further expansion. To his surprise at finding a woman attractive not just to his sexual appetite but to his intellect, there is added another: he comes to see that Constantia's belief in disinterestedness is genuine and in no way indicates a diminished mental capacity. It is possible, then, to combine intellectual clarity with the consistent practice of the traditional virtues. Constantia's loveliness and brains together arouse a feeling which, according to his notions, should be kept in check by considerations of expediency. He may indeed ask the girl to become his mistress; but he knows that she is unlikely to listen to him, since she still believes in chastity. Now his reliance on reason should be so unqualified that he should believe Constantia's conversion to his views, considering her intelligence, to be merely a question of time; he should simply be patient a little longer. But he refuses to be patient any more when he finds that Constantia is about to leave for Europe and makes up his mind to take her by force. This determination reduces him to the dimensions of the common villain, a Dorval or de Noix.

This change occurs at the very time when Constantia herself loses something of the status of the extraordinary independent heroine by acknowledging her allegiance to the religious beliefs
preached by Sophia. She has been entirely adequate and admirable even before her meeting with Sophia has opened her eyes to the merits of a definite religious system and moral order. Given from birth the advantages of a pretty face and lively mind, Constantia has been shaped into a remarkable young woman through a twofold process of education—her father's principles providing for the cultivation of her mind, and her resourcefulness being trained by practical experiences within a normal household and, later, under the strain of poverty and illness. Stephen Dudley has thought proper to keep his daughter from the fashionable and superficial education of a young lady meant to be charmingly conversant on belles-lettres and the arts:

The education of Constantia had been regulated by the peculiar views of her father, who sought to make her, not alluring and voluptuous, but eloquent and wise. He therefore limited her studies to Latin and English. Instead of familiarizing her with the amorous effusions of Petrarcha and Racine, he made her thoroughly conversant with Tacitus and Milton. Instead of making her a practical musician or pencilist, he conducted her to the school of Newton and Hartley, unveiled to her the mathematical properties of light and sound, taught her, as a metaphysician and anatomist, the structure and power of the senses, and discussed with her the principles and progress of human society. (pp. 27-28)

Dudley has further preferred not to bring up his daughter to any denomination, relying on her instinctive ability to discover the principles of religion. The visible outcome of his educational concept seems satisfactory enough: Constantia manages to support her father and herself, and holds her own in discussing with Ormond his behavior toward Helena. Her actions doubtless prove her possessed of the qualities with which she is credited: her thirst for knowledge, rational nature, clear perceptions, independence of mind, as well as her practical turn (pp. 19-20, 46).

In one sphere above all has Constantia asserted her right to make her own decisions: in the question of marriage. She does not want to find herself the wife of any man simply because, by
the standards of public opinion, he is eligible. There is a minimum age to be considered too (pp. 18-19); in this she is like Mervyn, who finds Eliza and himself so inexperienced that they necessarily lack any standards of selection and comparison among possible choices. Her rejection of Balfour exemplifies another consideration. She disregards the benefits her father and she would gain if she married this prosperous and decent gentleman, a marriage which custom would judge more than a fair chance for her, because she firmly believes that her mental superiority and greater moral delicacy can by no means be balanced by Balfour's material offerings (pp. 68-70). As to Ormond himself, Constantia is aware that in many ways she would be better suited to him than is Helena, but she respects his moral engagement to her friend (pp. 138, 114, 120). She later judges that she is too sketchily acquainted with his character, and, as there are still some years to go until she will be "of age" (according to her own conditions), she feels she can well afford waiting to get to know him better (pp. 150, 175). Her knowledge of Ormond indeed gradually improves, not by facts newly related but by a different way of judging him, suggested by the experience of Sophia. This is the latter's view of her too innocent friend:

She had lived at a distance from scenes where principles are hourly put to the test of experiment; where all extremes of fortitude and pusillanimity are accustomed to meet; where recluse virtue and speculative heroism give place, as if by magic, to the last excesses of debauchery and wickedness; where pillage and murder are engrafted on systems of all-embracing and self-oblivious benevolence, and the good of mankind is professed to be pursued with bonds of association and covenants of secrecy. Hence, my friend had decided without the sanction of experience, had allowed herself to wander into untried paths, and had hearkened to positions pregnant with destruction and ignominy. (p. 209)

To complete Constantia's formation, as it were, Ormond metamorphoses into a sex maniac, oblivious of any ambitious plans and narrowly intent upon selfish gratifications. The test
he provokes shifts the conflict between him and the heroine from the philosophical or ideological to the physical. In the confusion of her last clash with Ormond, Constantia quickly weighs the alternatives open to her. Should she yield to her pursuer, she would be left with the memory of her dishonor; but Ormond could boast of an individual virtue overcome and, as well, of woman's inferiority of will; but she could also kill herself immediately, so as not to suffer a "fate worse than death." Suicide is what she seems to resign herself to, for to use her knife against her aggressor has appeared impracticable to her. When the test comes, however, Constantia does stab Ormond (p. 240). Here, too, as in earlier instances (pp. 130, 136, 146), the girl has possibly deceived herself and not really meant to take her own life.

Ormond has been completely straightforward with Constantia, judging that she can be addressed as a rational creature. In words and manners, he generally speaks to his fellow beings in terms of what they expect and are able to grasp. That is to say he does not adhere to his code of uncompromising frankness. His frankness is deceptive because it is partial, and though he expresses his scorn for the dishonest formalities of social life, he habitually practices hypocrisy and imposture himself. He is a typical Brown villain in his ability to assume the personality of another through imitating his voice or adopting a disguise (pp. 95-96, 111; 230, 212-15), and thus makes himself a "secret witness" of the true character or the intimate conversations of others. If this implies a suspicious attitude, which Ormond accounts for by his experience of duplicity, it is also one aspect of an arrogant nature holding itself superior to the rest of mankind. This again lends additional strength to his prejudiced and limited view of woman. His treatment of Helena is revealing: women have a mere entertainment value to him, and one that is beautiful, like Helena, and bright enough, too, is a better buy than another. Ormond has no appreciation of Helena's genuine qualities, her faithfulness, her kindness of heart, or even her admiration of what in him is admirable. He can therefore, like Dorian Gray, with one gesture blot out the memory of her as
he is faced with the implications of her parting letter and suicide. His conduct here is as callous and as consistent with his peculiar view of the really estimable human attributes, as in the affair of the Tartar girl (p. 218). 

While Helena represents one type of woman far removed from the model of excellence set up by Constantia, she nevertheless emerges as innocent; a born follower, she is dramatically opposed to Martinette. Ormond's sister is too much of a replica of the villain and at the same time too little related to the main narrative to require further discussion. But she is obviously some sort of an example of the lengths to which the emancipation of woman may lead. A cosmopolitan of extraordinary intelligence, she lacks not simply any notion of religion but any sense of conventional morality. Her fierce courage appears to have blotted out other praiseworthy values and, in particular, the sort of sensibility which makes for a sociable existence. Constantia, after having admired her as a star of the first magnitude, is chilled by her cold brilliance. Martinette's exceptional fate is too clearly outlined to retain that suggestion of mystery which is part of the reader's impression of Ormond. Sophia, as has been suggested before, is a moral dea ex machina designed to support Constantia's resistance to Ormond's spell. Her sentimental or homosexual attachment to Constantia is less important to the story than her account of the detective work she has been doing to find Constantia again. It fills most of her autobiographical section, which is introduced, in the manner of the novelists of suspense, after individual acts of violence have raised the temperature and dramatic interest of the main plot, and just as an important revelation is about to be made. The first part of the novel, before the appearance of Ormond, is a tale of vicissitudes distinguished from many others only through the yellow-fever episodes and the conclusions drawn from them, and through the gratifyingly definite outlines of such figures as Dudley, Craig, and Constantia. Brown followed this up with the intellectual and moral tests carried into Constantia's life by Ormond, before embarking upon the more strictly Gothic manifestations of the villain's purposes. The whole is a narration made by Sophia in
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reply to inquiries of one I. E. Rosenberg, unidentified beyond his name. Outwardly, the form adopted for the narrative makes for surface resemblances to Mervyn's, or Clara Wieland's and Huntly's, but the use of the third person robs it of that element of immediacy and gradual self-revelation so characteristic of the other novels.

The utopian schemes of Ormond are also those of Ludloe in "Memoirs of Carwin, the Biloquist," and they prove rather appealing to some notions formed by the America-conscious mind of the confessor-narrator, Frank Carwin (pp. 311-12). In the fragment, anything like the realization of the ideas of Ludloe's secret organization is still far distant, and our interest concentrates instead on Carwin's experiences of the actual. His story, after all, is meant to explain his irresponsible compulsion as manifest in Wieland. It recalls, not unexpectedly, quite a number of features with which Ormond and Arthur Mervyn have familiarized us. There is the general similarity between Ormond and Ludloe, and their specific role as a secret witness. There is the hero-villain's characteristic assumption of another personality. Carwin's gradual addiction to the fascinating faculty of ventriloquism (shown to its full extent in Wieland) is reminiscent of Craig's acquired habit of crookedness: his manner of reasoning sounds much like Welbeck's or Mervyn's rationalizations (pp. 296-97, 341-42). Like Mervyn, Carwin finds himself unexpectedly dispossessed, after having earlier borne the unpleasantness of an unsympathetic family. When prompting Carwin not to be hurried into any commitment, Ludloe speaks like Mervyn or Constantia weighing the question of marriage; and Carwin himself uses familiar arguments about the importance of an adequate marriage partner (p. 327).

Ludloe guides Carwin's curiosity as Ormond directs Constantia's, skillfully leaving it only half-satisfied. Certain remarks about the unpredictable consequences and appropriateness of some of our actions could be spoken by Mervyn, or with respect to Mervyn's insistent meddling (p. 334). Mrs. Benington, like Achsa or Clara Howard, seems more mature than the hero courting her. This use of many familiar elements is particularly striking in a short.

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incomplete work. What is more important about the fragment, considered as a comment on Carwin's character and behavior in *Wieland*, is the conclusion we are led to draw by the contrast between Ludloe and Carwin. Together they illustrate the illusory nature of the concepts of a perfectible man and a radical renewal of the whole of society: there may be a few like Ludloe, who might live up to noble ideas, even though liable to self-delusion about their aims; but beyond question there are many Carwins, carried away by their particular talents, who turn out to be not revolutionaries but mere mischief-makers.

In *Wieland; or the Transformation* (1798) the importance of the "principal person" is not that of a fully rounded character: Carwin's function is above all dramatic. What happens in the set of relationships between Wieland, Clara, and Pleyel is triggered by the mischief-making which Carwin indulges in. He has trained himself so well in the use of ventriloquism that it has become two things for him, an instinctive means of defense and a form of entertainment. He is on the run from the outset; and because of the precariousness of his situation, his first indiscretion at the pavilion is potentially so damaging that he practices his deception on Wieland. The effective use of it, which Carwin considers legitimate only in self-defense, makes it available again for less honorable purposes. A technique of camouflage is made to serve the curiosity, the experiments, of a practical joker, and it is these later uses which determine the consequences of Carwin's ventriloquism for the Wielands. That Carwin's success depends on the intellectual material upon which he practices is obvious, but it also owes something to the man's intelligence—the knowledgeable experience of one widely traveled. These are advantages that give Carwin self-assurance and to some extent allow him to anticipate the results of his experiments or imagine some of their possible effects. The fascination of his appearance and voice, as felt by Clara, seems to imply that a remarkable personality has made his appearance among the Wieland circle:

I cannot pretend to communicate the impression that was made upon me by these accents, or to depict the degree in which
force and sweetness were blended in them. They were articulated with a distinctness that was unexampled in my experience. But this was not all. The voice was not only mellifluent and clear, but the emphasis was so just, and the modulation so impassioned, that it seemed as if an heart of stone could not fail of being moved by it. It imparted to me an emotion altogether involuntary and uncontrollable. (p. 59)

Pleyel is presented as a soberly rational being, one not easily brought to believe the unheard-of. He is therefore skeptical concerning Wieland's first experience of the mysterious voice; and though he later hears it opposing the project of Wieland's journey to Europe, and announcing the death of Theresa, it really takes the testimony of the passenger from Hamburg to convince him that the voice was right and that Theresa must be dead. When he chooses to believe that Clara has yielded to Carwin, we must suppose him influenced by the shock of his earlier encounter with the extraordinary, and consider the turmoil affecting his heart and mind (pp. 44, 50-55, 140-55). All the same, the scene in which Clara confronts Pleyel's horrified suspicions with the sincerity of her account and fails to make him weigh the evidence more judiciously is an awkward one.

Wieland responds more characteristically to Carwin's tricks, since they obviously appeal to a hypersensitive, irrational aspect of his mind. His is a "thrilling melancholy" which we later learn to associate with his quest for significance and for religious meaningfulness in particular (pp. 25-26, 185-86). From his father and his maternal grandfather, he has inherited a tendency to a brooding type of speculation; both have left him with the twofold idea of their guilty neglect of duty toward their God, and that God's revengeful wrath (pp. 10, 14, 201-2). He wishes to avoid their error and intensely desires to know the will of God. From this flows his fatal willingness to accept as God's will whatever is communicated by means which suggest or appear to express a supernatural source, an all too easy readiness to invest the unusual with the validity of the divine. This mind is brought to fermentation by the experiments of Carwin. Wieland is the very first to hear the mysterious voice—near the former temple of his father, at that. When soon after it addresses
Pleyel as well as him, enjoining them not to go to Europe, Wieland interprets this as an indication that his duty lies in America, and by this vague hint he is apparently precipitated into a career of intensified self-questioning. Now the voice he has heard seems supernatural, and Wieland is likely to attribute it to the supreme being whose will he has been trying to fathom. The voice, to him, confirms both the existence of God and the fact that God speaks to man and utters his will. This manifestation, at first reassuring and exalting enough, in turn provokes more precise expectations; and, with a pressing wish for individual enlightenment, we must suppose in Wieland a correspondingly augmented susceptibility to signs of its imminence. The consequent strain gradually develops into the insanity which, breaking out, assumes the form of multiple sacrificial homicide among those Wieland loves best: for duty must be accomplished at the cost of something important if it is to deserve its name and a reward (pp. 195, 213, 251).

The workings of Wieland's mind cannot be followed at close range because of Wieland's almost total eclipse between his discussion of the European journey with Pleyel and his reappearance in Clara's house after he has killed his family. Meanwhile, the reader's attention is deflected from the portrayal of religious mania, intrinsically a promising subject, to the sensational, pseudo-Gothic effects of Carwin's actions. Only once is Wieland introduced at some length during this interval, when he and Clara try to understand Pleyel's behavior toward the girl. There is nothing in their conversation to indicate the beginning of Wieland's insanity. It is above all Wieland's own statement at his trial that belatedly sheds some light on the processes that have caused his crisis; another contribution toward clarifying them is made by the narrator, Clara Wieland.

For Clara, without realizing it, has shared some of Wieland's observations and conclusions. The girl, whose religious education has been similar to Wieland's, is conscious of an exceptionally close affinity between them. Her first sketches of her brother and herself, nonetheless, reveal an important difference in their tempers, for she considers herself gay, whereas Wieland tends
toward melancholy. Yet if Wieland cannot be happy because of
his speculative ponderings, Clara’s lightness of heart must not
be taken for granted. Thus it is soon threatened by her love for
Pleyel. Her feelings create such a confusion that she con­siders declaring herself to Pleyel, a notion of the most revolting
and humiliating sort for the proper eighteenth-century girl that
she is. Successively, she is troubled, too, by Wieland’s and
Pleyel’s experiences of Catharine’s disembodied voice and by the
extremely vivid first impression made on her by Carwin’s ap­pearance and voice. This is followed by the sinister threats
uttered in her closet, which send her seeking shelter at her broth­er’s house; as she loses consciousness, a voice is heard, rousing
the Wielands’ household, so that she can immediately be taken
care of. In this case already, Clara identifies the voice with a
spirit of protective benevolence. Her dreaming and waking ex­periences at the summerhouse strengthen her belief that she is
being watched over by some divinely appointed guardian, and
this guides her interpretation of the former instances when the
voice was heard.

Wieland and Clara thus both consider the mysterious voice
a manifestation of a superior power. Clara’s situation, however,
presently becomes more complex than her brother’s. Wieland is
apparently by then committed to the narrow path that will end
in homicidal aberration, a goal toward which he is hurried by
his introspective habits. Meanwhile, pledged to secrecy after the
summerhouse encounter, Clara finds herself nearly assaulted by
Carwin. She reasons that the danger foretold has now come to
pass, and to her the mysterious voice seems definitely sanctioned
as that of heaven, or a guardian angel, and Carwin must be
an agent of evil. Before the girl can quite adjust to the
situation, she is attacked from an unexpected quarter: Pleyel
accuses her of being Carwin’s mistress. Clara rationally defends
herself, yet is confronted by a blank wall of disbelief. In her
misery and bafflement she is ready even to brave Carwin once
more, alone, at night. She must make sure that she has not
missed any clue that might undeceive Pleyel. She desperately
longs to retrieve the notion that Carwin is indubitably black and

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Wieland, Pleyel, and Catharine are spotlessly white. But the last props are knocked away from under her faith. Pleyel's hurried departure seems to render his damning judgment of her final, and within a few hours Wieland assumes the aspect of an insane murderer. Clara now remembers that in the summerhouse she dreamt of Wieland trying to make her fall into an abyss. Her dream has a new significance, revealing some unconscious knowledge on her part of the violence lurking in her brother's character (pp. 71, 98-99). And what is so frightening to Clara as she comes to her senses again, after twice being mad rather than delirious, is that if she assumes that Wieland's insanity was latent before the murders, she must fear that she might go mad herself:

I wondered at the change which a moment had affected in my brother's condition. Now was I stupified with tenfold wonder in contemplating myself. Was I not likewise transformed from rational and human into a creature of nameless and fearful attributes? Was I not transported to the brink of the same abyss? Ere a new day should come, my hands might be embued in blood, and my remaining life be consigned to a dungeon and chains. (pp. 202-3)

The idea of suicide then suggests itself to Clara, and it is only the fortuitous meeting with Carwin that prevents her from killing herself. For Carwin's confession makes plain that there have been two sources to Wieland's actions: his predisposition, which fostered its own visions, and the accidental and ill-timed use of Carwin's ventriloquism. Whatever doubts are left in Clara's mind are dispersed by Wieland's words when he deliberately tries to ignore the full meaning of Carwin's confession:

For a time, I was guilty of thy error, and deduced from his incoherent confessions that I had been made the victim of human malice. He left us at my bidding, and I put up a prayer that my doubts should be removed. Thy eyes were shut, and thy ears sealed to the vision that answered my prayer.

I was indeed deceived. The form thou hast seen was the incarnation of a daemon. The visage and voice which urged me
to the sacrifice of my family, were his. Now he personates a human form: then he was inveroned with the lustre of heaven.

(p. 253)

Carwin and his peculiar gift are now exorcized. But the knowledge of her brother's turn of mind keeps alive for Clara the fearful possibility of her going the same way. It is only in the course of her last meeting with Wieland that the intimate connection between them is neutralized: before Wieland kills himself, Clara has resolved to stab him, if necessary. She seems instinctively to recognize then what presently Wieland's response to Carwin's final intervention is to substantiate: there is in the delusion of Wieland a dimension alien to the nature of Clara.

Two centers of interest alternately and cumulatively make demands on the attention of the reader of Wieland: on the one hand, the mystery and human weakness which are the distinctive features of Carwin's role; and on the other, the horror and tragedy marking Wieland's development. In these alternate and cumulative effects lies the clue to the weakness and the strength of Brockden Brown's first novel. The balance between the sensible consequences of Carwin's intellectual irresponsibility and the insensible effects of Wieland's pseudo-religious submersion of reason is imperfectly preserved. We lose sight of the inner drama because of the spectacular Gothic distraction of Carwin and his peculiar gift are now exorcized. But the dove-tailing of the plot; and the whole barely fails to crumble into a series of successive stories (about the elder Wielands, the Conways-Stuarts, Pleyel in Europe) and statements (by Pleyel, Wieland, Carwin), until it ends with a sort of postscript. But there is a redeeming element of continuity, which is not the insistence on the moral meaning of the tale but the unifying role of Clara as a narrator deeply involved in the story. Carwin's conduct and Wieland's character jointly and cumulatively spark off the suspense to which Clara's sensitive but, on the whole, rational mind is subjected. The various sub-plots become ingredients of her intellectual and emotional fabric, as it develops under the stress of her adventures. It is her gullible nature or mental instability that provides for a plausible misreading of
all that is reported to her and experienced by her, and the continued tension between erroneous conclusions and the possibility of, and hope for, a refutation of them. Here for the first time, as later in analyzing the thinking of Mervyn and Constantia, Brown secured his best effects by the minuteness of his rendering. An agonizing pace and nightmarish inevitability is what the events experienced share in the registering faculties of his heroes and heroines.\textsuperscript{79}

The narrator of \textit{Edgar Huntly; or, Memoirs of a Sleep-Walker} (1799) is also particularly susceptible to the ebb and flow of clarity, sanity, and hope characterizing his tale. Huntly himself is, like Clara Wieland, the hero and also the sufferer of adventures in the darkness of night and insanity. His narrative has not quite the same tone of anguished immediacy as \textit{Wieland}, though.\textsuperscript{80} His experiences have been varied and upsetting enough, to be sure; but he has been spared Clara’s intimate involvement, placed as she was between a beloved brother, a secretly adored friend, and a fascinating villain. Brown could best show her predicament through a succession of slow-motion scenes in which she is groping toward an understanding of new mysteries and complexities. In \textit{Edgar Huntly} there is an alternation of slow and rapid phases in which the hero either pursues a chain of thoughts and emotions to some temporary conclusion or quickly weighs alternatives to decide on his next move.

Huntly is subjected to two kinds of terror. The first he can more or less cope with, thanks to his courage and the physical resources he commands.\textsuperscript{81} This terror is inspired by the condition of the country he inhabits: it is wild, desolate, unapproachable, and hostile to man’s encroachments. The nature of these surroundings is vividly illustrated by encounters and experiences which we are told to look upon as characteristic rather than exceptional:\textsuperscript{82} wild animals, a tumultuous river, a maze of caverns, pits, and rocks. Huntly’s country is a frontier region, too, still haunted by Indians; and these are familiar with the tracts so unapproachable to the white settlers. Thus the wilderness proves an ally to the Indians, and they are representative of its general hostility. The association of wild country and
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wild people generates a cumulative fearfulness, which the cavern scene aptly demonstrates. Huntly's imprisonment in the dark is all the more agonizing because he does not know how he was made a captive; but when he discovers the Indians, the vague and passive threat of his predicament turns into the possibility of imminent aggression.

The other sort of terror has a delayed effect on Huntly, an effect felt only when he sets down the full story of his adventures; for in so doing he clearly sees that he has been skirting, and underrating, the danger lurking in Clithero. The effect of the wilderness is terrible; so is the knowledge of man's liability to perilously irrational behavior, and the latent hostility between the settlers and the Indians is a reminder of it. As Old Deb's claims and treacherous instigations show, the dispossessed owners of the soil are revengeful; there is a corresponding resolution and stubborn righteousness among the dispossessioners, who are as liable to individual acts of violence. The necessity to kill may therefore suddenly be imposed on one utterly convinced of its moral wrongness:

How otherwise could I act? The danger that impended aimed at nothing less than my life. To take the life of another was the only method of averting it. The means were in my hands, and they were used... Never before had I taken the life of an human creature. On this head, I had, indeed, entertained somewhat of religious scruples. These scruples did not forbid me to defend myself, but they made me cautious and reluctant to decide. Though they could not withhold my hand, when urged by a necessity like this, they were sufficient to make me look back upon the deed with remorse and dismay. (pp. 188-89)

A recognizable motive underlies the animosity between the Indians and the settlers, and their murderous violence can be explained. Clithero's behavior, however, is not to be accounted for so simply, and it is only after a series of misinterpretations that its cause is unequivocally diagnosed as a form of insanity. To Huntly, Clithero is not a psychopathological case but a moral issue. He first approaches him amidst his own preoccupations about the Waldegrave murder and sees him only in the light of

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his suspicions. These are by no means allayed by Clithero's story of his life, but the fascination of this story as such successfully rivals the interest of Huntly's original quest. It also appeals to Huntly's sense of justice and to his belief that he can personally do something to make the truth known to his fellow beings (p. 12). A prime condition is, of course, his ability to fully sympathize with Clithero. This is encouraged by the favorable impression made by Clithero among his acquaintances: "He was a pattern of sobriety and gentleness. His mind was superior to his situation. His natural endowments were strong, and had enjoyed all the advantage of cultivation. His demeanour was grave, and thoughtful, and compassionate. He appeared not untinctured with religion" (p. 11). As Huntly progresses from the mystery of Clithero's sleepwalking to sharing the wonder and horror of his confession, he quickly learns to believe that Clithero is telling the truth. He sticks to this view until his proposed cure of the Irishman has a contrary effect: informing him that Mrs. Lorimer is alive convinces Clithero not that he is innocent of killing her but that he still has to accomplish the task of murdering her.

Huntly is led astray by his generous estimate of Clithero to disregard the possibility of another interpretation of Clithero's account of his past. Because of the extraordinary, yet to him plausible, story of the Irishman, he makes him a cause in his self-imposed quest for justice, trying to the end to rehabilitate the man who has convicted himself of a murder that was never committed. Huntly's attitude is due not only to the immaturity of a naïve, inexperienced young man, perhaps inclined to take himself too seriously, but also to his peculiar affinity to Clithero. They share, if not insanity, at least that type of excitability that makes sleepwalkers out of both of them. His case is a comment on that of Clithero: somnambulism is not quite so exceptional and may be just one aspect of some individual's confusion. In addition we may look upon Huntly's experience as an example of self-suggestion, the result of an exaggerated preoccupation with one problem; specifically, the overriding concern is Huntly's wish to see justice done. When the two affairs in which he is mixed up mutually prevent one another from being
cleared up, they cause his successive fits of sleepwalking.

In the gradual unfolding of the truth the reader must follow Huntly, since no other information is offered. He accepts the fact of Clithero’s sleepwalking, early observed by the narrator, and later may be as slow as Huntly himself in detecting that the narrator, too, walks in his sleep. The general mood of ominous mystery of the opening chapters and Huntly’s discovery that Clithero apparently does his digging in his sleep are meant to create a suspension of disbelief from which the Irishman’s story is to profit. If that suspension of disbelief is effective with the narrator, it is not surprising that the reader should share his credulity and judge Clithero to be sane. In spite of the latter’s ominous preliminary remarks and one show of excessive feelings, he does not appear unbalanced, and the manner in which he refers to transitory fits of madness during that critical last night in Dublin seems to prove that he has now full control over himself. Moreover, his painting of Wiatte’s depravity speaks for his moral soundness. It can only serve to confirm our belief, if in one point Huntly qualifies his trust in Clithero: he is willing to accept the Irishman’s story of his earlier years but not to consider it as proof of his innocence in the Waldegrave murder.

When Sarsefield finds out that Clithero has impressed his young friend so favorably, he strenuously attempts to convince Huntly that he is making a dangerous error. Yet he fails in this; for his denunciations are violent but vague. On the contrary, it is Sarsefield who is swayed to believe what Huntly believes:

During this recital, I fixed my eyes upon the countenance of Sarsefield, and watched every emotion as it arose or declined. With the progress of my tale, his indignation and his fury grew less, and at length gave place to horror and compassion.

When the tale was done, some time elapsed in mutual and profound silence. My friend’s thoughts were involved in a mournful and undefinable reverie. From this he at length recovered and spoke:

“It is true. A tale like this could never be the fruit of invention, or be invented to deceive.” (p. 288)

The unfortunate man’s version fits the facts as Sarsefield knows them, so why should it not be true? It is extraordinary, but so
is Huntly’s narrative of his own recent adventures, which itself corresponds to Sarsefield’s partial knowledge, as he has wonderingly admitted (p. 259). Huntly, then, believes Clithero’s self-portrait as a repentant near-criminal; Sarsefield seems to feel that his former conjectures may have been wrong and that Clithero has spoken the truth. After this has gradually been established as a fact in the mind of the reader, the sudden reversal which proves Sarsefield to have been right and Huntly wrong inevitably comes as a shock. There is a surface resemblance here between the sudden revelation of Wieland’s madness and Clithero’s: they are made after a comparatively long absence of the two men from the narratives. But Wieland’s insanity is then analyzed, and retrospectively some light is shed on details of the former pages; this renews our interest in all of their implications. The first mad scene itself and Wieland’s defense at his trial are impressively handled and represent a climax. Compared with this, the conclusion of Edgar Huntly is sadly anticlimactic; the knowledge of Clithero’s true state of mind and of the dangers that have surrounded the hero in dealing with the Irishman are of no more use to the tale as a whole than the perfunctory report on Clithero’s final off-stage deeds of violence.

Apart from the psychologically inadequate preparation of the abrupt ending, there are two reasons why this part of the plot sounds flat. One is the unsatisfactory overall characterization. The second is that it must compete with the Indian episodes, which are really the novel’s chief merit. There is no need to say much more about Huntly or Sarsefield. The latter, introduced at a late stage, does not come up to the expectations we have been induced to build up. For an omnipresent narrator, Huntly appears curiously incomplete. We may regret that his schemes to rehabilitate Clithero and to bring to justice the murderer of Waldegrave prove inconclusive. More seriously, he does not become quite real to us. His desire to know the truth and his curiosity are clearly genuine; he is sincere, well-meaning, and extraordinarily courageous. But he allows himself to be ridden by one fixed idea, to be deaf to well-meant advice;
if in addition his sleepwalking is an index to his emotional
instability, it is difficult to visualize him in a life of normal
experiences and demands. He stands in a social vacuum, as it
were, undefined by any comment that would be implied in
another person's sustained view of the events and characters
introduced in the narrative. In a community which, as a matter
of course, acts in unison against the Indian marauders, Huntly
chooses to watch and search for Waldegrave's murderer all by
himself. Nor is there anyone with whom he might discuss, for
example, the religious topics mentioned in connection with
Waldegrave's letters. We are the more inclined to carp at the
poverty of Huntly's characterization because in Wieland, which
has a similar structure and technique, the character of the
narrator-sufferer Clara emerges as a full portrait.

As for Clithero, he seems more tangible because we know
at least what image he created for his own benefit and that of
his surroundings. He has appeared worthy of Mrs. Lorimer's
protection for years, and she has even promoted his engagement
with Clarice; then, unaccountably, he adopted the ways of a
murderer. The mere diagnosis of his trouble as insanity does
not satisfy the reader as it does the bitterly unsympathetic
Sarsefield, and we therefore turn back to Clithero's own de­
scription of the stages of his obsession. Clearly, it is impossible
to assess with any accuracy the measure of self-delusion that
enters into his report. We are quickly rendered uneasy by his
dodging the responsibility for his actions. Clithero's narrative
nonetheless provides fascinating reading. The long passage trac­
ing the multiple transitions and shifts in his mind, from the
relief at the fact of Wiatte's death to the decision to attempt to
kill Mrs. Lorimer, has a compelling intensity which is as remark­
able as the suspense of Huntly's adventures in the cave, among
the Indians, and on his flight.

The self-sustaining interest of these events (chaps. 16-25) and
the place of their insertion tend to establish too great a distance
between the reader and Clithero, practically obliterating the
sleepwalker from the consciousness of the reader as well as of
the hero. They constitute a closely knit narrative structure, in
length more than one-third of the novel; by comparison, owing to the shifting motives of the hero, the first half of *Edgar Huntly* and its final chapters are far less unified. All the same there remains a unity of mood underlying these various parts of the novel. The beginning of the cavern scene has a nightmarish quality which continues a characteristic of the preceding Clithero episodes:

I have said that I slept. My memory assures me of this: it informs me of the previous circumstances of my laying aside my clothes, of placing the light upon a chair within reach of my pillow, of throwing myself upon the bed, and of gazing on the rays of the moon reflected on the wall and almost obscured by those of the candle. I remember my occasional relapses into fits of incoherent fancies, the harbingers of sleep. I remember, as it were, the instant when my thoughts ceased to flow and my senses were arrested by the leaden wand of forgetfulness.

My return to sensation and consciousness took place in no such tranquil scene. I emerged from oblivion by degrees so slow and so faint, that their succession cannot be marked. When enabled at length to attend to the information which my senses afforded, I was conscious for a time of nothing but existence. It was unaccompanied with lassitude or pain, but I felt disinclined to stretch my limbs or raise my eyelids. My thoughts were wildering and mazy, and, though consciousness was present, it was disconnected with the locomotive or voluntary power.

... I attempted to open my eyes. The weight that oppressed them was too great for a slight exertion to remove. The exertion which I made cost me a pang more acute than any which I ever experienced. My eyes, however, were opened; but the darkness that environed me was as intense as before. (pp. 166-67)

We may legitimately see in Brown a precursor of the Poe of "The Pit and the Pendulum" or "The Premature Burial"; if so, we should also be fully aware of the distance Brown had already traveled from the pseudo-medieval dungeons of contemporary literature, which were still to be echoed in the work of Mrs. Wood, Isaac Mitchell, and Watterston. This becomes the more evident as we read on and discover the nightmarish experience to be no mere trick of suspense but one continued naturally in breathtaking scenes of near-realism.

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A comparison between Brown's and Cooper's Indians must, in the present context, be limited to underscoring the radical difference in the conception they reveal and the function they fulfill. Huntly's view is that of the settlers' child who has lost his parents by the hand of the natives, and Brown's Indians serve as one element among many in a generally hostile and terrifying world which acts upon irrational and amoral responses. Twenty years later, Cooper could identify the redskin with a form of nature and with ways of life suddenly subjected to uncongenial conditions, both economic and moral. These conditions had been transplanted from another world with insufficient regard for their immediate practicability. Cooper's prejudiced white settlers damned each and every Indian; but the more judicious observer found it fairer to match Indian against Indian and then to decide for the good in Chingachgook and against the bad in Magua, while still making allowance for their common difference from the white man's views.98


2. The flourishing state of America is enthusiastically described, Dorval, p. 17.

3. Dorval, who "boldly declared his mind unhampered by any religious sentiments, acknowledged he did not believe in a future state, and had many doubts respecting the being of a God" (p. 61), apparently shoots himself in frustration when prevented from killing Aurelia. Another suicide is Dunbar, Jr., who cannot bear the thought of inflicting poverty on his fiancée; his family thinks that "his disappointment and sudden arrest must have deranged his intellect, and urged him to the perpetration of a deed, which, in his rational moments, he would have viewed with horror" (p. 128).

4. See also the list of the multiple consequences of gambling and speculation, which applies to Dorval as to many others (p. 284).

5. The very first portrait which Aurelia gives of Dorval reveals that she is suspicious of the man (p. 36).

6. Burlington's and Dorval's way to wealth, Dunbar's and Dorval's suicides, are didactic oppositions; so are the bigamies of Seymore and Dorval, the one innocent, the other deliberate. We are given to understand that good actions, like Burlington's saving of a life, provide friends and riches, whereas complicity in wickedness fosters quarrels, as between Dorval and his fellow-schemers.

7. Both in Julia and Dorval, for example, we find accidental bigamists, fortune-tellers, and fiancés who die just before their wedding day.

8. "Possessed of a happy, even temper," Aurelia finds idleness "almost torture" (p. 20). She genteelly insists that she "will never love unsolicited" (p. 48);
she also holds that a girl may be friends with a man without having to marry him (pp. 49-50). She is beautiful (pp. 143-44), her taste remarkable (p. 145), and, "a convincing proof of a pure and innocent mind" (p. 269), she knows how to appreciate the beauty of nature. She has had a sensible education, too, and can consider suporting  herself.

9. Perhaps all this does not quite add up to a "fair" picture of an American woman (Benson, Women, p. 194), but Aurelia is more sensible and lifelike than especially Mrs. Wood's own Amelia and Elmira.

10. The authenticity of this "Novel, founded on recent facts" (title page) is emphasized in a footnote (p. 62). The subject of Dorval was also treated by Royall Tyler in his comedy The Georgia Spec (1797); there is a reference to it in The Algerine Captive too (1:47).

11. See, e.g., Aurelia's state of shock after Burlington has disappeared (p. 104), Morely's dejection in prison (p. 148), the reunion of Aurelia and Seymore (p. 261), or this prelude to a proposal: "The moon was at the full, and its beams played upon a sheet of water, that was at the bottom of the garden. A soft western breeze fluttered among the leaves of the trees, and wafted the fresh air in at the window, perfumed by the various shrubs and flowers, with which the garden was filled.—Here, the mind was fitted for contemplations, and the heart for love" (p. 166).

12. E.g., the lives of Sophia, Martinette (Ormond), Welbeck, Achsa (Arthur Mervyn), Celia, and the forebears of the hero ("Stephen Calvert").

13. E.g., the tense relationships between brothers and sisters: the Wielands, Mrs. Lorimer and Wiatte, Jessica and Harry (in "Jessica"), Mary Selwyn and her brother ("A Lesson on Concealment"), Jane Talbot and Frank; the patron-hero relationship: in Arthur Mervyn, Edgar Huntly, Clara Howard, "Carwin"; the similar episodes concerning Weymouth (Edgar Huntly) and Morton (Clara Howard); the resemblance motif: Mervyn-Lodi-Clavering (Arthur Mervyn), the twin brothers of "Stephen Calvert"; ventriloquism (Wieland, "Carwin"; Ormond; in Arthur Mervyn Welbeck imitates Colvill's voice).

14. Various narratives are intricately interwoven in Arthur Mervyn, Part I: the tale of the Lodis is inserted in Welbeck's confession, which is contained in Mervyn's story, itself communicated to the reader by Stevens. Part II of the novel is rather disjointed; the stories of Martinette, Sophia, Whiston, and Baxter are inadequately integrated into the structure of Ormond. The reader never learns what Mervyn saw in Welbeck's attic, what finally happened to Eliza Hadwin, or (in Edgar Huntly) what stranger called on Clithero or who the drunk man was whom Huntly saw during his night of flight.

plete Works of William Hazlitt, ed. P. P. Howe, 16:319; earlier Hazlitt seems to have held a more favorable view; see Keats's letter of September 21, 1819, to Richard Woodhouse. The majority of British critics were willing to treat Brown with respect, e.g., Blackwood's 6(1820):554-61 (on Brown and Irving); New Monthly Magazine 14(1820):609-17; Gentleman's Magazine 92(1822):622; Retrospective Review 9(1824):304-26. Thomas Hood knew enough of Edgar Huntly to use its hero in “The Fall,” a poem about a man who dreams that he is falling down Niagara and wakens to hear the cry, “It’s Edgar Huntley in his cap and nightgown, I declares! He’s been a-walking in his sleep, and pitch’d all down the stairs!”

16. “His heroes, on the whole, are rather ordinary beings, whom some accident suddenly plunges into difficulties and perplexities, that awaken all their faculties, while they baffle their comprehension” (New Monthly Magazine 14:611). Cf. Whittier, p. 28 (from a review of The Wept of Wish-ton-Wish [1830]); Henry T. Tuckerman, “The Supernaturalist: Charles Brockden Brown,” Mental Portraits (London, 1853), pp. 271-86, especially pp. 280-81. Edith Birkhead feels that Brown’s “characters leave so faint an impression on our minds that we are not deeply concerned in their fates,” and adds that “he is interested rather in conveying states of mind than in portraying character” (The Tale of Terror, p. 200); this is perhaps true of Wieland and Clithero, rather than of Clara or Mervyn. (Margaret Fuller, Papers on Literature and Art, p. 149, and Richard Chase, The American Novel and its Tradition, p. 30, contain statements which require the same qualification.)

17. We trust the characters to keep a memory of these settings, which we cannot do with, say, Caroline in The Hapless Orphan, Aurelia in Dorval, Alonzo and Melissa in The Asylum.


19. The plot outline in “Walstein’s School of History” is the story of Arthur Mervyn, I; this is followed by a critique that may be interpreted as Brown’s ideal conception of the novel, “a tale, in which are powerful displays of fortitude and magnanimity; a work whose influence must be endlessly varied by varieties of character and situation of the reader, but, from which, it is not possible for any one to rise without some degree of moral benefit, and much of that pleasure which always attends the emotions of curiosity and sympathy” (The Rhapsodist, ed. H. R. Warfel, pp. 155-56). Brown proclaimed himself a “story-telling moralist” ("Sky-Walk"), a "moral painter" (Edgar Huntly) who could "illustrate the moral structure of man" (Wieland). In “A Lesson on Concealment” Haywood’s career parallels that of Welbeck, and Henry has some of the features of Mervyn (Monthly Magazine 21(1800):174-207).

20. In the words of R. W. B. Lewis, Arthur Mervyn focuses less on lofty crimes than on “the modifying effect of such wickedness upon an honest and foolish character. It is the American theme” (The American Adam, p. 95).

21. Arthur Mervyn, ed. Warner Berthoff, p. 80. The more generally accessible twentieth-century editions of Brown’s major novels have been used here rather than the collected editions of the nineteenth century. It is reassuring to hear that scholarly editions of Brown’s fiction and letters are being prepared. Two useful tools have been provided, “A Census of the Works” (S. J. Krause and Jane Nieset, Serif 3[1966]:27-57), and “A Check List of Biography and Criticism” (Robert Hemenway and D. H. Keller, PBSA 60[1966]:349-62).
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22. Cf. also p. 280.

23. "The esteem of mankind was the spring of all my activity, the parent of all my virtue and all my vice" (p. 84); see also pp. 97, 323, and D. L. Clark, C. B. Brown—Pioneer Voice of America, p. 179. Mervyn (p. 191) and Watson (p. 100) are well aware of Welbeck's weakness. He is at his most Gothic when he fears that his true character might be exposed (pp. 179, 183-84, 197-98).


25. Mervyn may be surprised at this play-acting, but he has ambiguous ways of his own. They are evident during his visit to Mrs. Wentworth's and when he reports on it to Welbeck (chaps. 7-8).

26. See also pp. 55, 59, 68. Part II, chap. 14, is devoted to countering, among other charges, the idea that he was "incurious, destitute of knowledge, and of all thirst of knowledge" (p. 325-26).

27. See also Mervyn's view of the necessity "to regard the wicked with no emotion but pity, to be active in reclaiming them, in controlling their malevolence, and preventing or repairing the ills which they produce" (p. 181).


29. Mervyn wavers between Eliza and Achsa as does Stephen Calvert between Louisa and Clelia; the attractiveness of Clelia's and Achsa's European sophistication and the stabilizing influence which these ladies, who have been married before, might exert on the two heroes are not easily assimilated. "Memoirs of Stephen Calvert" appeared in the Monthly Magazine and American Review, June, 1799-June, 1800, and was reprinted in Dunlap, Brown, 2:274-472. It is, like Arthur Mervyn, a story of confession and explanation. Calvert resembles Mervyn in his naiveté and impulsiveness; both warmly imagine a lover's bliss but can be very defiant toward the ladies. They resent a distrustful watcher's interference. Calvert's delusions seem less unconscious than Mervyn's, as appears from his dealings with Louisa and Clelia; and because he is really afflicted with a double standard, the use of his twin to account for all misunderstandings is an all-too-easy solution of the existing part of the narrative (described by Brown as the first of five "acts"). The plot: Calvert imagines his cousin Louisa to be immensely attractive and is disappointed when he first meets her. Later he proposes and is accepted, but his friend Sidney advises the girl not to commit herself yet. Meanwhile, Calvert has saved Clelia Neville from a fire; he frequently visits her. He believes that she has left a wicked husband, but Sidney tells him that she deserted her husband after having had a love affair. Sidney considers Calvert quite as dishonest as Clelia. At length, however, many apparent lies of Calvert are explained by the existence of a twin brother of his.

30. Warner Berthoff (in his introduction) and Donald Ringe (C. B. Brown, especially pp. 80-85) judge Mervyn rather unfavorably. Yet this innocent young man's "dishonesty" seems to flow from his lack of assurance, which prevents him from quickly and clearly saying "yes" or "no". This is a disturbing uncertainty, but it is cured by his confession to a sane man (Stevens) with standards that may safely be accepted by the reader. For though the Stevenses seem inclined to trust Mervyn even before he begins his story (pp. 13, 14), the doctor later carefully weighs all the evidence. See also Kenneth Bernard, "Arthur Mervyn: The Ordeal of Innocence," Texas Studies in Literature and Language 6 (1965):441-59.

31. Mervyn ventures into plague-ridden Philadelphia (especially p. 132), braves Welbeck's wrath in the deserted house (pp. 183-86, 193-98), buries Susan
confronts Philip Hadwin (pp. 289-96), and keeps superhumanly calm even when shot at (pp. 315-16).

32. Even Prescott, who wrote Brown's "Life" unwillingly (see The Literary Memoranda of W. H. Prescott, ed. C. H. Gardiner, 2 vols. [Norman: Univ. of Oklahoma Press, 1961], 1:164) and only grudgingly acknowledged his merits, admired the art of selection practiced in the yellow-fever scenes ("Life of C. B. Brown," The Library of American Biography, ed. J. Sparks [Boston, 1834], 1:151). According to Eleanore Sickels, Shelley knew Brown's work when he wrote Zastrozzi and St. Irvyne, and may have been influenced by Arthur Mervyn in writing Cantos x-xii of "Laon and Cythna" ("Shelley and Charles Brockden Brown," PMLA 45(1930):1116-28). Various writers, among them Quinn (Fiction, p. 29), and Ringe (Brown, p. 67), have pointed out the symbolic meaning of the yellow-fever scenes, and especially the connection which exists in Mervyn's mind between the corruption of the city (as opposed to the salubrity of the country) and the disease. Since Mervyn is not immune to either the moral or the physical contagion of the Philadelphia he experiences, Stevens may be said to effect a double cure, as a physician and as a confessor. Incidentally, his actual presence in the narrative gives Arthur Mervyn an advantage over Brown's other major novels, which are addressed to distant confessor-correspondents. There are interesting parallels, especially in the "methods" of prevention and the ways of conducting a hospital, between Arthur Mervyn and Mathew Carey, A Short Account of the Malignant Fever (Philadelphia, 1793).

33. Vol. 1, chaps. 15-19. Other examples of close observation carefully rendered: a room in Mrs. Villars's house (p. 301), Mervyn's fellow passengers on the stagecoach to Baltimore (pp. 354-55). The hearse drivers' talk (pp. 133-34) and Mervyn's conversation with a Philadelphia youth (pp. 55-56) are not unskilfully caught; but when the English actor John Bernard was asked to criticize a play which Brown had written, the quality of the dialogue apparently did not impress him, and he discouraged Brown from continuing work on his play (Retrospections of America, 1797-1811 [New York, 1887], pp. 254-55).

34. A. H. Quinn speaks of "realistic supernaturalism," and says that Brown's method "is to retail a series of minute facts or sentiments until the number and the logical sequence of them paralyze the reader's capacity for doubt" ("Some Phases of the Supernatural in American Literature," PMLA 25[1910]:114-33). Cf. also E. A. Baker, History of the English Novel (London: Witherby, 1934), 5:215; Baker devotes six pages to Brown, who "contributed something to the development of fiction in English."

35. See also Mervyn's reasoning about the Lodi notes (pp. 175-76).

36. See Mervyn's bathing at night (pp. 68-69), Welbeck's recollection of the Lodi manuscript (p. 189), or an encumbered sentence like the following: "The old man being reminded, by a variety of circumstances, of the incident of that eventful period, was, at length, enabled to relate that he had been present at the meeting which took place between Watson and his son Walter, when certain packets were delivered by the former, relative, as he quickly understood, to the condemnation of a ship in which Thomas Thetford had gone supercargo" (p. 235). In particular Brown's use of the passive weighs his sentences down and at the same time creates an impersonal distance between the scene or observation related, the observer, and the reader: "At length, however, a visible change took place in her manners. A scornful affectation and awkward dignity began to be assumed. A greater attention was paid to dress, which was of gayer hues and more fashionable texture. I rallied her
on these tokens of a sweetheart, and amused myself with expatiating to her on
the qualifications of her lover. A clownish fellow was frequently her visitant.
His attentions did not appear to be discouraged. He therefore was readily sup­
pposed to be the man. When pointed out as the favourite, great resentment
was expressed, and obscure insinuations were made that her aim was not quite
so low as that” (p. 17). Cf. pp. 101, 137, 184, 186. If rather stiff and pompous,
Brown's style is pleasantly sober by comparison with that of the sentimental
novelists, who made one attempt after another to phrase what they were simply
too awkward or cliché-addicted to express. See Harold C. Martin on Brown,
Cooper, and Neal, in “The Development of Style in 19th-Century American

37. *Ormond* was translated into German before it appeared in a London
edition. See L. M. Price, *The Reception of U.S. Literature in Germany* (Chapel

38. Craig, on the contrary, is a villain of the conventional type.

39. Ormond does have something of the aristocratic arrogance of Godwin's
Falkland, but his attitude reflects a radical view of society, not a conserva­
tive one like that of Falkland (see David B. Davis, *Homicide in American
Fiction*, pp. 51-52). L. D. Loshe (p. 41) noted another difference: “Falkland
becomes a criminal in a moment of passion, and thereafter the principles
which have guided his life honorably are made to lead him to infamy. But
Ormond... [has] been led into evil ways while seeking a good end.” Cf. Mary
S. Benson, *Women*, p. 200. There is a Wisconsin dissertation (1965) by Jane
T. Flanders on “C.B. Brown and William Godwin: Parallels and Divergences.”
No doubt Brown knew Godwin's *Political Justice*, and was impressed by his
analysis of the patron-villain and the hero-victim of *Caleb Williams*. There is
a resemblance between his gifts and Godwin's twofold talents for building
“abstract card-houses, lofty but ephemeral,” and for writing “criminal or
alchemical fiction” (Oliver Elton, *A Survey of English Literature, 1780-1830*,
2 vols. [London: Edward Arnold, 1920], 1:210). F. H. Deen has demonstrated
a filiation between *Caleb Williams* and a later American novel, Simms's
*Martin Faber*, apparently with no influence from Brockden Brown (“The
Genesis of *Martin Faber* in *Caleb Williams*,” *MLN* 59(1944):315-17.

Hafner, 1962, pp. 208-9). For Ormond's notion of happiness and destiny, see
pp. 92-93, 138, 210, and his rationalizing of the murder of Dudley: “My hap­
piness and yours depended on your concurrence with my wishes. You father's
life was an obstacle to your concurrence. For killing him, therefore, I may
claim your gratitude” (p. 231).

41. See Ringe, *Brown*, pp. 59-60. Rather aimlessly, perhaps, but quite con­
sistently, Constantia has been conforming to the moral precepts of orthodox
Christianity.

42. See the impression which Constantia makes on Mrs. Melbourne (pp.
90-91), her request for an interview with Ormond (pp. 120-21), and cf. also
pp. 17, 14, 26.

43. Constantia has the presence of mind to keep a copy of the impromptu
letter she sends to Craig, and can later conveniently produce it (p. 88). She
is a good observer, a physiognomist (p. 63), though with Craig this proves of
little value (p. 82). In her essay “Shelley and Charles Brockden Brown”
Eleanore Sickels comments on the poet's identification of Constantia with
Claire Clairmont, to whom the poems "To Constantia" and "To Constantia Singing" may have been addressed.

44. There are allusions to Illuminatism here, though they are less definite than Mrs. Wood's in *Julia*; see above, "Mystery and Terror," pp. 309-10, and L. D. Loshe, *Novel*, pp. 41-43.

45. See pp. 214, 227, 233-35. Ormond announces that he is about to rape Constantia and adds, in scornful reply to the girl's threat to kill herself, "Living or dead, the prize that I have in view shall be mine" (p. 235).

46. Constantia has, of course, rejected the way out suggested by Ormond's reasoning, i.e., that no one will know about their affair, and that her reputation will therefore be secure.

47. There is in *Political Justice* a passage on the hidden workings of the mind which incidentally may illustrate the stylistic affinity between Godwin and Brown: "The human mind is incredibly subtle in inventing an apology for that to which its inclination leads. Nothing is so rare as pure and unmingled hypocrisy. There is no action of our lives which we are not ready at the time of adopting it to justify, unless so far as we were prevented by mere indolence and unconcern. There is scarcely any justification which we endeavour to pass upon others, which we do not with tolerable success pass upon ourselves" (*An Enquiry Concerning Political Justice*, 2 vols. [London, 1793], 1:98-99).

48. During a campaign against the Turks, Ormond kills a friend who disputes his possession of a Turkish girl, makes love to her, then stabs her and kills five enemies to expiate his first crime.


50. This is no worse a fault than the type of religious self-delusion shown by Lady D'Arcy, in Martinette's story, or by Sophia's mother.


52. Constantia faints at hearing Sophia's voice in the next room (p. 184). There follows Sophia's story of her life, concluding with the sounds of confusion she hears from a neighboring room and the discovery, there, of Constantia, still unconscious (p. 207).


54. Wieland, or the Transformation, together with Memoirs of Carwin, the Biloquist, ed. F. L. Pattee (1926), pp. 275-351; all references are to this edition. "Carwin" originally was printed in the *Literary Magazine and American Register*, in 10 installments, from November 1803 to March 1805.

55. See Ludloe's discussion of the idea of gratitude (pp. 298-99) and his profession of sincerity (p. 307). His knowledge of the affair of the Spanish lady (pp. 340-51) is so unexpected that one uneasily suspects Ludloe must know all about each of Carwin's uses of ventriloquism.

56. This is the basis of his schemes against his father (pp. 284-86) and Dorothy (pp. 296-97). His gift is also made use of disinterestedly in the case of the Spanish lady (p. 310) and when he assists Mrs. Benington (p. 323).

57. Among Brown's novels, *Wieland* has generally been accorded highest marks. The *American Review and Literary Journal* honored it with a long re-
view (1, no. 3 [1801]: 333-39, and 1, no. 1 [1802]: 28-38). Watterston praised it in Glencarn (p. 92), and it was the only American novel mentioned by James Ogilvie in his classification of fiction (Philosophical Essays, p. 246). Cooper's Notions of the Americans referred to it as a memorable novel (letter 23). In London, however, the Gentleman's Magazine condemned it (81 [1811]: 364). Wieland appears to have been the first American novel translated into French (1808); see Durand Echeverria, Mirage in the West (Princeton, 1957), p. 233.

58. These are Brown's words to define Carwin's role (Wieland, ed. Pattee, p. 3). They are inaccurate, the more so as Brown's first readers did not have the advantage, which is here made use of, of building on the information communicated by the "Carwin" fragment.

59. In addition some coincidences multiply their troubles. Carwin's improvised statement that Theresa is dead (pp. 50, 226) coincides with the actual news of her death and burial (p. 55), and his "hold! hold!" is heard just as Clara dreams that she is about to fall into the pit (pp. 71, 230).

60. See his justification of the deceptions used on Wieland (p. 225) and Pleyel (p. 236).

61. See pp. 149, 238, 224. His feeling of being hunted presumably conditions the troubling airs of secrecy and ambiguity which Pleyel and the Wielands notice about him; see p. 83, and pp. 80, 87, where Clara remarks on "the uncertainty whether his fellowship tended to good or evil."

62. Carwin sees himself as a sorcerer's apprentice: "...had I not rashly set in motion a machine, over whose progress I had no control...?" (p. 242; cf. p. 223). This passage may have been the origin of Mary Shelley's Frankenstein, as was suggested by F. C. Prescott ("Wieland and Frankenstein," AL 2 [1930]: 172-73). The reviewer of the American Review (1802, p. 34) doubted whether ventriloquism could be so skillfully used, anticipating W. H. Prescott's dissatisfaction with this element of Wieland ("Life of C. B. Brown," pp. 145-46). Prescott was answered by The American Review: A Whig Journal, which stated, in an article on "Charles Brockden Brown," that Carwin and ventriloquism must not be overrated, for "the whole destiny of the Wielands is made to rest upon the character of Wieland himself" (New Series, no. 3 [March, 1848], p. 269). Peacock, after stating that Brown's novels "carry the principle of terror to its utmost limits," added: "What can be more appalling than his Wieland? It is one of the few tales in which the final explanation of the apparently supernatural does not destroy or diminish the original effect" (Gryll Grange, 1860 [Harmondsworth: Penguin, 1947], p. 238).

63. He fits easily into the Wieland group; see pp. 83, 84, 86, 140-41.

64. But see the whole passage of Carwin's first appearance at Mettingen, pp. 57-62.

65. See pp. 38, 50-51, 85, 126, 150. Pleyel is also given to making fun of what others may take seriously (p. 27). His spirit is akin to Cambridge's (pp. 21, 267-68), and to Brown's, which is most palpably revealed in his own footnotes.

66. In this Pleyel conforms to the pattern of the sentimental novel, according to which a lover may rashly believe himself betrayed and forgotten; but his disposition leads one to expect a more discerning reaction, perhaps in the manner of Ormond, who intelligently analyzes the letters allegedly sent to Craig by Constantia (Ormond, pp. 82, 124).

67. The miraculous news of Theresa's arrival in Boston reaches Pleyel just
then and probably offers him a welcome opportunity to run away from his mental anguish, as it were.

68. This is unconsciously anticipated by Clara, who writes after the first manifestation of the voice, while still skeptical of its genuineness: "All that was desirable was, that it should be regarded by him with indifference. The worst effect that could flow was not indeed very formidable. Yet I could not bear to think that his senses should be the victims of such delusion. It argued a diseased condition of his frame, which might show itself hereafter in more dangerous symptoms" (p. 39). Wieland's multiple murder may owe something to real events; see Pattee's Introduction, pp. xxxiv-xxxv; and James C. Hendrickson, "A Note on Wieland," AL 8(1936):305-6. The analysis of Wieland's character was probably influenced by Cajetan Tschink's Der Geisterseher and Schiller's tale bearing the same title, which both appeared in the New York Weekly Magazine, Tschink's as "The Victim of Magical Delusion" (1796-97), Schiller's as "The Apparitionist" (1795-96; in book form: The Ghostseer [New York, 1796]). For discussions of Brown's interest in the psychology of his times, see L. Ziff, "A Reading of Wieland," PMLA 77(1962):51-57, and Ringe, Brown, chap. 2. Ventriloquism was discussed in the New York Weekly Magazine, e.g., in "An Instance of Ventriloquism, Related by Adrianus Turlius," and "An Account of Haskins, a Late English Ventriloquist" (June and July, 1798). Mrs. Bonhote's novel Bungay Castle (1797) has a ventriloquist, too.

69. Wieland is virtually absent from the pages of the novel between chaps. 5 and 17 (pp. 55 and 172).

70. After Pleyel has been shaken by the news of Theresa's death, Clara reflects that she "is able and willing to console him for her loss" (p. 52). She very much resents the idea that Pleyel might laugh at her for being in love with Carwin, while it is Pleyel himself who occupies her thoughts (p. 80).

71. Her uncertainties (pp. 89-93) culminate in the following conclusion: "I saw with the utmost clearness that a confession like that would be the most remediless and unpardonable outrage upon the dignity of my sex, and utterly unworthy of that passion which controuled me" (p. 93). Pleyel is soon to accuse her of quite another outrage—her supposed affair with Carwin.

72. "The agent was not good, but evil" (p. 200). Cf. pp. 179, 203-4, where Carwin is given monstrous features, owing to his pretended design to rape Clara.

73. She loses her reason when she discovers the bodies of Catharine and the children (pp. 179-80), and when she is told that Wieland, not Carwin, is their murderer (p. 197).

74. Cf. p. 221. William M. Manly, "The Importance of Point of View in Brockden Brown's Wieland" (AL 35[1963]:311-21), underscores the importance of Clara, "a rational being with emotional upswellings," as the central figure of the novel. Henry T. Tuckerman put it more generally: "One reason that Brockden Brown succeeded was that a self-possessed intelligence, a reflective process goes on simultaneously before the reader's mind, with the scene of mystery or horror enacting; he cannot despise as weak the spectator or the victim that can so admirably portray his state of feeling and the current of his thoughts at such a crisis of fate..." (Mental Portraits, pp. 271-86, esp. pp. 281-83). The intensity of Clara's experience is characteristic of Brown's narratives; see above, note 16, and cf. Neal's remarks on Brown's sincerity (American Writers, p. 56). His sincerity and intensity were emphasized in the Edinburgh Review in 1889, though in an article ("American Fiction," pp. 515-53).
which numbered Brown among those who wrote "novels in America, not American novels" (p. 518). But to W. B. Blake, Brown was "a man scarcely ever intense in his feelings, or overpoweringly in earnest" (SR 18[1910]:431-43).

75. The exorcizing begins quite early, when Carwin appears as a mere potential rapist (p. 104) after having seemed a mysterious but also an intelligent and cultured gentleman; the process is continued by the information on Carwin which Pleyel collects from the paper and Mr. Hallet (pp. 146-49), and completed by Carwin's confession (pp. 223-42).

76. Chap. 27, written at Montpellier, in France, three years after the main events. There are similar disruptions at the end of Arthur Mervyn, when the hero takes over as narrator, and Edgar Huntly, with the three letters exchanged between Huntly and Sarfeiield grafted onto Huntly's narrative.

77. The importance of the story is either explicitly announced or implied in the heroine's reiterated of the exceptional nature of her experience and the efforts it costs her to live through it again in her retelling; see pp. 5, 273 (cf. Carwin's statements, pp. 234, 238), 6, 24, 30, 56, 96-97, 166, 248, 256, 263-64.

78. It is clear that the love story of Clara and Pleyel, the latter's character, and his involvement with Theresa (pp. 43-44, 206-7, 266-67), are less relevant to our understanding of the heroine than the view which she takes of Carwin and Wieland. Pleyel is more important in the abstract, as one type of character tested by the appearance of the supernatural.

79. See especially chaps. 15-16. In this connection the importance of darkness and twilight may be noted: most of the events occur in the evening and at night. On the other hand Brown's solid background descriptions keep the tale on firm ground; see esp. Clara's description of her house (p. 63), and cf. pp. 13, 70.

80. But see the opening remarks, in which Huntly states that at long last he has recovered from fears and wonder sufficiently to begin his account (Edgar Huntly, ed. D. L. Clark, p. 1; all references are to this edition), and also his preamble to the Indian episodes (p. 165).

81. Some of Huntly's feats are very nearly incredible, e.g., his tomahawking the panther in the dark (p. 174) and his jumping out of the river to clutch at a saving branch (pp. 235-36).

82. The author promised in his address "To the Public" "to exhibit a series of adventures, growing out of the condition of our country" (p. xxiii). Brown's promise to dispense with "puerile superstitions and exploded manners, Gothic castles and chimeras" was echoed by John Davis, the British traveler and writer: "...The reader must not look for haunted forests, or enchanted castles" ("Advertisement," The Farmer of New-Jersey [New York, 1800]).

83. This reminds one of Mervyn's awareness of the contagion of Welbeck's example as he is unfolding his story to Stevens, and of Clara's realization that insanity may be latent in her as it was in her brother.

84. "...A long course of injuries and encroachments had lately exasperated the Indian tribes..." (p. 182). Cf. Wieland, p. 12.

85. Cf. The Female Review, whose heroine must also kill an Indian in self-defense; The Champions of Freedom, in which Judge Brown, a Quaker, becomes General Brown in the American army during the War of 1812, a case of patriotic self-defense; and the better-known example of The Deer-slayer, when Natty Bumppo must kill a man for the first time.

86. Huntly's madness seems almost taken for granted throughout Donald
Ringe's interpretation of Edgar Huntly, yet his final summary uses other terms: "Huntly's friendship with Waldegrave and his desire to avenge his friend's death disqualify him as an objective seeker of truth in trying to determine the identity of the murderer; and his abnormal mental condition, paralleging that of the mad Clithero, makes him an unsuitable judge of that unfortunate man" (Brown, p. 103).

87. See Huntly's reflections on discovering the manuscript which Clithero has buried (p. 125).

88. A contemporary anecdote of sleepwalking was "The History of Cyrillo Padovano," which was reprinted in the Massachusetts Magazine in January, 1790, and in the New York Weekly Magazine in June, 1798. Since Padovano finally violates tombs, his story may have played a part in the genesis of Poe's "Berenice."

89. "The moment of insanity had gone by, and I was once more myself" (p. 87); cf. pp. 68, 78, 83.

90. Wiatte is no lofty criminal, no blend of the admirable and the monstrous, but an unmitigatedly vicious criminal; see pp. 44, 62.

91. Huntly apparently never reverses the proposition to extend his suspicion of Clithero in the Waldegrave affair to the veracity of the man in general.

92. It is discovered by accident that Waldegrave was killed by an Indian, a solution to the puzzle of his death which inexplicably no one seems to have considered.

93. Such demands are going to be made on him, for he has his sisters to look after and he is to marry Mary Waldegrave.

94. Waldegrave was afraid that his tendency "to deify necessity and universalize matter; to destroy the popular distinctions between soul and body, and to dissolve the supposed connection between the moral condition of man anterior and subsequent to death" (pp. 136-37) might have affected Huntly. But Huntly's behavior seems to be inspired by an orthodox Christian spirit; see also his reflections on a providential power "that called him from the sleep of death just in time" to kill the last of the Indian marauders (p. 213).

95. Clithero thinks himself the victim on the one hand of "the schemes of some infernal agent" (p. 34) and "accursed machinations" (p. 68), his "Daemon" and "evil genius" (p. 85); and on the other hand, of conventions and prejudices, his "condition" (p. 37) and the "barrier" (p. 52) separating the classes. He stresses that he may have committed a crime, but that he was conscious only of acting out of gratitude and was afraid of being thought ungrateful (pp. 51, 84, 126).

96. Clithero disappears at the end of Chapter 8, after announcing his intention to kill himself, is briefly seen alive, in Chapters 10 and 12, then pushed into the background by Huntly's worries over the Weymouth business and the Waldegrave letters. This pattern resembles that of Wieland, with the relative prominence and insignificance of the Carwin and Wieland plots.


98. For appreciations of Brown's use of the Indians, see the NAR review of The Red Rover, which pronounces his Indians to be superior to Cooper's (27[1858]:144); L. D. Loshe, Novel, p. 73; Albert Keiser, The Indian in American Literature, pp. 33-37; Mabel Morris, "C. B. Brown and the American Indian," AL 18(1949):244-47. For remarks on the Indian in American literature, see below, "Strands of History," pp. 372-76, 388 n.1-391 n.15.