

THE SURNAME *MAYNARD*
IN THE CONTEXT OF THE TALES OF
TWO LUCYS:

**MISS MARTHA RUSSELL’S “LUCY MAYNARD” AND LUCY HARDINGE IN
JAMES FENIMORE COOPER’S *AFLOAT AND ASHORE OR, THE ADVENTURES OF
MILES WALLINGFORD* [1]**

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**I. IN QUEST OF THE LITERARY-JOURNALISTIC SOURCE BEHIND THE SURNAME
MAYNARD IN “THE HELMSMAN OF LAKE ERIE”**

It is perhaps a quirk of literary history that a short sketch by Martha Russell and a very long novel by James Fenimore Cooper were contemporaneous and that each piece celebrated a very strong, virtuous, and resolute woman protagonist whose Christian name just so happened to be Lucy.

Martha Russell sums up Lucy Maynard’s character in her final two lines:

“Earth’s noblest thing,
A woman perfected.”

James Fenimore Cooper concludes his novel with the following statement in praise of Lucy [née Hardinge] by her grateful husband Miles Wallingford:

“It is a blessing, for which, I am not ashamed to say, I daily render thanks to God, on my knees.”

The first object of this study is to consider what similarities the two Lucys embody that could merit, in the eyes of a modern reader, such seemingly exuberant praise. A second consideration is, naturally, the question as to why James Fenimore Cooper would have been motivated to read the Russell sketch in the first place. And, last but not least, there is the question as to why Russell's tale could have readily motivated Cooper to borrow the surname as the appellation of his heroic protagonist in "*The Helmsman of Lake Erie*." [2]

It will be noted that no researcher has yet bothered to look for a literary-journalistic antecedent to explain the choice of the surname *Maynard* in "*The Helmsman of Lake Erie*," although in the 1960's, George Salomon, the Theodor Fontane researcher of the famous German ballad "*John Maynard*," immediately labeled the 1845 "*Helmsman of Lake Erie*" a "literary-journalistic" creation [3]. In spite of that initial insight, Salomon did not pursue this chain of thought by reviewing the American press in the first half of the 1840's to see whether, in fact, a literary-journalistic *Maynard* antecedent existed. As it turns out, he would not have had far to look, for Martha Russell's sketch was published in the April [1st] 1844 issue of *The Columbian*, only fourteen months before "*The Helmsman of Lake Erie*" first appeared in the June 7, 1845 issue of *The Church of England Magazine* (London, England).

II. THE SIGNIFICANCE OF *THE COLUMBIAN*, ITS PROMINENCE AT THE NATIONAL LEVEL, AND THE NATIONAL WRITERS IT SOUGHT TO RECRUIT

That Martha Russell's sketch received national coverage is evident from its place of publication and the circumstances surrounding the periodical which put out her piece: *The Columbian Lady's and Gentleman's Magazine*, New York City's brand new monthly literary and cultural publication, was launched on January 1st, 1844. Although rashly aspiring to achieve cultural hegemony over its competitors, particularly over the higher-paying Philadelphia-based *Graham's Magazine*, to which, for example, Cooper contributed his naval biographies, *The Columbian* was doomed to fold within only five years. Yet on January 1st, 1844, thoughts of failure were not entertained. Visions of recruiting America's very best writers were uppermost and evinced in the January 1st list of writers *The Columbian* intended to recruit. The second name in that list was "J. F. Cooper." [4 & [Appendix A](#)]

It goes without saying that the success or failure of the ambitious fledgling New York literary monthly would not fail to attract the close attention of America's leading authors, who, we may reasonably assume, were approached by *The Columbian* for contributions. Although Cooper did not provide a contribution for the year 1844, it goes without saying that as a resident of the state of New York and as America's first professional writer, he would have kept an alert eye on the publication's contents and contributors.

It was in the April 1844 issue of *The Columbian* that Martha Russell's "*Lucy Maynard*" appeared. Within only a month, the sketch was subject to reprinting, particularly in New England, where Martha Russell resided. [[5](#) & [Appendix B](#)]

III. COOPER'S LITERARY ACTIVITY AT THE TIME MARTHA RUSSELL'S SKETCH APPEARED

From December 1843 through August 1844, Cooper was engaged in writing his most ambitious work up to that time, *Afloat and Ashore or, The Adventures of Miles Wallingford*, which was not two novels but one continuous novel issued in two parts, Part I submitted for publication by mid-April and appearing in New York, Philadelphia and London in early June 1844. It is significant that the second part (sent off on August 29, 1844), which was printed in England by Richard Bentley not till September 28, 1844, bore the title *Lucy Hardinge: A Second Series of Afloat and Ashore*. Given the dates involved [[6](#)], the assumption can safely be made that Russell's sketch was in a position to exert an influence on the second half of Cooper's mammoth novel. As Part I of *Afloat and Ashore* was completed in the same month in which Russell's sketch was published, it may be assumed that, if any direct or indirect influence was indeed brought to bear, only Part II could have been affected. All of this notwithstanding, the affinity of Part I of Cooper's novel and Martha Russell's sketch may strike the reader as more than mere coincidence.

The very idea of a writer borrowing a name from another author's literary work, is alluded to in conjunction with the creation of the surname *Marble* in *Afloat and Ashore or, The Adventures of Miles Wallingford*. In this case, Moses Marble, who was placed in a basket as an infant and deposited on a cold tombstone, grows up without even knowing the real name of his parents. Marble suffers immensely from the fact that he has never had a family or relations he can call his own. At one point, he complains bitterly:

"They hadn't the decency to pin even a name – they might have got one out of a novel or a story-book, you know, to start a poor fellow in life with – to my shirt [my italics]; no – they just set me afloat on that bit of a tombstone, and cast off the standing part of what fastened me to anything human. There they left me, to generalize on the 'arth and its ways, to my heart's content." *Afloat and Ashore or, The Adventures of Miles Wallingford* – Cooper AMS Edition, Pt. I, Ch. XIX, p. 288

The name *Moses* is indeed taken from the Biblical story of the infant Moses placed in a basket and set afloat on the Nile, for Moses Marble was also abandoned in a basket. The associations called forth to alight on the name *Marble*, however, are another matter:

“...Moses came from the scriptur’s, they tell me; there being a person of that name, as I understand, who was turned adrift pretty much as I was, myself.”

“Why, yes – so far as the basket and the abandonment were concerned; but he was put afloat fairly, and not clapped on a tomb-stone, as if to threaten him with the grave from the very outset.”

“Well, Tombstone came very near being my name. At first, they thought of giving me the name of the man for whom the stone was intended; but that being Zollickhoffer, they thought I never should be able to spell it. Then came Tombstone, which they thought melancholy, and so they called me Marble; consaiting, I suppose, it would make me *tough*.” *Ibid.*, Pt. I, Ch. XIX, p. 289

In other words, the writer Cooper *did* borrow from stories and was not immune to the associations that a name (e.g., *Moses*) could evoke or, *vice versa* and of far greater import, that could evoke a surname (e.g., *Marble*).

The suggestion Cooper allows Moses Marble to make, namely taking a name “out of a novel or a story-book,” is the subject matter of this essay.

IV. AN 1841 STEAMBOAT DISASTER AND THE BATTLE OF LAKE ERIE IN *AFLOAT AND ASHORE*

Although *Afloat and Ashore or, The Adventures of Miles Wallingford* makes no mention of the conflagration of the steamboat *Erie* on August 9th, 1841, the only steamer that would seem to serve as a foil for the action of the 1845 “*Helmsman*” sketch, the loss of the *President* [Pt. I, p. 406], only five months prior to the *Erie* disaster, is referred to. The notes in the Cooper Edition provide background information:

“the *President* steamer: The largest steamship of her day, the side-wheeler *President* and her 136 passengers and crew disappeared without a trace in a storm that swept the Atlantic shortly after she sailed from New York on 11 March 1841.”

Afloat and Ashore or, The Adventures of Miles Wallingford – Cooper
AMS Edition, Pt. I, Explanatory Notes, p. 529.

It is obvious that Cooper was very well informed of the ill-fated *Erie*, as his lifelong friend and neighbor, Judge Samuel Nelson, had personally accompanied Levi Beebe, a cadet from the Cooperstown Military Academy, to Buffalo, New York, where the youth boarded the *Erie* on his way home to Cleveland. [7] The boy, described as “not twelve years of age,” was one of the survivors of the conflagration. But, more than that, he was able to survive through his

unrelenting courage and endurance, which he had in no small part acquired at the Academy in Cooperstown. Young Levi received more national coverage than the sprinkling of allusions to a resolute young helmsman named Luther Fuller, who had allegedly remained at the wheel until overcome by the flames and smoke. As Levi Beebe must have been the celebrated hero of Cooperstown, one would suppose that America's premier naval historian might have ventured a comment or a word of praise. The fact that not a single letter or reference has surfaced need not be taken to mean that nothing was said or written. [8] Rather, the problem is the loss of information over the years and the consequent necessity of "reading between the lines."

One can only speculate whether the ominous comment, in the sentence immediately after the allusion to the *President*, might not have been an indirect reference to the loss of the *Erie*:

"There is no doubt that well constructed steamers are safer craft, *the danger from fire excepted* [my italics], than the ordinary ship, except in very heavy weather."

Afloat and Ashore or, The Adventures of Miles Wallingford

(Brooklyn, New York: AMS Press, Inc, 2004), AMS Studies in the Nineteenth Century, no. 31; Pt. I, Ch. XXV, p. 406.

Even a thread leading back to the 1813 Battle of Lake Erie and the resulting absurd yet acrimonious controversy as to *which* commander – Jesse Duncan Elliott (1782-1845) or Oliver Hazard Perry (1785-1819) – should have taken credit for America's first decisive naval victory over a British fleet can be made out in *Afloat and Ashore or, The Adventures of Miles Wallingford*.

Cooper's 1839 *History of the Navy of the United States* had come down hard against Perry's conduct in the Battle of Lake Erie while vindicating Elliott's in that conflict. He was immediately opposed by the Perry faction, whose standard-bearer was Commander Alexander Slidell Mackenzie (1803-1848). Mackenzie's sister was married to Commodore Matthew C. Perry, the brother of the late Commodore Oliver Hazard Perry. Mackenzie was fighting for the honor of the Perry family; the historian Cooper was bulldoggedly seeking the unadulterated truth. The upshot was a series of exchanges beginning in 1839 and extending to 1844. [9]

Mackenzie, Cooper's old rival in the never-ending Perry-Elliott dispute, was court-marshaled in the *Somers* mutiny affair for hanging a midshipman and two sailors suspected of mutiny on board the training vessel *Somers*. In April 1843, he was, however, acquitted. The Philbrick Historical Introduction of the Cooper AMS Edition of *Afloat and Ashore*, points out Cooper's reaction:

"...Cooper remained dissatisfied with the conduct of both the defendant and the Navy, more and more persuaded that an impulsive and cowardly act had been whitewashed by the naval establishment. By November he was hard at work on an analytical essay on the *Somers* affair, and by early December the essay, which was to appear as an eighty-page 'Elaborate Review' appended to *Proceedings of the Naval Court in the Case of Alexander Slidell Mackenzie* published in New York by Henry Langley in

1844, was in the press.” - Thomas Philbrick and Marianne Philbrick, Historical Introduction, p. xiii.

In *Afloat and Ashore or The Adventures of Miles Wallingford*, Cooper does not spare Mackenzie a few broadsides which specifically refer to the 1843 *Somer* affair. He pulls this off by having Miles’s old mate and close friend Moses Marble summarily hang a “withered, grey-headed old,” but cunning, Indian chief significantly named Smudge for attempting to make off with the ship and killing the captain. [10] Hanging old Smudge without a trial was – how could it be otherwise? – adding a “smudge” to Marble’s naval record and list of deadly sins. As Miles himself said:

“Still, I knew that Marble wished the thing [=the hanging] undone when it was too late, it being idle to think of quieting the suggestions of that monitor God has implanted within us, by the meretricious and selfish approbation of those who judge of right and wrong by their own narrow standard of interest.”

Afloat and Ashore or, The Adventures of Miles

Wallingford – Cooper AMS Edition, Pt. 1, Ch. XIV, p. 219 [11]

The associations attached to the names of vessels cannot be overlooked in Cooper’s works. When Marble decides he can no longer live as “a ‘bloody hermit’ at Willow Cove,” and begins to feel a certain itch to go to sea again, Miles shows him the brand new vessel Marble will command. Her name: the *Smudge*! [12]

Just before his death, while still on board the *Smudge*, Moses tells Miles:

“I’ve pretty much worn out the *Smudge*, and the *Smudge* has pretty much worn out me.” Pt. II, Ch. XXX, p. 413

When Moses was called upon to prepare himself for the “last great change,” the question of Smudge’s execution again stubbornly imposed itself:

“There’s that bloody Smudge, notwithstanding; I hardly think it will be expected of me to look upon him as anything but a ‘long-shore pirate, and a fellow to be disposed of in the shortest possible way.” [...]

“As for Smudge, his [=Marble’s] mind had its misgivings concerning the propriety of his own act, and, with the quickness of his nature, sought to protest itself against its own suggestions, by making an exception of the wretch, as against the general mandates of God.” Pt. II, Ch. XXX, p. 414

By transposing the names Mackenzie and Marble, Cooper – on a literary level - was able to covertly submit the indictment that Mackenzie’s “smudged” conscience worked in much the same way as Marble’s.

V. THE SACRED ENVIRONMENT [13]

The opening paragraph of Russell's sketch already strikes a chord that Cooper could sympathize with: Nature as a window to the Creator is holy, and consequently its destruction is equivalent to desecration. In other words, a religious argument is offered in support of environmentalism. This is a strong motif in Cooper's writing – one need only consider *The Pioneers* and Natty Bumppo's condemnation of the settlers' wanton destruction of trees, birds and fish as well as encroachment on natural habitats. Russell writes:

“There is another class of travellers who, from defect of vision, caused not by sun spots but by dollar spots, see before their eyes, in the most beautiful landscapes, nothing but mill-seats, timber-lots, railroad tracks, choice situations for manufacturing establishments, and were it practicable, would sell the blessed sunlight which brightens the flowers on their father's graves, for a ‘handsome consideration.’ Heaven defend us from all such travellers.” - “*Lucy Maynard*,” p. 1

The belief that Nature can exert a purifying influence upon the human soul and that it affords insight into the Divine Creator of the universe, is shared by both Cooper and Russell. The world about us, according to Russell, provides “the true soul” the opportunity of “seeing God and listening to the universe, ‘the great Æolian harp,’ with its solemn and mysterious music sounding from its countless strings” [p.1]. Although the dichotomy may ring unusually harsh, virgin forests and Nature, representing the “true Temple” of the Lord, are set against the ruthlessness of commerce and the superficiality and hypocrisy of fashion and society.

VI. PARALLEL PLOTS – ORPHANS CAST ADRIFT

A) RUSSELL'S “LUCY MAYNARD”

Lucy Maynard, whose father had been a sea captain, who was lost at sea, and whose mother died of a broken heart upon losing him, became an orphan by the age of five. Yet she was still “riding at anchor.” She had her beloved Aunt Esther, her mother's cultivated and warm-hearted sister. It was only after Aunt Esther's death, that Lucy was sent to her father's brother, Uncle John Maynard, a kind-hearted and resolute man, who unfortunately fell upon hard times and was obliged to move out West. Lucy, not wishing to be an additional burden upon Uncle John's hard-put family, insisted upon taking an apprenticeship so that she would later be able to support herself. After considerable reluctance, her adamant request was granted.

Henry Stanton, Charles Stanton's father, owned a great estate "in eastern Massachusetts." Believing his wealth to be such that it could never be dissipated, he did not tend to his financial affairs but left such matters in the hands of incapable administrators. Henry also became ever more addicted to strong drink. As his finances and health deteriorated, he borrowed money on credit. Not only did an early grave await him as a result of his dissolute life style, but he also left a wife and a son almost penniless. Ellen Stanton, his widow, thereupon decided to live with her old friend, who was none other than Aunt Esther. Thus the boy Charles Stanton and the girl Lucy Maynard were thrown together as children. Charles was two years older than Lucy. The two children grew up together. Charles was like an elder brother who looked after Lucy. Unfortunately for young Charles, Ellen Stanton decided to enter into a marriage of expediency by marrying "a worthy farmer." Although no longer living together with Aunt Esther and Lucy, Charles continued his studies under the benevolent tutelage of "the old pastor, Mr. Clayton." (Here again, in each story a venerable clergyman plays a significant role: Mr. Clayton in Martha Russell's sketch and Mr. Hardinge in Cooper's novel.) When Charles's mother died, his situation became ever more desperate, as the farmer saw no sense in wasting time with books, whereas for Charles the intellectual side of life was much more to his liking than farming. Consequently, Charles, though sad to leave Lucy, set out for the West to live with his mother's brother, Uncle Gordon, who understood the value of books and the knowledge they could provide the young man.

At this point it should be noted that both Lucy and Charles are now orphans, that a great part of their childhood was spent together, and that – as children – they loved each other with the love of a brother and a sister. There is, moreover, a clear desire on the part of both Lucy and Charles not to remain separated for a great length of time and a deep sense of loss through their separation, over which they had very little control. The seeds of a moving love story have already been planted in their childhood.

As it turns out, Lucy, upon leaving her uncle, John Maynard, is accepted into an apprenticeship as a milliner, but must also work for her board as a domestic and nurse for the hard-hearted, stingy, conceited and superficial Bensons, who believe they belong to the "upper-crust." When Charles shows up in town one day after a number of years have transpired, he is a physician. His uncle is able to purchase the paternal house and a part of the estate his father Henry Stanton had squandered away. As Charles had not answered Lucy's letter informing him that she was leaving her uncle to accept an apprenticeship, she had mistakenly assumed that he had simply lost interest in her because of her lower social station. A considerable amount of time elapses, during which false rumors spread that Charles and Julia, the Bensons' daughter, will shortly be wed. Naturally such rumors seemed only to confirm Lucy's conviction that she had been totally forgotten.

One evening, Charles went to the Benson home on a house visit to care for Edward, the terminally ill son of the Bensons. Generally he had paid such visits of an afternoon when Lucy was at the milliner's. As Edward's health was now rapidly deteriorating, Lucy had been requisitioned to spend all of her time caring for the boy, whom she loved dearly. When

Charles entered Edward's room, Lucy could not escape being observed, for though somewhat hidden from view, Charles was not long in recognizing Lucy's voice.

As might be expected, the question of the unanswered letter was quickly answered. Charles had never received it! He was also planning to set out to find Lucy within the next few months. He did not give two hoots about her social status because she was his own dear Lucy, as honest as the day she was born. And so they married.

Although there had been talk of not accepting Dr. Stanton socially (naturally Mrs. Benson would suggest this), the happy young couple were accepted by the community, and Lucy, rather maliciously termed a "new edition of Cinderella," experienced no difficulty in functioning as a physician's wife with great respectability and poise due to her extensive reading and the upbringing she had received at the hands of Aunt Esther.

B) COOPER'S *AFLOAT AND ASHORE OR,* *THE ADVENTURES OF MILES WALLINGFORD*

A similar tale, though of over 900 pages in length, is to be found in Cooper's *Afloat and Ashore or, The Adventures of Miles Wallingford*. Here a brother and a sister, Miles and Grace Wallingford, are the surviving orphans (a passing reference is made to three other siblings that died in infancy). After the death of their father, who died a grotesque and almost comical death trying to improve the operation of his mill with little knowledge of its mechanics, their mother, like Lucy Maynard's mother, gradually dwindled away in bereavement, and, within three years, she was placed at the side of her deceased husband. At the time of their mother's death, Grace was fourteen and Miles sixteen.

The executor of their estate of Clawbonny was a clergyman, the kind and respectable Mr. Hardinge, who had lost his wife [14] but had two children, Lucy, "about six months younger than Grace," and Rupert, almost seventeen. The time frame in which the four children actually lived together is much shorter than that of Lucy Maynard and Charles Stanton, although it is apparent that their families had been close throughout their early childhood. The ties of friendship which develop between Grace and Rupert on the one hand, and between Lucy and Miles on the other, determine the plot of the novel. Here again, the seeds of love are sown, though the results lead to tragedy, in one instance, and a happy ending, in the other.

The teenage engagement vows exchanged between Grace Wallingford and Rupert Hardinge are dissolved by Rupert, whose weakness of character becomes ever more visible as the novel progresses. Rupert believes he can achieve higher status in society by attaching himself to an English-born woman, Emily Merton. Rupert represents that despicable class of "travelers" Martha Russell refers to in her first paragraph of "*Lucy Maynard*." Grace, heartbroken, withers away and dies an untimely death as a young woman. The deep ties between Lucy

Hardinge and Miles Wallingford, on the other hand, are never broken – as is the case with Lucy Maynard and Charles Stanton.

Yet here, again, a false rumor is circulated that one of the two young people is engaged; in this case, Lucy to a Mr. Andrew Drewett. Miles, who had gone to sea and risen with ease to the rank of a captain, believes he has missed the proper moment to reveal his deep love to Lucy. It is only *after* Andrew Drewett [first introduced in Pt. I, Ch. XXI] informs Miles that he is *not* engaged to Lucy that Miles musters the courage to ask Lucy for her hand. It might be added, however, that in the meantime Lucy had learned from her father that Miles had hoped to make her his wife. She “mildly reproaches” Miles, saying:

“I know you so well, Miles, that I am afraid I should have made the declaration, myself, had you not found your tongue. Silly fellow! How *could* you suppose, I would ever love any but you?....” *Afloat and Ashore or, The Adventures of Miles Wallingford* – Cooper AMS Edition, Pt. II, Ch. XXVIII, p. 381

VII. THREE COUPLES MEANT FOR ONE ANOTHER

Although Providence was to play a cruel trick on Grace Wallingford, her brother Miles and Lucy Hardinge seemed destined to find one another. As Lucy herself pointed out:

“I have never supposed Miles Wallingford would become the husband of any but Lucy Hardinge, except on one occasion, and then only for a very short period; and, ever since I have thought on such subjects at all, I have *known* that Lucy Hardinge would never – could *never* be the wife of any but Miles Wallingford.”

Afloat and Ashore or, The Adventures of Miles Wallingford – Cooper AMS Edition, Pt. II, Ch. XXIX, p. 393

When Charles Stanton finally discovers Lucy Maynard at the Bensons’, his reaction and Lucy’s cannot be misinterpreted:

Charles sprang to her side, and grasping her arm, drew her to the light, exclaiming – “It is! it must be Lucy Maynard – my own Lucy! Speak again! For God’s sake, speak again!”

Oh! there are moments when the whole soul comes forth to brood on the face! – Words could not have brought so sweet an assurance to his heart as did one glance of those deep blue eyes, as he pressed her half fainting to his bosom.

As a parenthetical note, both Lucys have “deep blue eyes.” It is their eyes and their character, not necessarily their physical beauty, that exert such a powerful influence upon the men who will become their husbands.

Although Miles extols the physical appearance of his wife at the end of the novel, at the beginning the following statements are made:

“Lucy, too, had certain personal perfection, particularly in figure, though in a crowd of beauty that has been so profusely lavished on the youth of this country, she would not have been at all remarked in a large assembly of young American girls. [. . . .]

Lucy I never thought of as handsome, at all. I saw she was pleasing; fancied she was even more so to me than to any one else, and I never looked upon her sunny, cheerful, and yet perfectly feminine face, without a feeling of security and happiness. As for her honest eyes, they invariably met my own with an open frankness that said, as plain as eyes could say any thing, there was nothing to be concealed.”

Afloat and Ashore or, The Adventures of Miles

Wallingford – Cooper AMS Edition, Pt. I, Ch. I, pp. 17-18

Russell, too, points out how easily Lucy Maynard could be overlooked:

“She was one of those who, in a crowded saloon, or on a fashionable promenade, would be passed by unnoticed, but who reveal a beauty that at once surprises and gladdens us when met in situations adapted to their character, so that we wonder at our stupidity in not discovering it before.” - “*Lucy Maynard*,” pp. 2-3

Indeed, after visiting the newly-weds, the neighbors, too, are struck by the awkward fact that they never really seemed to take notice of Lucy Maynard:

“...and the strangest thing of all is that we have never noticed her before, when she has lived so long with Mrs. Benson, only just across the way.”

“Ah, my daughter, I fear that we, and a great many others in the world, are ever looking too much abroad or above us for the good and the beautiful; and in so doing we miss diamonds that lie in the dust at our feet....”

- “*Lucy Maynard*,” p. 15

In both Lucys, there is an inner beauty and goodness that outshines the glitter of externals and fashions. As Mrs. Steward, the Bensons’ next-door neighbor, intuitively pointed out:

“The question with him [Charles Stanton] was, not whether she had wealth, station or beauty, but whether she could speak to his heart, sympathize with his life of thought, and sustain to his soul that beautiful relation which, like all spiritual unions, must be eternal.”
- “*Lucy Maynard*,” *ibid.*

Lucy, too, had shared in a “life of thought” when, for example, she spent her evenings watching over young Edward, the Bensons’ ailing son:

“...and many sweet hours did Lucy spend with her books, with which, thanks to Caroline Hawkley and her father, she was well supplied – storing her mind with rich lessons, freely communing with the noblest and best on earth.”
- “*Lucy Maynard*,” p. 9

At the end of *Afloat and Ashore, Pt. II*, Miles Wallingford also speaks of his wife in similar terms:

“She had improved her mind by reading, and her historical lore, in particular, was always ready to be produced for the common advantage. Then it was I felt the immense importance of having a companion, in an intellectual sense, in a wife. Lucy had always been intelligent, but I never fully understood her superiority in this respect, until we travelled together, amid the teeming recollections and scenes of the old world.”
Afloat and Ashore or, The Adventures of Miles Wallingford – Cooper AMS Edition, Pt. II, Ch. XXX, p. 424

It is here, in an autobiographical comment referring to the Coopers’ lengthy stay in Europe from 1826 to 1833, that it becomes increasingly clear to the reader that Cooper’s Lucy Hardinge is none other than his own wife, Susan Fenimore Cooper, née Susan Augusta De Lancey! This assumption [15] is confirmed in Cooper’s Letters. On August 23, 1844, Cooper closes his letter to his wife with the following words:

“I have nothing more to say, than to send my tenderest love to all, of which the largest share will be yours, old as you are [*Susan was 52; James, not quite 55.*] □
Lucy makes me think of you.” [My italics.]

The Letters and Journals of James Fenimore Cooper, 6 vols.,
Edited by **James Franklin Beard** (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1964), Vol. IV, p. 470, Letter 771.

At this point, it may be of interest to return to those “deep blue” eyes of the two Lucys. What about Cooper’s own wife? Wayne Franklin makes the following suggestion:

“Her eyes may have been like those of young Frances Wharton’s in the same novel [=*The Spy*]: ‘deep blue . . . with that luster which gives so much pleasure to the beholder, and which indicates so much internal innocence and peace.’ Susan certainly possessed the ‘feminine delicacy’ that is attributed to Frances Wharton, who was modeled in general on Cooper’s young wife (*Spy* CE 26-27).”

- Wayne Franklin, *James Fenimore Cooper: The Early Years* (New Haven & London, Yale University Press, 2007), p. 149

VIII. THREE ESTATES LOST; THREE ESTATES REGAINED

Henry Stanton in Russell’s “*Lucy Maynard*” loses his estate. His son, through the intercession of his uncle, is able to regain a large part of what had been lost.

In *Afloat and Ashore or, The Adventures of Miles Wallingford, Pt. II*, Miles takes out a mortgage on Clawbonny in order to stock his ship with merchandise, which is bound for Hamburg. Due to hostilities between the French and English, as well as the questionable treatment of American vessels, which were neutral, young Miles encountered one obstacle after another. Finally, after several hair-breadth escapes, his undermanned ship is savaged by a tempest and sinks. Miles again is miraculously rescued by his old friends Neb and Moses, but is ruined financially and, upon his return to America, discovers that he has already lost his estate, Clawbonny. Here again, a fortunate turn of events – together with Lucy Hardinge’s intercession – rescue him from “the old stone debtor’s gaol” [Pt. II, p. 366].

In Cooper’s own case, much of his father’s Otsego estate was lost shortly after William Cooper’s unexpected death in 1809. Only in August 1834, after returning from Europe and establishing residence in New York City, was Cooper able to acquire the parental home, Otsego Hall, in Cooperstown. From 1837 until his death in 1851, Cooperstown was to be his permanent residence.

It is obvious that the motif of a parental estate slipping through his fingers and the attempt to regain what was lost, represented more than mere literature to Cooper, but was a central element in his life. The suspense created by the question of whether young Miles Wallingford will lose or save Clawbonny is a major theme in Part II of *Afloat and Ashore*. The idea behind the plot may well have been reinforced by Martha Russell’s *Lucy Maynard*.

IX. SOCIAL STATUS

The distinction between “externals” or “superficiality” vs. “values” or “personal integrity” comes to the fore in both Lucys. Neither Lucy bends to the whims of fashions, social class, or – as Carlyle puts it – “gigmanity.” [16] Lucy Maynard, who loves Charles Stanton, now a medical doctor and hence far above her own social level, reveals how she has suffered:

“Forgive me, Charles, but I have been made to feel, somewhat keenly, the disdain which those of your social rank and advantages feel authorized to bestow on such as occupy my position. Oh! if you only knew what I have suffered, in thinking you too were influenced by this falseness of society – that you too could neglect me, because of my friendless poverty – you would forgive me.” - “*Lucy Maynard*,” pp. 12-13

Although Lucy Hardinge is not subjected to humiliation or vile treatment at the hands of a tyrant of the ilk of Mrs. Benson, the great social divide is very apparent in Cooper’s novel: for instance, the fact that Rupert would break his engagement vow to Grace and marry a young English woman, Emily Merton, whom he fancied to be better situated. Cooper summarizes the gigmanity Emily embodied:

“The *ci-devant* Emily was no more than a summary of the feelings, interests, and passions of millions, living and dying in a narrow circle erected by her own vanities, and embellished by her own contracted notions of what is the end and aim of human existence, and within a sphere that *she* fancied respectable and refined.”

Afloat and Ashore or, The Adventures of Miles Wallingford – Cooper AMS Edition, Pt. II, Ch. XXX, p. 407

Miles himself was not immune to such considerations. The very thought of him being reduced to near-poverty seemed to reduce any hope of winning Lucy, who had just inherited a large fortune. He had, of course, failed to grasp the simple fact that such factors as wealth and class did not enter into Lucy Hardinge’s considerations of the man she had loved from childhood.

X. TWO LUCYS ADMINISTERING TO THE DYING

When Charles Stanton discovers Lucy Maynard, she is employed as a nurse to care for the dying son of the Bensons. After Charles offers Lucy “a more suitable home,” Lucy does not leap into matrimony:

“No! Charles,” she said, “I cannot leave him now. He will allow no one else to wait on him. You say he has but a few days to live. Let me, at least, soothe his last hours, for he has ever loved me.” - “*Lucy Maynard*,” p. 13.

In Cooper’s novel, the reader finds Lucy Hardinge comforting Grace as she gradually dwindles away. And, finally, there is the moving episode with the dying seaman and lifelong friend Moses Marble, now an aged man of seventy:

“It was an admirable sight, truly, to see that still lovely woman [=Mrs. Lucy Wallingford], using all the persuasion of her gentle rhetoric, all the eloquence of her warm feelings and just mind, to the labor of leading such a spirit as that of Marble’s, to entertain just and humble views of his own relation to the creator and his son, the savior of men.”

Afloat and Ashore or, The Adventures of Miles Wallingford – Cooper
AMS Edition, Pt. II, Ch. XXX, p. 415

The saintliness of woman in her attempt to help the dying “make the last great change” is a motif Cooper made use of time and again, although most convincingly in *The Chainbearer*. Here Moses is described as “*dying easily and without a groan [17], with all my family, Neb and the first mate, assembled near his cot*” [Pt. II, p. 422].

XI. LUCY MAYNARD AND JOHN MAYNARD:

TWO RESOLUTE SOULS

The parallels between the two Lucys are striking. Both of the women protagonists may be characterized as deeply religious and truth-oriented. As Miles Wallingford could attest:

“...her eye was as true as her principles, her tongue, or her character. All was truth about this dear girl, truth unadulterated and unalloyed.”

Afloat and Ashore or, The Adventures of Miles Wallingford – Cooper
AMS Edition, Pt. II, Ch. I, p. 13

Each of the two Lucys merits the epigraph Martha Russell attaches to the beginning of her sketch:

“A lily fair which God did bless,
And which from Nature’s heart did draw
Love, wisdom, peace and heaven’s perfect law.”

Lucy Maynard was able to “hold on:”

“She now strove to school herself to submission, and to fulfil with patient endurance all the duties of her station.” - “*Lucy Maynard*,” p. 11

The concepts of “*patient endurance*” and “*fulfilling the duties of her station*” are also major motifs of “*The Helmsman of Lake Erie*.”

What can be said of Lucy’s uncle, John Maynard, when he fell upon hard times?

“John Maynard was not of a disposition to sit down in despair without an effort, or appeal to the sympathy of others, or complain of fate.”
- “*Lucy Maynard*,” p. 8

Here again, the Maynards [etymologically “stout hearts”] are resolute, capable of endurance and fulfill their duties without repining. These are essential attributes in “*The Helmsman of Lake Erie*.”

XII. ON PINNING A NAME TO MOSES’S SHIRT

Just as we have seen the strange way the name Moses Marble came into being, we have also considered the way Marble’s way of thinking and acting can, at least in one specific instance, be said to resemble that of an Alexander Slidell Mackenzie.

Just as both Lucys convincingly reminded Cooper of his beloved wife, “*a woman perfected*,” for whom he could give thanks to God on bended knee, so the surname *Maynard* assumes many of the perfected properties or virtues Cooper could readily associate with his “better half” and with his notion of a better individual.

The kinship of the two Lucy tales as seen in the motif of finding the “proper” moment to “pop the question” (which, as it turns out, had been answered in the affirmative years before it was

popped), must also strike the reader as singular, even though the odds point to mere coincidence.

Whether the motif of an “*estate lost – an estate won*” as found in Russell’s sketch triggered its adoption in **Part II** of *Afloat and Ashore* remains speculative but cannot be ruled out.

Afloat and Ashore is the first novel (the satirical allegories, *The Monikins* of 1835, and *Autobiography of a Pocket-Handkerchief* of 1843, representing the only earlier exceptions) in which Cooper opted for a first-person narrator. That narrator, Miles Wallingford, is sixty-five years of age and, looking back upon his past, relates the story of his life. It is an example of Cooper’s craft as a writer that Wallingford’s advanced age seldom comes across. In fact, Cooper seems to even play with Miles’s age when he allows Miles to assert in the penultimate paragraph:

“Some of my readers may feel a curiosity to know how time has treated us elderly people, for elderly we have certainly become. As for myself, I enjoy a green old age, and I believe look at least ten years younger than I am. This, I attribute to temperance and exercise.”

As Miles Wallingford is very much James Fenimore Cooper, just as Lucy Hardinge is very much Cooper’s wife Susan, it may come as no great surprise to note that Cooper’s actual age at the time he was completing his longest novel was not quite fifty-five, or “ten years younger” than his first-person narrator’s alleged sixty-five. (That Cooper remained youthful-looking due to temperance may be readily questioned.) The author enjoys playing with the facts, standing them in some instances on end, even though the entire work must be viewed as an ambitious effort to come to grips not only with his youth, his experiences at sea as a young man, his marriage, his views on morals, racial relations, on property and society as a whole, with insights into both American and European history, and with world geography thrown in for good measure. Although the “tale” commences in 1797, Cooper does not hesitate to allude to current events, whether straightforwardly as with the loss of the *President* in 1841, or veiled as part of the plot structure, as with the *Somers* affair and Mackenzie.

That Cooper actually read Martha Russell’s sketch cannot be questioned. That he must have been pleased, perhaps surprised, or even shocked by the themes she was working with – themes he could identify with – must also be accepted. That he may have even borrowed a few motifs along the way is possible. And, finally, given the two Lucys, who in his eyes, could only embody the virtues of his dear wife, why not accept Moses Marble’s heartfelt request, and take the name that truly conjured up the coordinates of Cooper’s life and sense of values, and pin it to — not “*woman perfected*,” but with a typical Cooperian twist, “*man perfected*” — the Helmsman of Lake Erie?

ANNOTATIONS:

1) Although Cooper's longest novel has often been treated as if it were two separate novels (the first part entitled *Afloat and Ashore*; the second part entitled *The Adventures of Miles Wallingford* in the United States and *Lucy Hardinge* in England), this practice is not only confusing but obviously not what Cooper had in mind. The first part ends with Miles Wallingford attempting to save Andrew Drewett from drowning while nearly drowning himself because Drewett, who did not know how to swim, panicked in the water. Only through Neb's intercession were both young men saved. This, of course, is only an episode in a continuing novel and not the conclusion of a self-contained work. This researcher is following the practice of the Cooper Edition (AMS Studies in the Nineteenth Century; no. 31, 2004). As Cooper himself pointed out to Bentley, his London publisher:

“The second part will not be a sequel, but strictly a continuation of the story, the tale being of the double size.” *The Letters and Journals of James Fenimore Cooper*, vol. IV, Letter 759. To Richard Bentley, from Philadelphia, April 16th, 1844, p. 455.

2) This investigation, together with the other articles in “*Norman's Cooper Corner*” is based upon an *indirect demonstration* that Cooper was indeed the author of “*The Helmsman of Lake Erie*.” Authorship serves as *the premise* which leads to the chronological coordinates of works of literature, a study of their motifs and message, while reviewing links that lead back to “*The Helmsman*.” If the pieces fall into place, the premise is not only functional but enjoys a high degree of probability. And the greater the number of pieces that fit into place, the greater the likelihood that the premise (i.e., authorship) is legitimate.

As Cooper put it in *The Red Rover*, when alluding to a “*fugitive essay*,” the aim of this research is that Cooper should be “*caught*” in the act [Library of America: *Sea Tales, The Red Rover*, Ch. 1, p. 439]. Although six volumes of *Cooper's Letters and Journals* are in print, they by no means should be taken as complete, for Cooper was an astonishingly prolific writer. Too much has either been irretrievably lost, destroyed or – let us pray – not yet recovered. There is no written statement in any of Cooper's extant letters that he wrote “*The Helmsman of Lake Erie*,” nor is there any known letter in which Martha Russell's name is specifically mentioned. The raw fact that the surname *Maynard* was used in the year prior to “*The*

Helmsman of Lake Erie” in a literary-journalistic sketch of high literary quality provides the impetus for this study.

3) Cf. George Salomon, “*Wer ist John Maynard?*” in *Fontane Blätter* (Potsdam), Heft 2, 1965, p. 30, and “*John Maynard of Lake Erie: The Genesis of a Legend,*” in *Niagara Frontier*, Autumn 1964, vol. 11, no. 3, p. 78: <https://johnmaynard.net/LegendGenesis.pdf>

4) The January 1, 1844 letter by Israel Post, the publisher of *The Columbian Lady’s and Gentleman’s Magazine* was reprinted in *The Wisconsin Democrat*, March 7, 1844: cf. APPENDIX: A

5) Attached to the conclusion of “*Lucy Maynard*” is the location “North Branford, Connecticut.” Martha Russell may definitely be placed in a New England setting. Her book of sketches is entitled *Stories of New England Life; or Leaves from the Tree Igdrasyll* (Boston: John P. Jewett and Company; Cleveland, Ohio: Henry P. B. Jewett, 1857 edition, 1854 copyright). The epigraph on the title page is from Carlyle:

“I like, too, that representation they [the old Norsemen] have of the tree Igdrasyll. All Life is figured by them as a tree. Igdrasyll, the Ash-tree of existence, has its roots deep down in the kingdoms of Hela or Death; its trunk reaches up heaven-high, ☐ spreads its boughs over the whole universe: it is the tree of Existence. Is not very leaf of it a biography ☐ every fibre there an act or word?”

The National Era (Washington, D.C.) ran individual chapters from her *Autobiography of a New England Girl* in mid-1857. The November 1, 1849 issue of *The National Era* provides a disappointingly short but very positive appraisal of Martha Russell’s literary achievements: cf. APPENDIX: B

6) Cf. *Afloat and Ashore or The Adventures of Miles Wallingford*, Cooper AMS Edition, Historical Introduction by Thomas Philbrick and Marianne Philbrick, pp. xxii-xxiii.

7) Cf. Norman Barry, “*An Investigation of the American Source Material Used by the Gewerbe-Blatt für Sachsen in Leipzig, Germany on October 8th, 1841, under the Heading ‘Loss of the Steamboat Erie,’*” pp. 12-19: <https://johnmaynard.net/sourcematerial.pdf>

8) In Cooper’s *Journal XXXIII*, Tuesday, 15 February [1848], there is the following entry:

“Miss Beebe [Ftn. 1: possibly Emma F. Wright Beebe] passed the evening with us, to take leave of us [=the Coopers].” - *The Letters and Journals of James Fenimore Cooper*, Vol. V, p. 284.

It is a fact that Rensselaer R. Nelson, son of U. S. Supreme Court Justice Samuel Nelson, married Emma F. Wright Beebe on 3 November 1858.

[- Allen Johnson and Dumas Malone, eds., *Dictionary of American Biography* (New York and London: Macmillan and Company, and Smith, Elder and Company, 1885-1912), 20 volumes.]

An enticing question is why Judge Samuel Nelson had accompanied Levi Beebe to Buffalo. Was it, perhaps in part, because Levi, had a sister named Emma F. Wright Beebe?

Young Levi was “not yet twelve years of age” in August 1941. Assume Levi had an attractive elder sister of fifteen by the name of Emma, whom Judge Nelson’s son, Rensselaer Nelson (1826-1904) had taken an interest in. By 1858, the year of their marriage, Emma and Rensselaer would have been thirty-two years of age; in 1848, when “Miss Beebe” called on the Coopers, twenty-two. The question why Judge Cooper took it upon himself to personally accompany young Levi Beebe to Buffalo may thus involve close family ties between the Beebes of Cleveland and the Nelsons of Cooperstown.

Cf. *The Letters and Journals of James Fenimore Cooper*, Vol. VI, p. 141: Letter No. 1045, Feb. 20th 50: “Rens – says they don’t know what to think of the delay at Buffaloe.”

9) Cf. Norman Barry, “*The Battle of the Heroes. The Creation of a New Hero of Lake Erie in the Backdrop of the Year 1845: The Jackson – Elliott – Cooper Connection*,” Section VII, “The War of the Historians as Waged from 1839 to 1845:”
<https://johnmaynard.net/MaynardJackson.pdf>

Cf. Hugh Egan (Ithaca College), “*Enabling and Disabling the Lake Erie Discussion: James Fenimore Cooper and Alexander Slidell Mackenzie Respond to the Perry/Elliott Controversy*.” Originally published in *The American Neptune* (Vol. 57, No. 4, Fall 1997) (pp. 343-350): In the James Fenimore Cooper Society online:
<http://external.oneonta.edu/cooper/articles/other/1997other-egan.html> On p. 4 (Internet): “Mackenzie was related by marriage to the Perry clan and was, like Cooper himself, something of a sailor-author.”

10) Miles does not reveal *who* killed Captain Williams. As Smudge was the ringleader of the savages, he was, nonetheless, responsible for the captain’s death. A smattering of grim humor comes across in Miles’s description of Williams’s demise:

“He [=Captain Williams] was without his hat, having come on deck half-clad, simply to ascertain how went the night, and it makes me shudder, even now, to write about the blow that fell on his unprotected skull. It would have felled an ox, and it crushed him on the spot.” - Cooper AMS Edition, Pt. I, Ch. XIII, p. 195.

11) Explanatory Note 219.20-21 in the Cooper AMS Edition of *Afloat and Ashore*, Pt. I, p. 520, also links the Smudge affair with the *Somers*:

“Miles’s account of the controversy provoked by the hanging of Smudge closely parallels and alludes to the debate inspired by the *Somers* mutiny affair.”

12) Cf. Cooper AMS Edition, Pt. II, Ch. XXX, p. 412. For an in-depth study of the associations evoked by the *Jersey*, the steamboat in “*The Helmsman of Lake Erie*,” cf. Norman Barry, “*The Author’s Signature: The Good Ship Jersey in ‘The Helmsman of Lake Erie,’ and the Significance of the Geography of New Jersey in the Works of James Fenimore Cooper*.” <https://johnmaynard.net/Jersey.pdf>

13) Cf. Norman Barry, “*‘The Helmsman of Lake Erie’ in Light of the Role Played by Religion in the Fictional Writing of James Fenimore Cooper or, The Secret Why the Good Man, When Dying, Does Not Groan*,” Section VIII: <https://johnmaynard.net/MARTYRSDEATH.pdf>

14) Exactly when and how Mrs. Hardinge died is never explained. She is simply no longer *there*. As Mr. Hardinge had married Miles’s parents, it is evident that the children in the two families had known one another from earliest childhood. Otherwise, it would not have been possible for Miles to assert that Rupert “resembled his mother” [Pt. I, Ch. I, p. 16].

15) Cf. Cooper Edition of *Afloat and Ashore*, Pt. I, Historical Introduction by **Thomas Philbrick and Marianne Philbrick**, p. xvii. Also, cf. **George Dekker**, *James Fenimore Cooper the Novelist* (London: Routledge & Kegan Paul, 1967), p. 209: “It is not for nothing that, as Cooper’s biographers have pointed out, Lucy Hardinge and Susan De Lancey are strikingly alike, and Miles’s career is in many ways a continuation in fantasy of Cooper’s own brief career as a merchant seaman.”

16) Martha Russell, using the term “gigmanity” coined by Carlyle, refers to the empty life of a Philistine in the first paragraph of her sketch.

17) Cf. Annotation #13. It will be remembered that John Maynard of “*The Helmsman of Lake Erie*” also dies “without a groan:” “...and then he stretched forth his right [hand], and bore the agony without a scream or a groan.”

APPENDIX

A) “*The Columbian Lady’s and Gentleman’s Magazine*” in *The Wisconsin Democrat* [Madison, W. T., Vol.2, No. 71, p. 4], March 7, 1844:

THE COLUMBIAN LADY’S AND GENTLEMAN’S MAGAZINE.

Edited by John Inman.

And filled with contributions from the most eminent and accomplished writers of the age.

THE motives which have led to the commencement of this undertaking may be briefly stated. It is believed by the proprietor that there is in the United States an immense provision of literary ability, for which as yet there is no adequate encouragement, or field of display; that besides the great number of clever and successful writers, whose productions are weekly and monthly and annually read with delight by thousands, there are yet great numbers constantly arriving at the maturity of power, who have only to appear on the stage of publication, to receive a brilliant award of fame; and that the powers of those whose names are already pronounced with respect by lips of wisest censure, are capable of more and still higher exertion than has yet been called forth. It is believed, too, that the demand for literary production in this country, especially in the periodical channel, exceed the supply in a very large proportion, and that new supplies have only to be presented of the right quality, and in the right way, to ensure a hearty welcome and profitable reception. No doubt is entertained of the American mind’s ability to sustain itself—certainly on its own ground, if not abroad—against all the competition that the intellect of other lands can bring to the encounter; and a full assurance is felt that among the millions of American readers there can be, and is, cordial welcome for all that American writers can produce of excellent and interesting.

From these premises it is undoubtedly inferred, that there is abundant room for another magazine, notwithstanding the merit and success of those already in being; that there can be no lack of ability to fill its pages acceptably, within the reach of capital and liberal enterprise [sic]; and that such a periodical will not fail to be greeted as a welcome visitor by thousands who as yet have done little or nothing towards the support and developement [sic] of periodical literature.

Another and strong motive has been the feeling that New York, the first city of the Union, should have the home of a periodical owning no superior in either merit or success.

The *Columbian Magazine* will be published on the first day of every month.—Its mechanical arrangements will comprise the best of paper, type, and workmanship, that money can procure.

Its contributors will be sought for among the ablest and most popular writers in the country;—and no effort will be spared to secure the most distinguished, such as John L. Stephens, J. F. Cooper, **F. G. Halleck**, **H.W. Herbert**, **H. T. Tuckerman**, J.R. Chandler, **T. C. Grattan**, **J.C. Neal**, W.G. Simms, Epes Sargent, Theodore S. Fay, R.W. Griswold, George P. Morris, **Seba Smith**, **W.C. Bryant**, **J.K. Paulding**, N.P. Willis, Nathaniel Hawthorne, H. W. Longfellow, C.F. Hoffman, T.S. Arthur, H.F. Harrington, **H. H. Weld**, John Neal, Park **Benjamin**, R.H. Dana, Rufus Dawes, R. M. Bird, **Mrs. E.C. Embury**, Mrs. **A.S. Stephens**, Mrs. H.E.B. Stowe, **Mrs. L. H. Sigourney**, Miss Eliza Leslie, Miss G. M. Sedgwick, Mrs. “M. Clavers,” **Mrs. F. S. Osgood**, **Mrs. E.F. Ellet**, Mrs. V.E. Howard, **Mrs. M. St. Leon Leoud**, Mrs. A. M. F. Annan, Mrs. H.F. Gould.

[Those in the above list who actually did contribute in 1844 are highlighted in blue. (Others, such as Edgar A. Poe and —obviously— Martha Russell were also recruited.) – Based on “*The Columbian Magazine* for 1845. Prospectus for the Second Year” in *The Vermont Phoenix*, December 13, 1844]

With many of these arrangements have already been made, as well as with others whose reputation is sure though yet to be established in the public regard. The proprietor entertains sanguine hopes of accomplishing an object to which he looks forward with pride—the secured co-operation of regular and occasional contributors, forming a list unequalled in this country.

[. . . .]

ISRAEL POST, Publisher,

January 1, 1844,

3 Astor House.

B) “*Martha Russell*” in *The National Era* [Washington, D.C.: Vol. III. – No. 44, Whole No. 148], November 1, 1849, p. 175:

MARTHA RUSSELL

The following handsome and well-merited tribute to one of the most gifted of our contributors, Miss Martha Russell, we find in an exchange paper, without any credit.

“**MISS MARTHA RUSSELL.**—We have known this lady for several years through her contributions to the periodical literature of our country. She neither writes so much, nor so carelessly, as many whose names are more widely known to the world, but whatever she does

write, is worth reading. Her tales are characterized, not only by elegant diction and faithfulness to nature, but, better than all this, by a lively sympathy with humanity and a clear appreciation of its wrongs and needs. Hence her satire is never wanton, and her pathos never degenerates into mere sentimentalism. Her mind is singularly healthy and robust, and sympathizes with everything truly good, while it rejects whatever is morbid, overstrained, and factitious. Her style, in its charming simplicity and earnestness, more nearly resembles that of Miss [Mary Russell] Mitford [1786-1855] than of any author we can name, and the moral tone of all her writings is such that we can but rejoice in her well-deserved and growing popularity. Some of her tales, which have appeared in our monthly magazines and in the *National Era*, we regard as models of that kind of composition.”