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Influence of Richardson on seven early American novels

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INFLUENCE of RICHARDSON
ON SEVEN EARLY AMERICAN NOVELS

by

Leon Carew Fitzgerald

Presented in partial fulfillment of the requirement for the degree of Master of Arts.

State University of Montana
1932

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Introduction

Although by the close of the Revolutionary War most forms of literature were being developed in America, it was not until 1789 that the first native novel was published. There are two causes for this - the Puritan Spirit and the Colonial Spirit.

The Puritan attitude was one of intolerance towards the lighter forms of literature. The novel was considered a very light form of literature. In fact, many of the evils of the day were attributed to the reading of novels.\textsuperscript{1} Timothy Dwight sums up the Puritan attitude definitely: "Between the Bible and the novel there is a gulf fixed which few novel readers are willing to pass. The consciousness of virtue, the dignified pleasures of having performed one's duty, the serene remembrance of a useful life, the hope of an interest in the Redeemer, and the promise of a glorious inheritance in favor of God are never found in the novel."\textsuperscript{2} With such an attitude prevalent, it is no wonder that writers hesitated to venture into the field of novel writing. But the Colonial spirit was even more deadly to native novel writing than the Puritan.


The Colonial spirit was much more widely spread than the Puritan. The latter was largely confined to New England, the former was spread more or less over the rest of the coast, being very strong in the Southern settlements. The Colonial spirit looked to England, the Mother country, for almost everything, its style in clothes, its manners, its customs. Whenever possible, it sent its children to England for education. And from there it imported its reading matter. Richardson's Pamela, published in England in 1740, was published in America as early as 1745. And we know from American diaries and library catalogues that Fielding, Sterne and Smollet were being read in America. Sir Charles Grandison, however, was popular - even pleasing such a man as Jonathan Edwards.

The Colonial Spirit could not survive the Revolution. Rev. Enos Hitchcock indicated its breakdown when he wrote, "We have already suffered by too great avidity for British customs, and manners, it is now time to become independent in our maxims, principles of education, dress and manners, as we have in our government."  


4. Cambridge History of American Literature, Vol. I, Chapter VI, P. 284. Jonathan Edwards was a New England clergyman who quarrelled with his Northampton congregation, partly due to his charge that some of the young members of the congregation were reading books that tended to "promote lascivious and obscene discourse". The Cambridge History goes on to say that Edwards did not relent in advance of the general public, but that there was great controversy over the increase in novel reading.

Royal Tyler, in his preface to *The Algerine Captive*, is amazed at the increase in novel reading during his seven years absence from the United States. He sees, however, two things to be deplored. The first is that the novels being read in America are not native work. The second is "that novels being pictures of the times, the New England reader is insensibly taught to admire the levity, and often the vices, of the parent country. While the fancy is enchanted the heart is corrupted. . . . If the English novel does not inculcate vice, it at least impresses on the young female mind an erroneous idea of the world in which she is to live. . . . There are two things wanted, said a friend to the author: that we write our own books of amusement, and that they exhibit our own manners."

The Puritan Spirit still made itself strongly felt, however, and the first attempts at novel writing were published anonymously. The authors felt the need of defending their novels and write prefaces, maintaining that their novels were not pernicious or immoral, but were didactic, based on fact, and a little later, that they dealt with native subjects.

In spite of the fact that most of these early novelists claimed for their novels originality and foundation in fact,

6. *The Algerine Captive* was published in Walpole, Vt. in 1797. Tyler does not give the exact dates of his absence from the country, but judging from the tone of his preface it was approximately from 1789 to 1796.

7. See W.H. Brown's and Mrs. Warren's prefaces in the Appendix.
it was only natural for them to turn to some earlier writer for a model. The critics agree that they turned to Richardson, Fielding, Sterne, and Smollet, and that Richardson was probably the most "potent influence", and probably the most popular novelist in America to the coming of the Scott-Cooper vogue. However, none of the critics have given concrete evidence as to how this influence was exerted. I have set myself the task of finding the evidence for Richardson's influence in seven American novels published before 1806. In tracing evidence, I have found that many of Richardson's characteristics by 1789 had become part of the spirit of the age and that, therefore, some of the lines of influence might be claimed for the spirit of the age rather than for Richardson.

I have tried, however, not to be carried away with the enthusiasm of an idea, and hope that the reader will feel as I do, that I have leaned backwards before attributing any

9. Ibid., I, p. 285
10. The novels used are: "The Power of Sympathy" by W.H. Brown, 1789; "Charlotte Temple" by Mrs. Rowson, 1794; "The Coquette" by Mrs. Foster, 1797; "Ormond" 1799, "Jane Talbot", 1801, "Clara Howard", 1801; all by C.B.Brown; "The Gamesters" by Mrs.Warren, 1805. The dates are given here according to Miss Loshe's bibliography.
characteristics to Richardson's influence. I also wish the reader to know that in only one case do I think any particular example cited conclusive evidence of influence. In general, it is the cumulative effect of the similarities that gives them weight and force.
Chapter I

W.H.Brown: The Power of Sympathy - 1789

The Power of Sympathy by W.H.Brown is considered the first American novel. W.H.Brown wrote, like Richardson, primarily for the feminine sex. That Richardson wrote primarily for women is easily discovered in the tone of his life and works. From the time when, as a young boy, he wrote love letters for the ladies, until his dotage, he knew and loved to associate with the ladies. And Richardson’s three novels are obviously aimed at the feminine sex. That W.H.Brown wrote for the ladies becomes evident on reading his preface. In it he states that he is writing his novel for the "girls of Columbia".

One of Richardson’s main characteristics is to be found in The Power of Sympathy - didacticism. Richardson, in his preface to Clarissa Harlowe writes of his aims thus:

"What will be found to be more particularly aimed at in the following work is - (1) to warn the inconsiderate and thoughtless of the one sex, against the base arts and designs of specious contrivers of the other -

11. The Power of Sympathy: or The Triumph of Nature. Founded in Truth. Boston, 1789, 2 vols. Edited and copyrighted by Walter Littlesfield in 1894. The Power Of Sympathy has been generally attributed to Sarah Wentworth Morton, but a recent study by Emily Pendleton and Milton Ellis has thrown doubt on the authorship. They attribute the work to William Hill Brown. Their discussion of this may be found on pp. 38-39 and 109-112 in University of Maine Studies, Second Series, No.20, entitled "Phelenia". The Life and Works of Sarah Wentworth Morton. It seems to me that they have established their contention.
(2) to caution parents against undue exercise of their natural authority over their children in the great article of marriage - (3) to warn children against preferring a man of pleasure to a man of probity upon that dangerous, but too - commonly - received notion, that a reformed rake makes the best husband - but above all (4) to investigate the highest and most important doctrines not only of morality, but of Christianity . . . ."

W.H. Brown, in his preface, states that he is writing his novel to make "apparent to the girls of Columbia the dangerous consequences of Seduction."

Coupled with this didactic intent is striking similarity of purpose. Every one of the four "aims" mentioned by Richardson are to be found in The Power of Sympathy. In the story of the "gay Williams" attempted seduction of Fedelia and its disastrous results to all persons concerned in it may be seen a warning to the "inconsiderate and thoughtless" of both sexes, Richardson's first aim. The story of Martin, a man with a "diabolical appetite", who artfully seduces his sister-in-law and then, when the child arrives, deserts her, maybe taken as suggesting the inadvisability of marrying a reformed rake, Richardson's third aim. The main story, which may be taken as a warning to parents against the undue use of their natural parental authority, Richardson's second aim, may be summed up thus: Harrington falls in love with Harriet, but is forbidden by his father to marry. The reason which the father gives for his refusal is the boy's youth. The young couple become secretly engaged and plan an elopement. The elopement is about to take place when Harriet is disclosed as Harrington's illegitimate
sister. Harriet dies from a broken heart and Harrington commits suicide. If, then, the father had given the real reason for his objection - instead of trying to accomplish all by the use of his "natural" authority, the greater misfortune and difficulty might have been avoided. The story also illustrates the "evil consequences" of seduction.

W.H. Brown's novel is, as a whole, calculated to instill the highest ideals of Christian morality into the minds of his fair readers, Richardson's fourth aim. Worthy, the name is significant, is constantly writing good Christian advice to his friend. He writes thus: "I applaud your change of sentiment. Harriet is a good girl, and your conduct is extremely praiseworthy and honorable. It is what her virtues incontestibly merit." Worthy preaches to such an extent that Harrington writes to him, "I cannot but laugh at your dull sermons."

Both Clarissa Harlowe and The Power of Sympathy are written in letter form, a fact which gathers significance when it is considered that the letters are exchanged in a "double yet separate correspondence" and that, in their letters to their confidantes, the heroines enclosed extracts from their lovers' letters.

Further evidence that this didacticism and sameness of purpose should be attributed to the influence of Richardson, rather than to the spirit of the time, may be seen in the

following similarities. The similarity of appearance, and so forth, between Lovelace and Harrington. Lovelace is handsome, charming, and gay. So is Harrington. Lovelace believes he has a right to enjoy the benefits of marriage without the ceremony. So does Harrington. They even, at times, express their ideas and desires alike. Lovelace, writing to his friend, says: "But I charge thee that thou do not... crop my Rosebud." And Harrington, writing to his friend, says: "You may behold my Rosebud, but should you presume to place it in your bosom, expect the force of my wrath to be the infallible consequence."

Surely such a remarkable similarity of idea, and even phraseology, cannot be attributed to chance, especially in light of the other similarities.

Again, we find them in much the same mental condition while under the influence of love. Lovelace writes thus:

"But now I am indeed in love. I can think of nothing, of nobody, but the divine Clarissa Harlowe." Harrington expresses himself thus:

"No thoughts, but thoughts of Harriet are permitted to agitate me. She is in my view all day long, and when I retire to rest my imagination is still possessed with the ideas of Harriet."

Now if this were the only similarity found, no one would be inclined to attribute it to Richardson's influence. One would, rather, attribute it to the universality of the effect of love.

14. Ibid., I, p. 9
But grouped with other similarities it becomes an indication of Richardson's influence.

Both Lovelace and Harrington have the same interest in life—seduction. Both of them have their systems to this end. Lovelace explains his system to his friend:

"Then there are so many stimulatives to such a spirit as mine in this affair, besides love: such a field of stratagem and contrivance, which thou knowest to be the delight of my heart."19

Harrington resents his friend's apparently pertinent questions for he writes to him thus:

"What do I design to do with her? I see you aim a stroke at the foundation upon which the Pillars of my new system is reared ... ."20

Up to this point they are remarkably alike—villains; but here Harrington ceases to be similar to Lovelace and becomes in a moment the perfectly virtuous hero. The change comes about when Lovelace and Harrington attempt to deceive and seduce their victims. Lovelace goes to Arabella Harlowe—but let Clarissa tell us how he appeared to her sister:

"He would have spoken out, she believed; but once or twice as he seemed to intend to do so, he was under so agreeable a confusion."21

Harrington's Harriet writes to her friend as follows:

"I never saw my poor swain so seemingly disconcerted and abashed as he was a few days ago—he appeared to have something very particular to communicate, but his tongue faltered ... ."22

Although still similar in action, they are different in purpose. Lovelace's embarrassment was feigned; he wanted to turn his attention to Clarissa. Harrington's embarrassment was real. One look in the melancholy Harriet's eyes and he was determined to reform.

Richardson's influence on The Power of Sympathy is seen, then, in its didacticism, in sameness of purposes, and slightly in the character of Harrington.
Chapter II

Mrs. Rowson: Charlotte Temple - 1794

Three main lines of Richardson's influence are found in Mrs. Rowson's *Charlotte Temple*. They are the mood of didacticism, the tone of moralization, and the atmosphere of domesticity. In telling her story, which easily lends itself to inclusion of these three points, Mrs. Rowson has used a device that Richardson used in *Sir Charles Grandison*, that is, she starts well along in the story and reverts to relate the history of the characters up to the time of the reader's acquaintance with them.

*Charlotte Temple* is the story of a young girl with lovable, kind, and generous parents. She is kidnapped, partly through her own fault, by a young, handsome British army officer. On promise of marriage, he carries her to America with him, but fails to fulfil his promise. The officer, Montraville, is tricked by his companion, Belcour, into believing that Charlotte is unfaithful to him. He abandons her and marries a new love. Charlotte is driven out of her lodgings by the landlady who, fearing Charlotte has no money, says she will not have an immoral girl in her house. She finally finds assistance in the hovel of a poverty-stricken family. She gives birth to a child and just as her father arrives to rescue her, dies. Montraville kills Belcour when he learns how Belcour has tricked him. Miss La Rue, Belcour's accomplice, dies diseased and poverty-stricken
in London. Montraville is overcome with remorse, and becomes subject to fits of melancholy during the rest of his life.

Such a story offers many possibilities to the author who wishes to be didactic, to moralize, and to show the benefits of domesticity. Mrs. Rowson takes advantage of the opportunities offered.

It has been shown in discussion of The Power of Sympathy that Richardson was writing to and for the young ladies. Mrs. Rowson was writing for them also. After telling the sorrow that comes to the parents of the seducer's victim, Mrs. Rowson adds:

"Oh, my dear girls - for to such only am I writing - listen not to the voice of love, unless sanctioned by parental approbation." 23

This paragraph tells us that she is not only writing to the girls, but is an indication of her didactic purpose. This didacticism is like Richardson's in that it is coupled with moralizing. Here is a fine example of it. Old Mr. Eldridge, who is in debtor's prison, gives us this piece of advice:

"Then, let us, my friend, take the cup of life as it is presented to us, tempered by the hand of a wise Providence; be thankful for the good, be patient under the evil, and presume not to inquire why the latter predominates." 24

We find Mr. Temple expressing this idea of accepting the evil

24. Ibid., p. 24
with the good:

"Keep up your spirits; light and shade are not more happily blended than are the pleasures and pains of life; and the horrors of the one serve only to increase the splendor of the other." 25

Such repetition makes certain the author's desire to press the moral upon her readers.

Another instance of this didacticism takes the form of a warning to youth against being deceived by pleasure. The author says:

"The mind of youth easily catches at promised pleasures. Pure and innocent by nature, it thinks not of the dangers lurking beneath those pleasures until too late to avoid them." 26

The third and last general similarity between Richardson's novels and Mrs. Rowson's Charlotte Temple is domesticity. It is also the strongest and the most evident similarity. The tranquility, pleasure, and contentment which may be found within the home is constantly suggested. Even the poverty-stricken family which gives Charlotte a bed when she is dying is healthy and moderately happy. The only family life pictured as continually unhappy is that of Mr. and Mrs. Crayton. And they are unhappy because Mrs. Crayton insists on living a high, wild night life, instead of the quiet, cozy home life her husband wishes to live. "In short, Mrs. Crayton was the universal favorite; she set the fashions, she was toasted by the gentlemen, and copied by the ladies. Colonel Crayton was a domestic man - could he be happy with such a woman? Impossible." 27

26. Ibid., p. 45
27. Ibid., p. 211
Mr. Temple, who rejects a marriage of convenience and buys
Lucy Eldridge's father out of debtor's prison, says:

"Lucy and I have no ambitious notions; we can live on
three hundred a year for some little time, till the
mortgage is paid off, and then we will have sufficient
not only for the comforts, but many of the little ele-
gances of life. We will purchase a cottage, my Lucy,
thither with your reverend father, we will retire; we
will forget that there are such things as splendor,
profusion, and dissipation - we will have some cows,
and you shall be queen of the dairy; in the morning,
while I look after my garden, you shall take a basket
on your arm, and sally forth to feed your poultry, and
as they flutter around you in humble gratitude, your
father shall smoke his pipe in a woodbine alcove, and
viewing the serenity of your countenance, feel such
real pleasure dilate his heart as shall make him regret
that he has ever been unhappy."23

There are several other passages which illustrate the
domestic tone; however, I think some of the chapter headings
will better indicate the trend of the novel than additional
quotations:

"Domestic Concerns"
"Unexpected Misfortunes"
"Such Things Are"
"Natural Sense of Propriety Inherent
in the Female Breast"
"Domestic Pleasures Planned"
"We Know Not What a Day May Bring Forth"
"Conflict of Love and Duty"
Virtue Never Seems So Amiable As When
Reaching Forth Her Hand to Raise A
Fallen Sister"
"A Man May Smile, And Smile, And Be A
Villain"

That the general similarities of didactism, moralizing,
and domesticity should be attributed to Richardson's influence
becomes evident from the following particular similarities.

The most striking one is that of the names of the characters:

Lovelace's accomplice is called Belford.
Montraville's " " Belcour.
(Same characters)

Sir Charles has a sister called Charlotte Grandison.
The heroine of Mrs. Rowson's novel is Charlotte.
(Opposite characters)

There is a Countess Dowager of D . . . in "Sir Charles Grandison".
There is a Countess of D . . . in "Charlotte Temple".
(Opposite characters)

There are Lucy Selby and George Selby in "Grandison".
There are Lucy Eldridge and George Eldridge in "Charlotte Temple".
(Somewhat similar characters)

There is an Emily Jervois in "Sir Charles Grandison".
There is an Emily Beauchamp in "Charlotte Temple".
(Opposite characters)

There is a Sir Harry Beauchamp in "Sir Charles Grandison".
There is a Major Beauchamp in "Charlotte Temple".
(Somewhat similar characters)

We also find significant similarities in the characters themselves. Belcour is much like Lovelace. Mrs. Rowson describes Belcour in this way:

"He possessed a genteel fortune, and had had a liberal education; dissipated, thoughtless and capricious, he paid little regard to the moral duties, and less to religious ones; eager in the pursuit of pleasure, he minded not the miseries he inflicted on others, provided his own wishes, however extravagant, were gratified. Self, daring self, was the idol he worshipped and to that he would have sacrificed the interest and happiness of all mankind." 29

Lovelace might be described thus, except for one point:
Lovelace was careful to observe his religious duties; Belcour was not. Lovelace had a genteel fortune, (somewhat deflated

29. Rowson, Ob. Cit., p. 71
temporarily), a liberal education, was eager in the pursuit of pleasure, was not concerned in the unhappiness around him, and would sacrifice anything to win his own end.

Yet not only in these characteristics are they similar: both are agents; both cannot understand that a girl once seduced does not necessarily become abandoned; both suffer from moments of remorse; both intercept letters. Both are killed in duels.

Belcour and Lovelace are the only characters definitely alike in many points, but there are many traits in Mrs. Rowson's characters that may be found in some of Richardson's. Sir Charles Grandison walks the room when agitated; so does Mr. Temple. Sir Charles welcomes all chances to perform charitable acts; so does Mr. Temple. Clarissa Harlowe is left an independent fortune by her grandfather; so is Miss Weatherly, in Charlotte Temple. Clarissa Harlowe is kidnapped; so is Charlotte Temple. Miss Weatherly wants to organize a Protestant nunnery; so does Harriet Bryon. Clarissa Harlowe believes that parents should be loved and obeyed; so does Charlotte Temple. Clarissa Harlowe looks forward to death with pleasure; so does Charlotte Temple. Clarissa Harlowe dies just after she becomes reconciled with her parents; so does Charlotte Temple.

One of Richardson's outstanding characteristics is detail of dress. It is a phase of description seldom found in these early American novels. Mrs. Rowson, however, in one instance gives a rather detailed description of Lucy Eldridge's dress.
She describes her as being "fair as the lily", and having "blue eyes" and "light brown hair", which was "slightly confined under a plain muslin cap, tied around with a black ribbon; a white linen gown and plain lawn handkerchief" completed her outfit.

This, when compared with Richardson description, is not extremely detailed, but there are some significant likenesses. Lovelace, in describing Clarissa, says it would be silly to compare her to "the lily", and while her hair is tied with a "blue ribband" and her dress is extremely elaborate, she wears a "lawn" and carries a "white handkerchief". The important point here, however, is not any slight similarity in description, but the fact that Mrs. Rowson does describe Lucy's dress.

Richardson's influence, then, shows in the mood of didacticism, the tone of moralization, and especially in the atmosphere of domesticity of this novel.
Chapter III

Mrs. Foster: The Coquette - 1797

The same three broad characteristics of Richardson's novels are to be found in The Coquette, by Mrs. Foster, didacticism, moralization, domesticity. In his preface to Clarissa Harlowe, Richardson states that (1) his novel "will probably be thought tedious to all such as dip into it, expecting a light novel, or transitory romance and look upon the story in it (interesting as that is generally allowed to be) as its sole end, rather than as a vehicle to the instruction;" (2) that he has written the book "to investigate the highest and most important doctrines not only of morality but of Christianity"; and (3) that the subjects are such that "every private family, more or less, may find itself concerned," and that he has written the story both "to caution parents" and "to warn children". Further, he has built the story around the home and the relation of the members of the home to each other, especially in Pamela and Sir Charles Grandison, in both of which the feeling of domesticity permeates the atmosphere. Mrs. Foster has likewise chosen a plot which gives her ample opportunities to be didactic, to moralize, and to be domestic.

The story opens with Eliza Wharton, whose fiancé has recently died, preparing to pay an extended visit to the Richmans, in order to overcome her melancholy. She arrives at the Richmans,
where all is a picture of domestic bliss. Eliza, once gay and volatile, grows to like the quiet life of the home. She has many suitors, all perfect gentlemen. Mr. Bayer, a minister, has a fine chance of winning her. Everyone is happy. Suddenly the villain enters in the form of Major Sanford. His lack of moral principles is made known to Eliza, but his personality and manners are so gay and charming, in contrast with the sedate gentlemen who are wooing her that Eliza is unable to resist him. Mr. Bayer leaves her because of this association. The Major, now left alone in the field, goes off and marries, for money, a girl whom he does not love. He returns, however, and seduces Eliza, who dies in disgrace and alone. Sanford's wife learns of this and divorces him. He loses all his worldly possessions when his creditors close in on him.

The possibilities of emphasizing, in such a story, the three purposes of instruction, morality, and the virtue of domesticity are many. A few particular examples in each case will indicate Mrs. Foster's use of her opportunities. Most of Mrs. Foster's didacticism, like Richardson's, is united with moralizing. The following examples indicate this didactic moralization. Eliza, writing to her friend, Lucy, says:

"I have received your letter - your moral lecture rather; and be assured, my dear, your monitorial lessons and advice shall be attended to."

Although we are not allowed to see the letter that called for this answer, the use of "moral" lecture and "monitorial" leaves

30. Foster, The Coquette, (Charles Gaylord, Boston, 1840) p. 35
no doubt of the nature of the contents.

Here is a telling example of didactic moralization. It also gives a good idea as to just what Lucy's "moral lecture" must have been. In answer to Eliza's statement that she does not want any interference with her future, Mrs. Richman says:

"Of such pleasure, no one, my dear, would wish to deprive you; but beware, Eliza! Though strewed with flowers, when contemplated by your lively imagination, it is, after all, a slippery, thorny path. The round of fashionable dissipation is dangerous. A phantom is often pursued, which leaves its deluded votary the real form of wretchedness." 31

Now, in spite of the fact that these warnings are directed toward an individual in the novel and not the reader, the context of the novel leaves no doubt in the mind of the careful reader that the author means passages such as this as a warning to his feminine readers.

Just two other examples of this didactic moralization. Lucy, in explaining why she rejected an invitation to visit Major Sanford, says:

"I consider my time too valuable to be spent in cultivating acquaintance with a person from whom neither pleasure nor improvement is to be expected. ... I look upon the vicious habits and abandoned character of Major Sanford to have more pernicious effects on society than the perpetraitions of the robber and the assassin." 32

Mr. Bayer, explaining to Eliza, that now he has left her he realizes the disparity of their natures, adds this:

31. Foster, Ob. Cit., p. 44
32. Ibid., pp. 119-120
"For your own sake, however, let me conjure you to re-
view your conduct, and, before you have advanced beyond
the possibility of returning to rectitude and honor, to
restrain your steps from the dangerous path in which they
now tread. Fly Major Sanford. That man is a deceiver.
Trust not his professions. They are certainly insincere,
or he would not affect concealment; he would not induce
you to a clandestine intercourse."

The keynote of The Coquette is domesticity. All the happy, con-
tented and morally good characters are lovers of the home. All
the morally depraved and unhappy characters are not home lovers.
The atmosphere of domesticity permeates the story. There are many
passages indicative of this domesticity. For instance, Eliza writing
to her friend, telling her of the death of her fiance, says:

"Social, domestic, and connubial joys were fondly anti-
cipated, and friends and fortune seemed ready to crown
every wish; . . ."34

And, shortly after she arrives at the Richmans, she writes:

"My friends here are the picture of conjugal felicity.
The situation is delightful - the visiting parties
perfectly agreeable."35

The next quotation is even more expressive of this atmosphere.

Mr. Richman is writing to Eliza:

"I write a line, at Mrs. Richman's request, just to in-
form you, Eliza, that yesterday that lovely and beloved
woman presented me with a daughter. This event awakens
new sensations in my mind, and calls into exercise a
kind of affection which had lain dormant. I feel al-
ready the tenderness of a parent, while imagination fondly
traces the mother's likeness in the infant form."36

Mrs. Richman, writing also to Eliza, tells her what a change
motherhood has wrought in her. She says that formerly she loved

33. Foster, Ob. Cit., pp. 152-153
34. Ibid., p. 33
35. Ibid., p. 34
36. Ibid., p. 129
to move about in society, but -

"... now I am thoroughly domesticated. All my happiness is centered within the limits of my own walls, and I grudge every moment that calls me from the pleasing scenes of domestic life." 37

Passages establishing atmosphere lose much of their force when separated from their content; however, the foregoing passages illustrate the domestic tone of this novel. A strong element of sentiment will also be noticed in the passages. Sentiment is, of course, a peculiarly Richardson trait.

Many particular similarities make it necessary to attribute the general similarities to the influence of Richardson rather than to the spirit of the times. Thus we find that:

Both Clarissa Harlowe and The Coquette are set in the country.
Both stories are written in letter form. Both stories have four main characters who interchange letters.

On many ideas the authors agree. Both deny that a "reformed rake makes the best husband". Both of them believe that children should obey their parents, but that parents should not take advantage of their natural authority. Both believe that girls should be educated, accomplished, and able to uphold their end in a group discussion. Both dislike dramatic tragedies. The passages in which they express this dislike are remarkably alike.

Lucy Sumner in The Coquette, says:

"Last evening I attended a tragedy; but never will I attend another. ... It was Romeo and Juliet. Distressing enough to sensibility this! Are there not real woes (if not in our own families, at least among our friends and neighbors) sufficient to exercise our sympathy and pity without introducing fictitious ones

37. Foster, Ob.Cit., p. 174
into our very diversions?"38

Lovelace, after returning from a tragedy he had attended with Clarissa, writes to his friend thus:

"Yet for my own part, I love not tragedies; . . . I had too much feeling. There is enough in this world to make our hearts sad, without carrying grief into our diversions, and making the distresses of others our own."39

Clarissa Harlowe and Eliza Wharton are placed in similar situations. Both prefer their virtue alone to a "Prince". Both have lovers undesirable to them, forced on them by their parents and friends. Both are warned of the danger of associating with rakes. Both fail to take heed of these warnings. Both are seduced. Both die of broken hearts. Both obtain their parents' forgiveness before they die. Both anticipate death with pleasure. Both write poetry on death. Both leave wills and letters to be used posthumously.

It is, however, when we come to compare Lovelace and Sanford, the two villains, that we find the most striking similarities. We find Mrs. Foster admitting that Sanford is a likeness of Lovelace. She has Mrs. Richman say, when speaking of Sanford:

"Pardon me, Eliza, this is a second Lovelace. I am alarmed by his artful intrusions. His insinuating attentions to you are characteristic of the man."40

Sanford is not only depicted as a second Lovelace. He actually is. He thinks and acts from the same motives and in the same

38. Op. Cit., (Foster) p. 197
40. Foster, Op.Cit., p. 32
manner as Lovelace does. Lovelace was motivated in his actions by love, revenge, and ambition. He writes of himself to his friend:

"I have three passions that sway me by turn - love, revenge, ambition or a desire of conquest."

Sanford is moved in all his actions by these three same passions. First, he wants to avenge himself on the friends of Eliza for their cold reception of him. Secondly, he loves Eliza so much that several times he is on the verge of marrying her. Thirdly, instead, he marries a girl whom he does not love, for money. And fourth, having done this, he proceeds to seduce Eliza purely for the desire of conquest.

But the similarity is even more detailed. Both Lovelace and Sanford admit they are rakes. And as rakes, they think alike in their attitude toward girls whom they seduce. Lovelace says:

"For my own part, I have been always decent in the company of women, till I was sure of them. Nor have I offered a great offence, till I have found little ones passed over; and that they shunned me not, when they knew my character."

Sanford, writing to his friend on the same subject, says:

"Indeed my fair one does not verbally declare in my favor; but then according to the vulgar proverb, that 'actions speak louder than words', I have no reason to complain; since she evidently approves my gallantry, is pleased with my company and listens to my flattery. Her sagacious friends have undoubtedly given her a detail of my vices. If therefore, my past conduct has been repugnant to her notions of propriety, why does she not act consistently, and refuse at once to associate with a man she cannot esteem?"

Both Lovelace and Sanford emphasize their hatred of wedlock. Both of them keep the undesirableness of the suitors of the girls constantly before them. Both Lovelace and Sanford are determined that no one else shall have the girls if they can't. Both have had several previous conquests. In this connection they express very similar ideas. Lovelace says:

"How unequal is a modest woman to the adventure when she throws herself into the power of a rake!" 44

Sanford says:

"If a lady will consent to enter the list against the antagonist of her honor, she may be sure of losing the prize." 45

Both move to the vicinity of their intended victims' homes. Lovelace to an Inn; Sanford to a country seat which he has purchased. Both make use of the gardens around their lovers' homes as meeting-places. Both make ready use of their knees. Both kiss the hands of the young ladies whenever possible. Both call the objects of their loves, "my charmer". Both are haunted by visions of their newest victims. Both, on advice of friends, plan to take trips abroad. Both suffer from remorse and wish they had never seen their victims. Both meet harsh ends. Lovelace is killed, Sanford loses all his possessions.

Mrs. Foster seems to have been definitely influenced by Richardson, in her didacticism, her moralization, her domesticity, and her conception of characters.

Chapter IV

Charles B. Brown - Ormond - 1799
- Jane Talbot - 1801
- Clara Howard - 1801

All six of Charles Brockden Brown's novels were considered for this study. Three, Edgar Huntly, Arthur Mervyn, and Weland were discarded as showing little if any similarity to Richardson. Three, Ormond, Clara Howard, and Jane Talbot are discussed here as showing some similarity to Richardson's novels.

There are three general similarities - didacticism, domesticity, and analytical treatment of characters. Brown's didacticism and domesticity differ, however, from Richardson's. Brown's didacticism is always political and social, never moral. Richardson's didacticism is almost always moral, and seldom, if ever, political and social. Brown's domesticity is cold and hard, never coupled with sentiment. Richardson's domesticity is always united with sentiment. Their analytical treatment of character is the same, especially in Clara Howard and Jane Talbot, which are written in letter form.

The similarities may be due, partly at least, to the influence of Richardson, and not to chance or to the spirit of the times. The more particular similarities in characters, incidents, and names are more important in this study than the more general ones.
The villains, Lovelace and Ormond (in the novel of the same name) are very similar in several respects. Lovelace is first admitted into the Harlowe home as the suitor of Arabella, only to become after the first visit her sister Clarissa's suitor. Ormond is in love with Helena Cleeves, a friend of Constantia Dudley, before he falls in love with Constantia. Lovelace is disapproved of by Clarissa's family. Ormond is disapproved of by Constantia's father. When Clarissa's brother is ill, Lovelace shows a friendly concern over his condition. When Constantia's father is ill, Ormond is much concerned over his condition. Both villains are considered charming and intelligent. Neither believes in marriage. Both make use of disguises. Both are motivated by revenge. Lovelace is continually threatening to revenge himself on Clarissa's family. Ormond has Constantia's father killed. Both meet violent deaths. Lovelace is killed in a duel; Ormond is stabbed to death by Constantia.

The similarity between Clarissa Harlowe and Constantia Dudley, Clara Howard and Jane Talbot, is not so striking as the similarity between the two characters just discussed. There is, however, some similarity. Brown's three heroines are being considered together, because they are three different treatments of the same character. 46

There is one fundamental difference between Clarissa and Constantia; a difference which applies also to Clara and Jane, 46. I am in agreement with Miss Loshe on this point. See p. 46 of The Early American Novel.
but in a lesser degree. Constantia is absolutely self-reliant, while Clarissa is not. Just what is meant may be seen in the actions of the two girls at the climax of both stories. In Richardson's novel, Lovelace, after many attempts, has Clarissa in his power, and his determination is up to the sticking-point. Clarissa, realizing his intentions, becomes hysterical and faints. Lovelace consummatesthis desires. In Brown's novel, Ormond has Constantia in the same situation. Constantia realizes Ormond's intentions and warns him that she will not be "ruined". Ormond does not heed her warnings; Constantia stabs him to death. Clarissa, then, is unable to take care of herself in a trying situation. Constantia is perfectly able to take care of herself, no matter how trying the situation. This difference is so fundamental that the following similarities may seem adventitious. These characters have in common two fundamental attributes - the first, intelligence, the second, accomplishments. That they are intelligent, is shown by the fact that they can speak several languages. That they are accomplished is shown by the fact that they are musical and can do handiwork. The similarity between Clarissa and Constantia is carried even further: Both girls are the same age - sixteen or seventeen. Both reject several suitors, marriage to whom would solve their material difficulties. They reject their suitors for the same reasons; because they are intellectually superior to the suitors and because of the lack of morals of the suitors. Constantia
stresses the intellectual reasons, Clarissa the moral. Both girls retire to their "closets" to think things out. Both are threatened with arrest.

There are a few particular similarities between Clarissa and Jane and Clara. Both of Brown's heroines give detailed reasons for their actions, as Clarissa does. Both ask for advice, but not to the extent that Clarissa does. Jane is cast out because she persists in loving Colden, who is disapproved of by Jane's adopted mother.

Jane's brother, Frank, is much like Clarissa's brother, James. Both are mean, disagreeable, jealous, despicable characters. Both of them hate their sisters. And in each case their hatred is owing to jealousy aroused by their sisters' financial status. Both treat their sisters contemptuously whenever in their presence. Both of them think they should have control over their sisters. And both try to separate their sisters from their lovers.47

The last similarity in characters is between the masculine woman, Barnevelt, in Sir Charles Grandison, and the military woman, Martinette, in Ormond. Harriet Bryon describes Barnevelt:

"The third was Miss Barnevelt. A lady of masculine features and whose mind belied not the features; for she has the character of being loud, bold, free, even fierce when opposed; and affects at all times such airs of contempt of her own sex, that one almost wonders at her condescending to wear petticoats."48

47. This is the only occurrence of a "mean brother" character I have found in early American novels.
Brown, in describing Martinette, says that her conversation and deportment exhibited "no traces of sympathy or tendencies to confidence. They merely denoted large experience, vigorous faculties, and masculine attainments." He then describes her military accomplishments.

Aside from the evidence already presented as to the influence of Richardson on Brown, there are thirteen similarities in names:

<table>
<thead>
<tr>
<th>Richardson's Characters</th>
<th>Brown's Characters</th>
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</thead>
<tbody>
<tr>
<td>1. Lady Sarah Sadlier (C.H.)</td>
<td>Sarah Baxter (O)</td>
</tr>
<tr>
<td>2. John Belford (C.H.)</td>
<td>Balfour (O)</td>
</tr>
<tr>
<td>3. Lucy Selby (C.H.)</td>
<td>Lucy (O)</td>
</tr>
<tr>
<td>4. Thomas Deane (G.)</td>
<td>Thomas Craig (O)</td>
</tr>
<tr>
<td>5. Mr. Martin (G.)</td>
<td>Martinette (O)</td>
</tr>
<tr>
<td>6. Lady Mansfield (P.)</td>
<td>Mary Manfield (O)</td>
</tr>
<tr>
<td>7. Charles Hickman (C.H.)</td>
<td>Mr. Hickman (C.H.)</td>
</tr>
<tr>
<td>9. Sally Godfrey (P.)</td>
<td>Godfrey Cartwright (C.H.</td>
</tr>
<tr>
<td>10. Selby (C.)</td>
<td>Sedley (C.H.)</td>
</tr>
<tr>
<td>11. Sinclair (C.H.)</td>
<td>Sinclair (J.)</td>
</tr>
<tr>
<td>12. Sally (P.)</td>
<td>Sally (J.)</td>
</tr>
<tr>
<td>13. Hannah (C.H.)</td>
<td>Hannah (J.)</td>
</tr>
</tbody>
</table>

These similarities in characters, incidents, and names considered in the sum total, justify attributing Richardson influence upon C. B. Brown.
Chapter V

Mrs. Warren - The Gamesters - 1805

As we have seen, Richardson in his preface to Clarissa Harlowe set forth his main purposes. Mrs. Warren, in her preface to The Gamesters, sets forth three purposes, all similar to Richardson's. She writes in her preface that, although many of the evil practices of the day are attributed to novel reading, she "believes that were novels devoted to the cause of moral virtue, they might become as useful, as they are thought to be pernicious. The light unthinking mind, that would revolt at a moral lesson from the pulpit, will seize with avidity the instruction offered under the similarities 'of a story'. To blend instruction with amusement and at once to regale the imagination and reform the heart has been the writer's object. . . . When the husband, the father and friend can find attractions in a gaming table, superior to those offered by the domestic fireside, virtue herself is eradicated from his bosom, and feeling is exchanged for inhumanity."

In other words she is saying that the novel should be considered as a vehicle of instruction, in which the author should set forth sound moral principles, and make domestic life appear so attractive that men will not look elsewhere for their amusements. These certainly are similar to the didactic, moral, and
domestic elements mentioned and used by Richardson.

In this novel again the more particular similarities to Richardson's novels make it necessary to attribute the striking sameness of purpose to Richardson's influence, rather than to the spirit of the times.

The most outstanding example of similarity of action and thought comes about over the question of dueling. Sir Charles Grandison and Leander Anderson (The Gamesters) are both challenged to fight duels. They both decline to accept the challenges, but at the same time they make appointments to meet their challengers and to explain their reasons for not accepting. The meetings take place, and both Charles and Leander insist that they have not declined from cowardice, but that dueling is based on a false conception of honor, that it is a violation of God's law, and that the evil results are far greater than any good which could possibly come from dueling. To emphasize this last point they both picture vividly the distresses and sorrow of the family of the victim and the remorse that must haunt the victor.

Another similarity of thought is found in the attitude of both authors toward the cause of the villainy of Sir Charles Hargrave and Edward Somerton (The Gamesters). Grandison says of Hargrave:

49. The Gamesters, Mrs. Warren (David Corliss, Boston, 1805) pp. 193 ff.
"He has been in bad hands, as he tells us, from his youth upward, or he might have been a useful member of society."50

Mrs. Warren in describing Edward, says:

"Edward possessed extraordinary talents, . . . . At an early age he had been deprived of both his parents and had fallen into the hands of tutors, who made the culture of the heart no part of the system of education."51

These passages, besides indicating a similarity of thought, may be taken also as indicating all three characteristics of Richardson's influence. Both authors are saying, obliquely, that moral training is necessary for the child if he is to be a useful citizen. They also indicate that both authors feel this moral training is best given in the home. Thus we have didacticism, moralization, and domesticity, expressed in a somewhat similar manner on an identical subject.

The outstanding similarities of situations and incidents are the setting of the stories; the use of duels and abductions; and actions motivated by the presence of undesirable lovers. Other similarities of situations and incidents will present themselves naturally with the similarities of the characters.

The prototypes of Mrs. Warren's main characters may be found in Richardson's novels. Thus she has the happy, amiable parents, the lovely, virtuous persecuted heroine, the

virtuous hero, (Mrs. Warren gives the tragic flow to the hero instead of the heroine), the seducing villain, the agents of the villain, and the coquettish, unsuspecting, innocent girl. Any novel of intrigue might be furnished with such a set of persons, but due to the particular similarities to be pointed out, it seems justifiable to attribute them to the influence of Richardson.

The villains, Somerton and Lovelace, have eight points of similarity. Both love intrigue. Both are not discouraged over frustrations of their plots. Both have agents to aid their plots. Both are in need of money. Both have letters to their victims intercepted. Both kidnap their victims. Both have previous conquests. Both die in disgrace.

Had not Leander Anderson been given a tragic flaw - a love of gaming - he would have been an exact imitation of Sir Charles Grandison. Otherwise he has all Sir Charles' virtues: uprightness, self-righteousness, purity, amiability, reasonableness; he is the perfect gentleman in graces, manners, and morals. It is quite probable that Mrs. Warren had Sir Charles in mind while drawing Leander, because, besides the similarities mentioned above, we find that both heroes were seventeen when their mothers died. Both are called characters

52. Mrs. Warren, in describing Leander, says: "He early exhibited traits of amiable disposition and refined genius." And that at an early age he was sent to the University, where his manners and goodness of heart won him high esteem. And that he returned to his home "refined in manners and uncorrupted in his morals." The Gamesters, pp.2-3.
of "sensibilities" and both enjoy doing charitable acts.

Amelia Stanhope, the heroine of The Gamesters, although not highly individualized, has some characteristics and situations in common with Clarissa Harlowe and Harriet Bryon. Amelia believes an oath should never be broken. So do Richardson's heroines. Amelia is educated, can play musical instruments and can do handiwork. So also do Richardson's heroines. Amelia will obey her parents in everything except in marrying one she does not love. This is also Clarissa's one point of disobedience. Amelia's and Clarissa's servants aid them in their difficulties. Harriet and Amelia are kidnapped.

One other similarity in characters deserves mention. Mr. Barnet, a minor character in Sir Charles Grandison, and Mr. Delima, a minor character in The Gamesters, are very similar. Both of them are considered objects for ridicule by the ladies; both dress in the height of fashion; both are boastful; both are given to sententious sayings; and both use high-flown language in complimenting the ladies. A similarity such as this is not significant in itself. It gains its force by being one of a number.

The last, but certainly not the least, of the similarities is that of the names of the characters:

Captain Anderson is a minor character in "Sir Charles Grandison".

Leander Anderson is the hero of "The Gamesters".
Harriet Bryon is the heroine of "Sir Charles Grandison".

Harriet Herbert is a minor character in "The Gamesters".

It is interesting and of importance to note that, in using these names, Mrs. Warren has made her characters exactly opposite from what Richardson made them. In Richardson's novel, Captain Anderson is a minor character, and a villain; in Mrs. Warren's novel, Leander Anderson is the leading male character and the hero. In Richardson's novel, Harriet Bryon is the gay, happy, independent and outspoken heroine; in Mrs. Warren's novel, Harriet Herbert is a minor character, quiet, sedate, reticent.

These particular similarities seem sufficient evidence that the didacticism, moralization, and domesticity of this novel are due to the influence of Richardson.
Conclusion

We have seen, then, that Richardson's influence on these seven early American novels was not merely a vague indefinite influence, but was quite pronounced and showed itself in certain definite characteristics.

All seven of the novels discussed were didactic - some to a greater, some to a lesser extent. The majority of them limited this didacticism to instruction in morals, as Richardson usually did. All the novels discussed were domestic in atmosphere, a peculiarly Richardsonian trait. These tendencies to be didactic and domestic constitute Richardson's broadest influence on these novels.

But Richardson had another important influence - the influence on characters. In Lovelace he created a charming, seducing villain, whose counterpart may be found in five of these novels. Usually, however, the villains in these early American novels are not as vital as Lovelace. C. B. Brown's villain, Ormond, is, of course, the exception. Ormond is as well drawn a villain in his own right as Lovelace. Clarissa Harlowe, the lovely innocent, persecuted heroine, is present in nearly all these novels. Again, these heroines are not so well drawn as Richardson's are, but the likeness is unmistakable. Besides, of course, Richardson's influence may be seen in many of the lesser characters. In these cases, however, the
influence is usually not traceable through all the novels.

Richardson's influence is seen, then, in the didacticism, morality, the spirit of domesticity, and the characters of these novels.
Appendix

(Note: The prefaces to Clarissa Harlowe, The Power of Sympathy, and The Gamesters have been included in the appendix because of frequent reference to them in this thesis. Although the thesis does not deal with The Algerine Captive, The First Settlers of Virginia, or The Oriental Philanthropist, their prefaces have been included because they throw light on the status of the early American novel.)
Preface to Clarissa Harlowe

"The following History is given in a series of letters, written principally in a double yet separate correspondence; between two young ladies of virtue and honour, bearing an inviolable friendship for each other, and writing not merely for amusement, but upon the most interesting subjects; in which every private family, more or less, may find itself concerned: and,

between two gentlemen of free lives; one of them glorying in his talents for stratagem and invention, and communicating to the other, in confidence, all the secret purposes of an intriguing head and resolute heart.

But here it will be proper to observe, for the sake of such as may apprehend hurt to the morals of youth, from the more freely-written letters, that the gentlemen, though professional libertines as to the female sex, and making it one of their wicked maxims, to keep no faith with any of the individuals of it, who are thrown into their power, are not, however, either infidels or scoffers; nor yet such as think themselves freed from the observance of those other moral duties which bind man to man.

On the contrary, it will be found, in the progress of the work, that they very often make such reflections upon each other
and each upon himself and his own actions, as reasonable beings must make, who disbelieve not a future state of rewards and punishments, and who one day propose to reform—one of them actually reforming, and by that means giving an opportunity to censure the freedom which falls from the gayer pen and lighter heart of the other.

And yet that other, although in unbosoming himself to a select friend, he discovers wickedness enough to entitle him to general detestation, preserves a decency as well in his images as in his language, which is not always to be found in the works of some of the most celebrated modern writers, whose subjects and characters have less warranted the liberties they have taken.

In the letters of the two young ladies, it is presumed, will be found not only the highest exercise of a reasonable and practicable friendship, between minds endowed with the noblest principles of virtue and religion, but occasionally interspersed, such delicacy of sentiments, particularly with regard to the other sex; such instances of impartiality, each freely, as a fundamental principle of their friendship, blaming, praising, and setting right the other, as are strongly to be recommended to the observation of the younger part (more specially) of female readers.

The principal of these two young ladies is proposed as an exemplar to her sex. Nor is it any objection to her being so,
that she is not in all respects a perfect character. It was not only natural, but it was necessary that she should have some faults, were it only to show the reader how laudably she could mistrust and blame herself, and carry to her own heart, divested of self-partiality, the censure which arose from her own convictions, and that even to the acquittal of those, because revered characters, whom no one else would acquit, and to whose much greater faults her errors were owing, and not to a weak or reproachable heart. As far as is consistent with human frailty, and as far as she could be perfect, considering the people she had to deal with, and those with whom she was inseparably connected, she is perfect. To have been impeccable, must have left nothing for the Divine Grace and a purified state to do, and carried our idea of her from woman to angel. As such is she often esteemed by the man whose heart was so corrupt that he could hardly believe human nature capable of the purity, which, on every trial or temptation, shone out in her's.

Besides the four principal persons, several others are introduced, whose letters are characteristic: and it is presumed that there will be found in some of them, but more especially in those of the chief character among the men, and the second character among the women, such strokes of gayety, fancy, and humour, as will entertain and divert, and at the same time both warn and instruct.

All the letters are written while the hearts of the writers
must be supposed to be wholly engaged in their subjects (the events at the time generally dubious): so that they abound not only with critical situations, but with what may be called instantaneous descriptions and reflections (proper to be brought home to the breast of the youthful reader;) as also with affecting conversations; many of them written in the dialogue or dramatic way.

'Much more lively and affecting' says one of the principal characters, 'must be the style of those who write in the height of a present distress; the mind tortured by the pangs of uncertainty (the events then hidden in the womb of fate;) than the dry, narrative, unanimated style of a person relating difficulties and danger surmounted, can be; the relater perfectly at ease; and if himself unmoved by his own story, not likely greatly to affect the reader.'

What will be found to be more particularly aimed at in the following work is—to warn the inconsiderate and thoughtless of the one sex, against the base arts and designs of specious contrivers of the other—to caution parents against the undue exercise of their natural authority over their children in the great article of marriage—to warn children against preferring a man of pleasure to a man of probity upon that dangerous but too-commonly-received notion, that a reformed rake makes the best husband—but above all, to investigate the highest and most important doctrines not only of morality, but of christi-
anity, by showing them thrown into action in the conduct of the worthy characters; while the unworthy, who set those doctrines at defiance, are condignly, and, as may be said, consequentially punished.

From what has been said, considerate readers will not enter upon the perusal of the piece before them as if it were designed only to divert and amuse. It will probably be thought tedious to all such as dip into it, expecting a light novel, or transitory romance; and look upon story in it (interesting as that is generally allowed to be) as its sole end, rather than as a vehicle to the instruction.

Different persons, as might be expected, have been of different opinions, in relation to the conduct of the Heroine in particular situations; and several worthy persons have objected to the general catastrophe, and other parts of the history. Whatever is thought material of these shall be taken notice of by way of POSTSCRIPT, at the conclusion of the History; for this work being addressed to the public as a history of life and manners, those parts of it which are proposed to carry with them the force of an example, ought to be as unobjectionable as is consistent with the design of the whole, and with human nature."
Preface to *The Power of Sympathy*

"Novels have ever met with a ready reception into the Libraries of the Ladies, but this species of writing hath not been received with universal approbation. Futility is not the only charge brought against it - any attempt, therefore, to make these studies more advantageous, has at least a claim upon the patience and candour of the publick.

In Novels which expose no particular Vice, and which recommend no particular Virtue, the fair Reader, though she may find amusement, must finish them without being impressed with any particular idea: So that if they are harmless, they are not beneficial.

Of the letters before us, it is necessary to remark that this error on each side has been avoided--the dangerous consequences of Seduction are exposed, and the advantages of Female Education set forth and recommended.
Preface to *The Gomesters*  
(Caroline Matilda Warren)

"The author of the following work is sensible it will not bear the test of criticism. As the production of a youth, whose education has been limited, whose opportunities have been penurious, she hopes it will be viewed with that candour, which is ever an attendant of discernment.  

She presents it to the public, not as the laboured production of erudition, but as the efforts of a mind rather of the contemplative turn, whose principal amusement is derived from such pursuits.  

At a period, when the novelist is seldom greeted with a solitary smile of approbation from the whole regiment of literati; when even "the house is divided against itself," and novel writers attribute many of the fashionable foibles of the day, to novel reading; it may argue a degree of temerity to produce a work, which bears this "image and superscription."

While she cordially agrees with the objector, that some novels have exhibited too highly coloured portraits of life; and have, like an *ignis fatuus*, too frequently led the young mind astray; yet the writer believes, that were novels devoted to the cause of moral virtue, they might become as useful, as they are thought to be pernicious. The light, unthinking mind, that would revolt at a moral lesson from the pulpit, will seize
(Preface to *The Gamesters*)

with avidity, the instruction offered under the similitude "of a story."

"To blend instruction with amusement, and at once to regale the imagination, and reform the heart, has been the writer's object; how far she has succeeded, a candid public will determine.

Though the writer is confident the work would not pass unscorched through the fiery ordeals of criticism; yet if it possesses sufficient merit to meet a smile from the brow of candour; or, (what is infinitely dearer to her heart) if it gain one soul to virtue, or lure one profligate from the arms of dissipation, or snatch from the precipice of ruin, one fair fabric of innocence, she will deem herself amply compensated for every studious effort she has made, to throw the following sheets into their present form.

Perhaps no vice is more seemingly venial, or more really destructive, than gaming. Many a soft, despairing son of pleasure, will attest the truth of this observation.

What was at first practiced to amuse a leisure hour, "grows with their growth, and strengthens with their strength," till it becomes a fixed and rooted vice; and when the husband, the father, and the friend, can find attractions in a gaming table, superior to those offered by the domestic fireside, virtue herself is eradicated from his bosom, and feeling is
exchanged for inhumanity. The writer has attempted to discourage the practice of this too fashionable vice, and should the attempt prove unsuccessful, and the work be justly condemned,

"One secret voice, at least, shall sooth my heart,
Nor will I tremble at the critic's dart,
While conscience sweetly whispers this applause,
Thou hast not injured virtue's sacred cause."

Of the ill judging and censorious hypercritic, who views with the jaundiced eye of prejudice, "every production from a female pen," she has nothing to ask, confidently believing, that the really learned and virtuous, will approve the intention, though a want of merit should oblige them to censure the execution of the work."

**THE AUTHOR**

Sutton, September, 1805
Preface to The Algerine Captive

(Tyler)

One of the first observances the author of the following sheets made upon his return to his native country, after an absence of seven years, was the extreme avidity with which books of mere amusement were purchased and perused by all ranks of his countrymen. When he left New England, books of biography, travels, novels, and modern romances, were confined to our seaports; or, if known in the country, were read only in the families of clergymen, physicians, and lawyers; while certain funeral discourses, the last words and dying speeches of Bryan Shaheen, and Levi Ames, and some dreary somebody's Day of Doom, formed the most diverting part of the farmer's library. On his return from captivity, he found a surprising alteration in the public taste. In our inland towns of consequence, social libraries had been instituted, composed of books designed to amuse rather than to instruct; and country booksellers, fostering the newborn taste of the people, had filled the whole land with modern travels, and novels almost as incredible. The diffusion of a taste for any species of writing through all ranks, in so short a time, would appear impracticable to an European. The peasant of Europe must first be taught to read, before he can acquire a taste in letters. In New England, the work is half completed. In no other country are there so many people, who in proportion to its numbers can read and write; and, therefore,
(Preface to The Algerine Captive)

no sooner was a taste for amusing literature diffused, than all orders of country life, with one accord, forsok the sober sermons and practical pieties of their fathers, for the gay stories and splendid impieties of the traveller and the novelist. The worthy farmer no longer fatigued himself with Bunyan's Pilgrim up the 'hill of difficulty', or through the 'slough of despond'; but quaffed the wine with Brydone in the hermitage of Vesuvius, or sported with Bruce on the fairy-land of Abyssinia; while Dolly the dairy-maid and Jonathan the hired man, threw aside the ballad of the cruel step-mother, over which they had so wept in concert, and now amused themselves into so agreeable a terror with the haunted houses and hobgoblins of Mrs. Ratcliffe, that they were both afraid to sleep alone.

Although a lover of literature, however frivolous, may be pleasing to the man of letters, yet there are two things to be deplored in it. The first is, that, while so many books are vended, they are not of our own manufacture. If our wives and daughters will wear gauze and ribbands, it is a pity they are not wrought in our own looms. The second misfortune is, that novels, being the picture of the times, the New England reader is insensibly taught to admire the levity, and often the vices, of the parent country. While the fancy is enchanted, the heart is corrupted. The farmer's daughter, while she pities the misfortune of some modern heroine, is exposed to the attacks of vice, from which her ignorance would have formed her surest shield. If the
English novel does not inculcate vice, it at least impresses on the young female mind an erroneous idea of the world in which she is to live. It paints the manners, customs, and habits, of a strange country; excites a fondness for false splendor; and renders the home-spun habits of her own country disgusting.

There are two things wanted, said a friend to the author: that we write our own books of amusement, and that they exhibit our own manners. Why then do you not write the history of your own life? The first part of it, if not highly interesting, would at least display a portrait of New England manners, hitherto un-attempted. Your captivity among the Algerines, with some notices of the manners of that ferocious race, so dreaded by commercial powers, and so little known in our country, would at least be interesting, and I see no advantage which the novel writer can have over you, unless your readers should be of the sentiment of the young lady mentioned by Addison in his Spectator, who, as he informs us, borrowed Plutarch's Lives, and, after reading the first volume with infinite delight, supposing it to be a novel, threw aside the others with disgust, because a man of letters had inadvertently told her the work was founded on FACT.
Preface to *The First Settlers of Virginia*  
(John Davis)  
(A Memoir of the Author)

The opinion formed of a writer is generally transferred by association from his profession to his life, and he is considered as having all his days done nothing but kept the press and paper-mill in motion. I cannot lay claim to this honour. My life has been passed chiefly in voyages and travels.

It was never my fortune to repose under the shade of Academic bowers. This, however, was not owing either to the angusta res domi, or local circumstances. I was reared in the lap of opulence, and Salisbury, my native place, boasts a grammar school, that initiated Addison in the elegancies of literature.

I had read, or rather lisped, four books that determined my future life; namely, Robert Drury, the unfortunate Englishmen, Pierre Vaud, and Capt. Richard Falconer. Nothing now would satisfy me but going to sea, and a ship was the idol of my mind.

My first voyage was in an Indiaman called the *Essex*, Capt. Strover. We went to St. Helena, Batavia, and China. It was in the year 1787, and I was literally a sea-boy upon the high and giddy mast, being little more than eleven years old.

I returned to England charmed with a sea life. The voyage seemed nothing, and before I had been shore six months, I
again, if I may so express myself, shoved off my boat.

I embarked (1790) in the Worcester, Capt. Hall. We touched at Hinzuan,* and proceeded to Bombay. In the Essex, the chief mate was Ebenezer Roebuck, a man conspicuous for his courage, consummate seamanship and rigid discipline.** The chief officer of the Worcester was Owen Ellis, a disciple of Roebuck, full of fire, fancy and mischief. Our captain and he did not agree. Hall was timorous; Ellis rash. Hall was uncommonly corpulent; remarkable for the circumference of his belly, and Ellis swore the ship could never be in trim, as, by being in the cabin, be brought down by the stern.

Off the high land of Chaul the Worcester was attacked by Angria's Pirates. Our captain was scared almost to death.

Obstupuit, steteruntque collos, et vox faucibus hoesit!

Ellis saved the ship. He jumped down on the gun deck, and cast loose a midship-gun. "A match here!" said he, while he was pointing the gun with a handspike. The match was brought by the ship's cook from the galley-fire; a man named John Thornton had primed the gun, the chief mate gave it to the Moors in style, and dispersed their musquito fleet. A loud laugh now succeeded the halloing, bawling, cursing and swearing, that before shook the good ship Worcester from stem to stern. For no sooner did the Moor taste our pills than he put his helm up, wore right

* See a magical description of this fairy island by Sir William Jones.

** Mr. Roebuck has left the company's service; he is now constructing docks in India.
round upon his heel, and went away before the wind; this was the ship; the ketch, brig and gallivats did the same.

We took out a hundred company's recruits to Bombay. Among these was a German (Oberstien) of dissipated fortune, but elegant education. Now did my mind first catch a ray of intellectual light; now was it ordained I should not be all my life illiterate. I began to learn French under Oberstien between the tropics; in my watch upon deck my station was in the main top, to haul down the top gallant studding sail at the approach of a squall, or to go up and hand the royal. For our top gallant masts were diffed, and our royal yards rigged across. When the boatswain's mate piped starbowlines, I walked up the main rigging into the top. I always put Le Sage in my pocket; and in the main top of an East Indiaman, under a cloudless tropical sky, when the breeze was so steady that for days we had no occasion to start either tack or sheet, I began to cultivate the language of the court of Lewis the fourteenth.

I was several months on shore at Bombay. I lodged at the country tavern. It was kept by Mr. Loudwick, and shaded with cocoanut and banana trees. My landlord had a complete set of European magazines; I rather devoured than read them; and it is to the perusal of these volumes that I ascribe that love of the belles lettres which has always made me loath the mathematicks and other crabbed sciences. For who ever, after having lived in a beautiful country, where all was fruit and
(Preface to The First Settlers of Virginia)

flowers and fragrance, could seek an abode in a rugged, bleak and dreary region.

Neither Mr. Loudwick nor Mrs. Loudwick could talk English. I now thanked my stars that I had learnt French in the top of the Worcester, and conversed with my host and hostess in their own idiom.

From Bombay we went twice down the Malabar coast, anchoring at every port. I landed at Cochin where Camoens wrote his Lusiad,* and at Anjengo, where Eliza was born**; and I was engaged in the reduction of Cannanore under General Abercrombie. In our passage home I landed at the Cape of Good Hope.

When I returned to England, I found my brother had embarked as a cadet for Madras. He was a considerable time ensign to a battalion of native infantry at Kistnagherry, a hill fort, in the Baramhal country. At the taking of Pondicherry he was promoted to the rank of lieutenant; he died a captain at Madras. His account of the Sepoy soldiers in India is full, elegant, accurate; it was first communicated by him in a letter from India to the Editor of the European Magazine, and adopted in the article Sepoy by the compilers of the Encyclopaedia Britannica.

Sic vox non vobis.

In the beginning of 1793 I was sent into the navy. In the Active frigate, Capt. Nagle, I went to the Orkneys, Cadiz.

* See Mickle's Lusiad
** See Sterne's letters to Eliza, and Raynall's Apostrophe to Anjengo.
and into the Elbe. Being turned over with the ships company to the Artois, (her former commander lord Charles Fitzgerald was given the command of the Brunswick, seventy-four) I belonged a year and a half to a flying squadron of frigates; namely, the Pomone, Sir John Borlase Warren, the Arethusa, Sir Edward Pellew, and the Diamond, Sir Sidney Smith. Our cruising ground was the coast of France, and our port of rendezvous was Falmouth.

In 1798 I embarked in a small brig, at Bristol, for the United States. I had before made some progress in Greek, and begun the study of the language of harmony, with the Father of Poetry, and the Bible of the Ancients. In Latin I had looked into every writer of the Julian and Augustan ages; the study of French had always been to me like cracking of nuts; and in my vernacular idiom I had neglected no writer from Bunyan to Bolingbroke. Lowth put me au fait of all the critical niceties of grammar; and when I read it was always with an eye to new combinations of diction.

I translated at New-York Buonaparte's Campaign in Italy, a considerable octavo, and proceeded to the south. I now experienced the advantage of having educated myself. By imparting what I knew of English, French, and Latin to others, I was enabled to gratify my disposition to travel, and to subsist comfortably. I visited South Carolina, Georgia, Maryland, and
Virginia.

I, however, have no further desire to travel. It is true I should much like to cross again the Atlantic, but then that would be to go home. I am only a sojourner in America. When the cold turf presses against my breast, I hope it will be one dug out of the vallies of my native land.
The First Settlers

(John Davis)

Preface of Extracts

From the British Reviews and American Publications respecting Pokahontas and its Author.

Unus deus, una veritas

EDINBURGH REVIEW

"We never met with any thing more abominably stupid than this romantic legend about the Princess Pokahontas, daughter of the Emperor Powhatan, who fell in love with Captain Smith, soon after the first colonization of Virginia. All that we can understand of the story is this: Capt. Smith runs away from Pokahontas; and she, after weeping some time for the fugitive hero, married the living one, a Captain Rolfe, and comes over to England with him, where she lives at Brentford, and dies at Gravesend. . . . Mr. Davis is a pedagogue, who would be a wit and a fine gentleman. His style is made up of pedantry, vulgarity, affectation and conceit."

Article written by a young Virginian gentleman studying at Edinburgh.

MONTHLY REVIEW

"The adventures of Capt. Smith, who was the founder of the first colony on the Chesapeake, possess superior interest; the history of his captivity and of the love of Pokahontas, is
sufficient to give reputation to the writer."

CRITICAL REVIEW

"We have not read without emotion the affecting story of the tender Pokahontas. If writers were to be discriminated by their resemblance to painters, Mr. Davis might be called the Teniers of Narrative. He paints from life, and to every character exhibited, the heart secretly acknowledges, "That is a likeness." His language and manner are equally per-spicuous and interesting."

ANNUAL REVIEW

"For the interesting tale of Pokahontas we must refer the reader to the volume itself. Mr. Davis possesses the eye that can see nature, and the heart that can feel nature. We behold with pleasure his delineation of natural objects. His scenes are evidently sketched from observation. Those little traits which the painter or poet would have seized, he has seldom overlooked; he tells us of the long and beautiful moss, which, by spreading from the branches of one tree to those of another, extends through whole forests. The author obviously possesses a quick and observant eye, and those ever wakeful talents that could enliven any science."

Mr. Davis has given us the memoirs of his own life. The vanity of self-biography never fails to excite the sarcasm and
(Preface of Extracts, The First Settlers)

contempt of those, who themselves indulge a far less pardonable vanity; who, being by nature inferior, counteract the painful consciousness of inferiority, by looking in every man, and every author for his faults; nor is this author's account of himself such as will conciliate the favour of the world. Possessed of genius, and conscious of the possession, Mr. Davis is guilty of every thing that can provoke envy, hatred, malice and uncharitableness."

Page 54. Article written by Arthur Aiken.

BRITISH CRITIC

"This writer is lively, entertaining, and often interesting."

From Dr. Jenner, Discoverer of the Vaccine Inoculation,
to J. Davis.

"Dear Sir,

You do me honour in requesting permission to inscribe to me your Indian Tale. I am sorry that I am not likely to be favoured with an interview before your departure for America. Much is due from me to many gentlemen on the continent, particularly my friend Dr. Waterhouse, to whom I hope you will be introduced; indeed I think it probable that this letter without anything further would obtain that end, as the doctor is a gentleman of liberal mind, and you will find in him the man of science and the philanthropist. He was the first who took up my system of inoculation in America, and has toiled hard in this
new field. I write in haste. Pray tell me as nearly as you can, the time of your sailing, and from what port? Shall I consign my packet to you in London, or where?

Your obedient
and very faithful,
Humble servant,
Cheltenham, 26th August, 1804. E. JENNER

"Dear Sir,
I thank you for your last obliging letter, but am sorry to tell you it has not been in my power since to make up the intended dispatch for my friend Doctor Waterhouse. This I hope will reach you time enough to request you to present my best regards to the Doctor, and to tell him that I hope he has seen my public advertisement in some of the continental papers, otherwise he must be astonished at my long silence. The fact is that my correspondence on the Vaccine subject became so burthensome and oppressive, that I felt necessitated to request my friends not to be offended at my seeming neglect of their letters. Accept my best wishes for a pleasant voyage, and for your general welfare.

Your very faithful servant,
E. JENNER

Cheltenham, 19th September, 1804
I write in very great haste."
Billet from the President of the United States.

"Th: Jefferson presents his compliments to Mr. Davis, and his thanks for the book he sent him. He has subscribed with pleasure to his Indian Tale."

Washington. March 8, 1806."

Billet from Doctor Barton

"Doctor Barton feeling an interest in Mr. Davis's undertaking, will be truly happy to furnish him with any works in his possession relative to the Indian History of North America.

Philadelphia, May 4, 1806."

From Professor Girardin of William and Mary College.

"We all here rejoice at the appearance of our interesting Indian Princess. You are a magician. Your wand possesses the power of animating even my heart.

Williamsburg, July 11, 1805."

* It having been asserted with most diabolical malice by the Editor of the Evening Post at New-York (his niger est, hunc tu Romane caveto) that I have forged these or some other letters; the originals of these, and all other letters I ever published may be seen by any persons whose scepticism may have been raised by the base calumniator that has thus endeavoured to blast my character. Mr. Dannie has not only seen my originals, but he has now in his hands a letter to me from his Grace the Duke of Bedford, allowing me to dedicate Chatterton to him.
(Preface of Extracts, The First Settlers)

Port Folio

"Whatever may be the prejudices of some, or the cavils of others, Mr. Davis has certainly caught the spirit of the best English writers."

By Mr. Dennis.

Philadelphia Monthly Magazine

"Those who have not had an opportunity of judging of Mr. Davis's abilities by the perusal of his former productions, will feel great attractions to the present work in the nature of the subject, which is purely American, and which relates to two of the most interesting personages in early American History.

C. B. Brown."
Preface to The Oriental Philanthropist

(Henry Sherburne, A.B.)

"The most celebrated writers of former ages have happily illustrated and recommended interesting and important truths by allegory, or fable; and by their agreeable manner in the figurative style, have ever been highly acceptable. Through those silvery channels, essential truths have been propitiously conveyed, which were very unlikely to have been otherwise so cordially entertained. As such a method of writing hath always proved both pleasing and instructive, it is highly probable it will be continued in practice thro' succeeding ages. The introduction of imaginary beings hath, perhaps some degree of propriety in the scenes presented in the following memoirs, which are laid in those regions where the most stupendous fabulous legends originated. If fable hath been hitherto so successfully employed (as both sacred and profane history appear to evince) for the instruction and entertainment of mankind;—if trees have been summoned to speak; the floods to lift up their voices; and the various orders of inferior existences, in languages intelligible, to rebuke and reform;—if a prophet's madness hath been corrected by a moral lesson from his insulted beast; the vicious and cruel reprehended and reclaimed by talking birds and singing trees; why may not adolescence, or even riper years, be still in like manner disciplined? Both the mighty Hercules
come forward, in ancient story, with his tremendous club, to arrest the progress of those baleful monsters which disturbed the peace of society; why shall not a Prince of China, in a later age, advance upon the theatre of the world, though with less formidable weapons than was that of the redoubtable hero;--with victorious eloquence and alluring manners to correct and reform the rash and untutored, and restore the hapless wanderer to the paths of true virtue and honor, and consequent felicity; and, having achieved the most illustrious exploits, establish a grand society cemented by love? As then, the design of fable is agreeably to convey the most salutary truths that they may be effectually impressed upon the minds of those readers who are apt to be disgusted with dry treatises of morality; let it still be permitted to lend its benevolent aid for our entertainment and instruction, till the expected era fully arrives when genuine unmixed truth shall shine forth with charms superceding the necessity of the fascinating blandishments of fictitious tales. However, the works of imagination, when subservient to reason and virtue, will never fail to be admired.

The author of the subsequent Memoirs looks for no other commendation than that which is merited by an honest attempt to advance, to the utmost of his slender abilities, the real felicity of his country and mankind. He thinks of his talent at composition as far below those of the worthy and excellent writers of an age highly improved, and advancing in perfection
before unknown; an age pregnant with great, and he hopes, happy events. His country may well boast the literary productions of eminent essayists of both sexes; and, to the rising generation, it is indeed a most interesting circumstance, that female literary merit hath presented so brilliant an addition to our national glory. Happy talents, Constantia, are confessedly thine! How sweetly pleads thy pen in virtue's sacred cause! with sentiments ennobling, pathetic, and sublime, winning each selfish heart to charity and love! Columbia's sons and daughters, whose virtues are her glory, shall never cease to bless thee! future ages shall grateful own thy worth; and say, Angels would write like thee! Had mines of gold been thine; and hadst thou, with the generous patriotism that hast so eloquently commended, dispensed them for the public weal; they had been but trifles, when compared with the rich, invaluable presents* thou hast made to the country! Who can refrain from noblest deeds of charity, when Constantia solicits with softest moving accents;—when, with eloquence inimitably charming, angelic, she intreats! when, with richest and most impressive colouring, she presents the lovely portrait of philanthropy divine; or with the resistless magic power of her feathery wand, she calls forth every tender, every generous emotion of the soul! ever memorable will be the conquests of thy powerful rhetoric! The most obdurate hath it melted to compassion. Even the heart of

* The CLEANSER, in three volumes, whose uncommon merits, the numerous and respectable subscribers of all ranks, most expressively proclaim.
(Preface to The Oriental Philanthropist)

self harmony and love. Be thine the glory of exhibiting to
nations the value of freedom; and of all those graces and
virtues which constitute the true dignity and happiness of man!

The Author hath attempted under the guise of amusement,
to instill those active principles of piety, virtue and benevo-
ence, which never fail of insuring, to all who are influenced
by them, the real and the most exquisite enjoyment of life;—
those principles which are the only and sure foundations of
civil, social, and domestic felicity. It is his hearty wish
that thousands of pens, and every tongue of eloquence may be
incessantly employed (cooperating with the brightest examples)
in accelerating the expected aera of universal happiness, when
the sigh of misery shall forever cease from the habitations of
men,— A just attention to the Deity, and a general conviction,
among all ranks, of our miserable ignorance and incapacity, as
to the true enjoyment of existence; and application to Heaven,
with unreserved confidence in his power and goodness, love and
tender compassion, precedes and introduces the happy period
which every heart desires, when darkness and fears, terrors and
distress shall be no more. I said unreserved confidence in
Heaven. For the want of this — so unbecoming and shameful to
a rational being, is the source of every evil. Destitute of
this confidence, what a wretched existence is man's! O happy
country! where, even among the most influential, sentiments, so
momentous, are realised!"
(Preface to The Oriental Philanthropist)

the churlish niggard hath learned of thee to feel the sympathetic glow! The self-destroying children of intemperance have thy persuasive pages awakened to sobriety and frugality! Painful were their efforts against vicious habits long indulged. But it is thou who hast taught them to realize the momentous consequence of speedy reform. 'Tis thou who inspir'dst them with augmented fortitude, from the full conviction, that the more painful their virtuous struggles, the more glorious their victory would prove, and the more exquisitely relished the ensuing bliss! It is thou, too, who hast dignified thy sex. To thee is it highly indebted for thy excellent vindication of its rights, ascertaining its importance, and celebrating its shining virtues. If thou art still an inhabitant of the earth, long mayst thou live illustrious amid thy worthy competitors for Heaven—approving fame, who with thee adorn and enrich our country and mankind! Happy American States! so richly adorned with sons and daughters of refined genius and exalted virtue! happy in thy illustrious chiefs, statesmen and legislators, whose fame resounds through every region of the globe! in thy civil and religious liberties, and the means of every invaluable improvement! happy in thy rich and powerful resources! firm and unshaken by thy union, and impervious to every violence! and by growing exemplary virtues, accelerate the destined day of univer-
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A standard work. A very general discussion of Richardson's influence.

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A standard work. One of the best treatments of the eighteenth century and Richardson.


A rather good history of the English novel. Gives some idea of Richardson's place in English literature.

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A standard life of Richardson, with a critical study of his works.


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(Critical Bibliography)


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