

JOHN AUGUSTUS STONE AND “METAMORA”





“METAMORA”

JOHN AUGUSTUS STONE

1800

 December 15, Monday: [John Augustus Stone](#) was born in [Concord](#).¹

The Reverend Ebenezer Hubbard died at the age of 43.

Two French Hussars knocked on the door of Michael Haydn’s house in Salzburg, leveling their pistols and demanding everything of value in the house (their take included the three months advance salary he had just received from the Archbishop of Salzburg).

In Berlin, Georg Joseph Vogler delivered his famed treatise “Data zur Akustik.”


**ESSENCE IS BLUR. SPECIFICITY,
THE OPPOSITE OF ESSENCE,
IS OF THE NATURE OF TRUTH.**

1. Could he have been the son of the [Concord](#) glazier who was known during Thoreau’s day, due to his curious gait, as “Hop Stone”? Would he have been any relation to the famous [Lucy Stone](#) who, when married, did not promise to “love and obey”?

“METAMORA”

JOHN AUGUSTUS STONE

1820

 [John Augustus Stone](#) of [Concord](#) made his debut as an on-stage old man in the role of Old Norval in the play “Douglas,” at the Washington Garden Theater in [Boston](#).




**ESSENCES ARE FUZZY, GENERIC, CONCEPTUAL;
ARISTOTLE WAS RIGHT WHEN HE INSISTED THAT ALL TRUTH IS
SPECIFIC AND PARTICULAR (AND WRONG WHEN HE CHARACTERIZED
TRUTH AS A GENERALIZATION).**




“METAMORA”

JOHN AUGUSTUS STONE

1822

 [John Augustus Stone](#)'s play “Montrano, or Who’s the Traitor” was presented in Philadelphia.

“HISTORICAL PERSPECTIVE” BEING A VIEW FROM A PARTICULAR POINT IN TIME (JUST AS THE PERSPECTIVE IN A PAINTING IS A VIEW FROM A PARTICULAR POINT IN SPACE), TO “LOOK AT THE COURSE OF HISTORY MORE GENERALLY” WOULD BE TO SACRIFICE PERSPECTIVE ALTOGETHER. THIS IS FANTASY-LAND, YOU’RE FOOLING YOURSELF. THERE CANNOT BE ANY SUCH THINGIE, AS SUCH A PERSPECTIVE.

 July 10, Wednesday: [John Augustus Stone](#) made his initial [New-York](#) appearance, at the City Theatre in the on-stage old man role of Old Hardy in “The Belle’s Stratagem.”

Santiago Usoz Mozi replaced Francisco Martinez de la Rosa as the Spanish First Secretary of State.


The Kingdom of Guatemala was renamed as the United Provinces of the Center of America.



“METAMORA”

JOHN AUGUSTUS STONE

1824

 November 4, Thursday: Leocadie, a drame lyrique by Daniel-Francois-Esprit Auber to words of Scribe and Melesville after Cervantes, was performed for the initial time, in Theatre Feydeau, Paris.

In [Newport, Rhode Island](#), Friend [Stephen Wanton Gould](#) wrote in his journal:

*5th day 4th of 11th M 1824 / This is our Quarterly Meeting day
at Somersett - my mind was much there while sitting in our
Meeting today which was small - our fr Job Chaloner was there &
spake a little to satisfaction -*

RELIGIOUS SOCIETY OF FRIENDS

[John Augustus Stone](#)'s play "Restoration; or, The Diamond Cross" was staged at the Chatham Garden Theater in [New-York](#). During this year the author himself was making appearances in supporting roles at this theater, as usual heavily made up as an old man.



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Owen Brown, 3d of John Brown’s sons and his stalwart aid both in Kansas and at Harpers Ferry, was born at Hudson, Ohio. With a withered arm, he would attempt to make a career of writing humor articles for newspapers, and would be 35 years of age at the time that he would escape from the aftermath the Harpers Ferry raid. He would complete his life as a grower of grapes in Ohio, and on a mountain near Pasadena, California.



On the following screen is what Harpers Ferry looked like in this year:

HDT

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


NEVER READ AHEAD! TO APPRECIATE NOVEMBER 4TH, 1824 AT ALL ONE MUST APPRECIATE IT AS A TODAY (THE FOLLOWING DAY, TOMORROW, IS BUT A PORTION OF THE UNREALIZED FUTURE AND IFFY AT BEST).

“METAMORA”

JOHN AUGUSTUS STONE

1826

 [John Augustus Stone](#) was appearing at the Bowery Theater in [New-York](#). Typically, he appeared heavily made up as an old man.



THE TASK OF THE HISTORIAN IS TO CREATE HINDSIGHT WHILE INTERCEPTING ANY ILLUSION OF FORESIGHT. NOTHING A HUMAN CAN SEE CAN EVER BE SEEN AS IF THROUGH THE EYE OF GOD.




“METAMORA”

JOHN AUGUSTUS STONE

1827

 [John Augustus Stone](#)'s *TANCRED; OR, THE SIEGE OF ANTIOCH* was printed. It would never be performed. During this period Stone was appearing in supporting roles at the Chatham Garden Theater in [New-York](#).

An article “Mythology of Algonquins” appeared in the NEW YORK STATE HISTORICAL SOCIETY. [Henry Thoreau](#) would copy the following materials into his Indian Notebook:

 Dogs are always chosen for this feast. Beside songs there are exhortations from the old men – whenever the speakers utter the name of the Great Spirit the audience respond “Kara-ho-ho-ho-ho-ho!” The first syllable being uttered in a quick & loud tone, and each of the additional syllables fainter & quicker, until it ceases to be heard. They say the speaker touches the Great Spirit, when he mentions the name, and the effect on the audience may be compared to a blow on a tense string, which vibrates shorter & shorter until it is restored to rest.

**“NARRATIVE HISTORY” AMOUNTS TO FABULATION,
THE REAL STUFF BEING MERE CHRONOLOGY**

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"METAMORA"

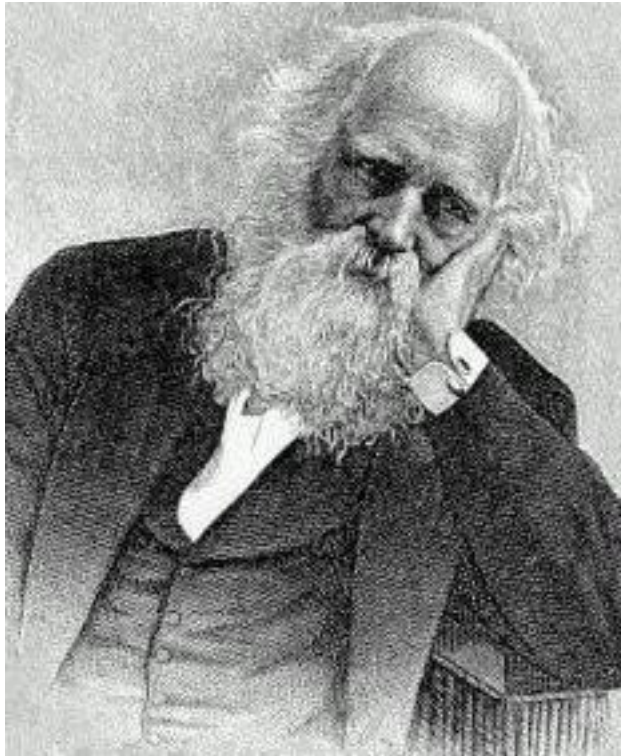
JOHN AUGUSTUS STONE

1828

➡ November 28, Friday: The celebrated American actor [Edwin Forrest](#) advertised in the [Critic](#) for a role appropriate to his bulky talents. He would pay, he said, \$500.⁰⁰ for "the best tragedy, in five acts, of which the



hero, or principal character, shall be an aboriginal of this country." [William Cullen Bryant](#) headed the committee that evaluated the submissions.



The award went to [Concord](#)'s own [John Augustus Stone](#).² He wrote a tragedy about the race tragedy we know

2. A total of 14 plays had been submitted. In a series of such prize competitions, some 200 plays would be offered, and eight other such plays would be rewarded. Included among these eight others would be another play by [John Augustus Stone](#), this one titled THE ANCIENT BRITON.

“METAMORA”

JOHN AUGUSTUS STONE

as “[King Phillip’s War.](#)” in which the sachem *Metacom* of the *Wampanoag* was of course presented as the heroic primary character, suitable for this American to portray. This *METAMORA: OR THE LAST OF THE WAMPANOAGS* would be enormously popular on tour from city to city over many years.³



METAMORA

3. There are towns named Metamora in Michigan, in Ohio, in Illinois, and in Indiana, as marked in pink on this map:



Here [Edwin Forrest](#) is posed in the studio of Mathew B. Brady in about 1860 in costume as the “[Metamora](#)” of the oft-staged play. Brady used his impressive Imperial format, with a collodion negative of 20 x 17 inches uncropped, exposed while wet.



“METAMORA”

JOHN AUGUSTUS STONE



“The People make their recollection fit in with their sufferings.”

— Thucydides, HISTORY OF THE PELOPONNESIAN WAR




**YOUR GARDEN-VARIETY ACADEMIC HISTORIAN INVITES YOU TO CLIMB ABOARD A HOVERING TIME MACHINE TO SKIM IN METATIME BACK ACROSS THE GEOLOGY OF OUR PAST TIMESLICES, WHILE OFFERING UP A GARDEN VARIETY OF COGENT ASSESSMENTS OF OUR PROGRESSION. WHAT A LOAD OF CRAP! YOU SHOULD REFUSE THIS HELICOPTERISH OVERVIEW OF THE HISTORICAL PAST, FOR IN THE REAL WORLD THINGS HAPPEN ONLY AS THEY HAPPEN. WHAT THIS SORT WRITES AMOUNTS, LIKE MERE “SCIENCE FICTION,” MERELY TO “HISTORY FICTION”:
IT’S NOT WORTH YOUR ATTENTION.**

“METAMORA”

JOHN AUGUSTUS STONE

1829

 December 15, Tuesday: At about the middle of December, [Sam Houston](#) departed for Washington DC as a representative of the Cherokee Nation.

1st staging of [John Augustus Stone](#)’s *METAMORA: OR THE LAST OF THE WAMPANOAGS*, at the Park Theater in New-York, starring [Edwin Forrest](#). In a stunningly sarcastic evocation of chauvinism the audience of Americans was begged, after as well as before the performance, not to disdain this play merely because it had been authored by an American rather than a foreigner.



**METACOM
WAMPANOAG**

The performance would be reviewed by the [New York Mirror](#) on December 19th:

METAMORA, OR THE LAST OF THE WAMPANOAGS – This Indian tragedy was performed, for the first time, on Tuesday evening last, for the benefit of Mr. Forrest. A considerable interest having been excited, long before the rising of the curtain, the house was completely filled. The prologue, spoken by Mr. Barrett, was received with enthusiastic applause, and every thing indicated, on the part of the audience, a desire to give the piece a favorable reception. The actors, both male and female, were eminently successful in their endeavors to do justice to their several parts, and during the progress of the play, received the most unequivocal proofs of the approbation of their delighted spectators. Independent of the undoubted merits of Metamora, the managers have afforded a gratifying exhibition of scenery, dresses, decorations, etc. We cannot at present particularize respecting the excellence of each actor....

THE TASK OF THE HISTORIAN IS TO CREATE HINDSIGHT WHILE INTERCEPTING ANY ILLUSION OF FORESIGHT. NOTHING A HUMAN CAN SEE CAN EVER BE SEEN AS IF THROUGH THE EYE OF GOD.



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DATE: [John Augustus Stone](#) got married with the actress Amelia Green Legge, who after his suicide would remarry with the actor/playwright Nathaniel Harrington Bannister.



DATE: [John Augustus Stone](#)'s *LA ROQUE*; A REGICIDE was performed at a theater in [Charleston](#), South Carolina.

DATE: [John Augustus Stone](#)'s FAUNTLEROY; OR, THE FATAL FORGERY was performed at a theater in [Charleston](#), South Carolina.

DATE: [John Augustus Stone](#)'s *TOURETOUN*.


DATE: [John Augustus Stone](#)'s BANKER OF ROUEN.



“METAMORA”

JOHN AUGUSTUS STONE

1831

 March 16, Wednesday: 1st production of [Concord](#) playwright [John Augustus Stone](#)'s play *TANCRED, KING OF SICILY*; OR, THE ARCHIVES OF PALERMO, at the Park Theater in [New-York](#), with the author in the cast. 

Friend [Stephen Wanton Gould](#) wrote in his journal:

4th day 16th of 3rd M 1831 / Silent but pretty good meeting at the [Institution](#) –

RELIGIOUS SOCIETY OF FRIENDS

Victor Hugo's NÔTRE-DAME DE PARIS ([THE HUNCHBACK OF NOTRE DAME](#)) appeared in print. One of its chapters had been misplaced and left out of this initial printing.

After 36 hours of labor, [Anna Bronson Alcott](#) was born to [Abba Alcott](#). For days after the birth, the husband and father [Bronson Alcott](#) never left the room. He was hunched over the table writing HISTORY OF AN INFANT: OBSERVATIONS ON THE PHENOMENA OF LIFE AS DEVELOPED IN THE PROGRESSIVE HISTORY OF AN INFANT DURING THE FIRST YEAR OF ITS EXISTENCE (although this, and Bronson's observations of his other children, would amount to some 2,500 pages). Although it is arguably the first work of child psychology done in the United States of America, the manuscript has of course never been published. Bronson carefully recorded such things as the onset of the vowel sounds, and noted at what point the consonants f, g, k, j, and l could be distinguished. (Does this remind you of the “melting bank” section, in WALDEN? –It should.) To keep the family going, the Alcotts asked Abba's father for a loan of an additional \$300.⁰⁰.


THE ALCOTT FAMILY

IT IS NO COINCIDENCE THAT IT IS MORTALS WHO CONSUME OUR HISTORICAL ACCOUNTS, FOR WHAT WE ARE ATTEMPTING TO DO IS EVADE THE RESTRICTIONS OF THE HUMAN LIFESPAN. (IMMORTALS, WITH NOTHING TO LIVE FOR, TAKE NO HEED OF OUR STORIES.)



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 April 12, Tuesday: [Concord](#) playwright [John Augustus Stone](#)'s play THE DEMONIAC; OR, THE PROPHET'S BRIDE was staged at the Bowery Theater in [New-York](#). During this year the author was appearing in supporting roles at this theater, playing roles of old men, and also made appearances at the Walnut Street Theater and the Chestnut Street Theater in Philadelphia.

The Reverend George Washington Hosmer got married with Hannah Poor Kendall. The couple would have seven children, Edward J. Hosmer on May 26, 1832 in Northfield (died July 21, 1834), James Kendall Hosmer on January 29, 1834 in Northfield, William Rufus Hosmer on July 31, 1835 in Northfield, George Herbert Hosmer on May 14, 1839 in Northfield, Anna Hosmer on October 21, 1841 in Northfield, Ella Hosmer on October 21, 1841 Northfield, and Edward J. Hosmer on July 12, 1844.

While vacillating in Florence about whether to return to Paris, [Hector Berlioz](#) happened to attend the funeral of Napoleon-Louis, nephew of the emperor (he had died in the Italian cause against the Austrians at Forli).

YOU HAVE TO ACCEPT EITHER THE REALITY OF TIME OVER THAT OF CHANGE, OR CHANGE OVER TIME — IT'S PARMENIDES, OR HERACLITUS. I HAVE GONE WITH HERACLITUS.

"METAMORA"

JOHN AUGUSTUS STONE

 November 14, Monday: Francis G. Pratt was born to Mercy Snow Pratt and the [Reverend Enoch Pratt](#) (Francis would die during 1833).

[Eliphalet Porter Capen](#) was born in South Boston.

James Kirk Paulding's play THE LION OF THE WEST was staged at the Park Theater in New-York, in a version thoroughly revised by [Concord](#)'s playwright [John Augustus Stone](#).

[Ignace Joseph Pleyel](#) died in Paris at the age of 74.

[Georg Wilhelm Friedrich Hegel](#) died in Berlin at the age of 61, of the [cholera](#). Contrary to what might have been anticipated history did not come to an end (except, we notice, for him).



The Norfolk [Herald](#) in reporting the [hanging](#) of [Nat Turner](#) added that "General Nat" (the white master Nathaniel Turner) had sold Nat Turner's body for dissection "and spent the money on ginger cakes." That surgeons dissected the corpse seems clear, for this would have been according to usual practice. It is alleged, however, that prior to dissection, they had skinned it, and that after dissection, the flesh was rendered for its grease. Turner's "curious skull" was said by the white people to have "resembled the head of a sheep" and to have been "at least three quarters of an inch thick." The skeleton, presumably inclusive of the skull, was said to have become the property of a Doctor Massenberg.



THE MARKET FOR HUMAN BODY PARTS

HISTORY'S NOT MADE OF WOULD. WHEN THE HISTORIAN REVEALS, FOR INSTANCE, THAT EVENTUALLY A SOUTHAMPTON SOUVENIR COLLECTOR WOULD BE CLAIMING TO POSSESS A COIN PURSE MADE FROM THE SKIN OF TURNER'S SCROTUM, S/HE DISCLOSES THAT WHAT IS BEING CRAFTED IS NOT REALITY BUT PREDESTINARIANISM. THE RULE OF REALITY IS THAT THE FUTURE HASN'T EVER HAPPENED, YET, AND AT THIS POINT THE SCROTUM IN QUESTION IS SIMPLY A SCROTUM,



"METAMORA"

JOHN AUGUSTUS STONE

A PIECE OF RAW SKIN, NOTHING MORE.



“METAMORA”

JOHN AUGUSTUS STONE

1832



April 14, Saturday: [John Augustus Stone](#)'s *TANCRED, KING OF SICILY*; OR, THE ARCHIVES OF PALERMO had one performance in Philadelphia.


FIGURING OUT WHAT AMOUNTS TO A “HISTORICAL CONTEXT” IS WHAT THE CRAFT OF HISTORICIZING AMOUNTS TO, AND THIS NECESSITATES DISTINGUISHING BETWEEN THE SET OF EVENTS THAT MUST HAVE TAKEN PLACE BEFORE EVENT E COULD BECOME POSSIBLE, AND MOST CAREFULLY DISTINGUISHING THEM FROM ANOTHER SET OF EVENTS THAT COULD NOT POSSIBLY OCCUR UNTIL SUBSEQUENT TO EVENT E.



“METAMORA”

JOHN AUGUSTUS STONE

1833

 March 27, Wednesday: The [Concord](#) playwright [John Augustus Stone](#) having recently won **another** of [Edwin Forrest](#)'s play competitions for vehicles suitable for his manly stage talents, receiving a cash prize for THE ANCIENT BRITON — on this night this new prize composition of his was performed at the Arch Theater in Philadelphia. Concord must have been proud of him! (But since he would be a suicide, he has been entirely erased from the town memory.)

**THE AGE OF REASON WAS A PIPE DREAM, OR AT BEST A PROJECT.
ACTUALLY, HUMANS HAVE ALMOST NO CLUE WHAT THEY ARE DOING,
WHILE CREDITING THEIR OWN LIES ABOUT WHY THEY ARE DOING IT.**

"METAMORA"

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November: [Edwin Forrest](#) played the lead in [John Augustus Stone](#)'s *METAMORA*: OR THE LAST OF THE WAMPANOAGS in [Boston](#).



Titillation was created among the white majority of the audience by the presence of a delegation of *Abenaki* (*Penobscot*). These men had come down from Maine to petition that they be allowed to create an independent

“METAMORA”

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tribal government on their remaining tribal lands:⁴



METAMORA

“KING PHILLIP’S WAR”
WAMPANOAG



The Penobscots’ claims were largely ignored, but while the delegation was spurned by the State House, it was welcomed in the theater district. Instead of regaining their land, the Penobscots were sent on a short walk across Boston Common to attend a performance of *METAMORA* at the Tremont Street Theater.



One may wonder how much excitement was being created in **Concord** by the fact that here was this most famous actor, Forrest, playing in downtown Boston in a prizewinning play written about famous local events by Stone, a favorite son of the town!⁵

4. Here the actor **Edwin Forrest** is posing in his sachem stage costume in the studio of Mathew B. Brady in about 1860 in such manner as to minimize the size of his calves.


5. (Of course, after the fact, with **John Augustus Stone** having committed suicide later and all that, one can understand how it came about that he has now been written entirely out of the town’s history.)



“METAMORA”

JOHN AUGUSTUS STONE

**LIFE IS LIVED FORWARD BUT UNDERSTOOD BACKWARD?
— NO, THAT’S GIVING TOO MUCH TO THE HISTORIAN’S STORIES.
LIFE ISN’T TO BE UNDERSTOOD EITHER FORWARD OR BACKWARD.**

 March 27, Wednesday: The [Concord](#) playwright [John Augustus Stone](#) having recently won **another** of [Edwin Forrest](#)’s play competitions for vehicles suitable for his manly stage talents, receiving a cash prize for THE ANCIENT BRITON — on this night this new prize composition of his was performed at the Arch Theater in Philadelphia. Concord must have been proud of him! (But since he would be a suicide, he has been entirely erased from the town memory.)

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ACTUALLY, HUMANS HAVE ALMOST NO CLUE WHAT THEY ARE DOING,
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John Augustus Stone

John Augustus Stone

“Stack of the Artist of Kouroo” Project


“Stack of the Artist of Kouroo” Project



“METAMORA”


JOHN AUGUSTUS STONE

1834

 [John Augustus Stone](#)'s play “The Knight of the Golden Fleece, or The Yankee in Spain.”

THE FUTURE IS MOST READILY PREDICTED IN RETROSPECT



 June 1, Sunday: Former King Miguel of Portugal boarded a British ship at Sines south of Lisbon and was transported toward exile in [Genoa](#) (thence to Austria).

Yanked out of the classroom of [Phineas Allen](#) on account of that teacher's anti-Mason activities, [John Shepard Keyes](#) would begin to attend a new private class kept by [Mr. William Whiting \(Junior\)](#) in the upper hall of the same Academy building.

In a year and a quarter I learned more ten times over from Mr. Whiting than I had in the seven years of Mr. Allen, and acquired habits of study and application I had never before imagined possible. Latin became a delight and an actual language instead of a dead and buried tongue. Greek unfolded its mysteries and beauties. French its grace, and Arithmetic and Algebra became the fascinations of exact science. He introduced us to Shakespeare, to Plutarch to Burke and English Literature generally and he made ardent students out of idle boys, and brilliant scholars of bright girls. What a revelation and awakening that time was to me, and to most of the others.

J.S. KEYES AUTOBIOGRAPHY

“METAMORA”

JOHN AUGUSTUS STONE

[John Augustus Stone](#) committed suicide by throwing himself into the Schuylkill River. There were some who were not obviously impressed either by this successful attempt at a play or by this successful attempt at a suicide:



Mr. Stone did what he could to atone for the injury he inflicted upon the world by the production of this play ... he drowned himself on 1 June 1834, in the Schuylkill River. We will accept his presumptive apology.

[Edwin Forrest](#), who had paid Stone \$500.⁰⁰ for his play *METAMORA: OR THE LAST OF THE WAMPANOAGS*, an often-staged play which usually grossed approximately that amount per night (as well as another \$500.⁰⁰ for



WAMPANOAG

another less performed play entitled THE ANCIENT BRITON), would thoughtfully fund the monument for the grave:



**IN MEMORY OF THE AVTHOR OF “METAMORA”
BY HIS FRIEND, E. FORREST**

After the drowning, Stone’s wife, the actress Mrs. Legge, would remarry to N.H. Bannister. During this year Forrest anticipated [Waldo Emerson](#)’s project for American literary independence, to be propounded at Harvard College three years later, in 1837, by declaring with enviable simplicity:

Our literature should be independent.


**BETWEEN ANY TWO MOMENTS ARE AN INFINITE NUMBER OF MOMENTS,
AND BETWEEN THESE OTHER MOMENTS LIKEWISE AN INFINITE NUMBER,**



“METAMORA”

JOHN AUGUSTUS STONE

THERE BEING NO ATOMIC MOMENT JUST AS THERE IS NO ATOMIC POINT ALONG A LINE. MOMENTS ARE THEREFORE FIGMENTS. THE PRESENT MOMENT IS A MOMENT AND AS SUCH IS A FIGMENT, A FLIGHT OF THE IMAGINATION TO WHICH NOTHING REAL CORRESPONDS. SINCE PAST MOMENTS HAVE PASSED OUT OF EXISTENCE AND FUTURE MOMENTS HAVE YET TO ARRIVE, WE NOTE THAT THE PRESENT MOMENT IS ALL THAT EVER EXISTS — AND YET THE PRESENT MOMENT BEING A MOMENT IS A FIGMENT TO WHICH NOTHING IN REALITY CORRESPONDS.

 September 10, Wednesday: [John Augustus Stone](#)'s play THE KNIGHT OF THE GOLDEN WEST; OR, THE YANKEE IN SPAIN was performed posthumously at the Park Theater in [New-York](#). This play would prove so popular that it would be performed for 15 years.



“METAMORA”

JOHN AUGUSTUS STONE

1887

The final staging of [John Augustus Stone](#)'s play *METAMORA: OR THE LAST OF THE WAMPANOAGS*, which had first been performed in 1829 and had been so immensely successful as to inspire mockeries such as the droll racist comedy *METAMORA; OR, THE LAST OF THE POLLYWOGS*.

The plot of abandoned ground on which the Duxbury meetinghouse had been located, where a number of bodies had over the years been interred including the one pertaining to the town's most illustrious founder [Myles Standish](#), became the object of a lets-pretend local-pride restoration project.⁶

Publication of Charles Edward Potter's *GENEALOGIES OF SOME OLD FAMILIES OF CONCORD, MASSACHUSETTS, AND THEIR DESCENDANTS, IN PART TO THE PRESENT GENERATION*. The first part is made up of tabular genealogical birthdates, and dates of marriages and deaths, and the places where these events transpired. The second part is made up of biographical sketches: ancestry, family details, occupations and avocations, land and other possessions, personal qualities, and the occasional anecdote.⁷

6. The first thing they would do would be to put a fence around it to keep the cows out. Various memorial markers and tourist curiosities would be installed on this piece of real estate and it is now headlined as “the oldest maintained cemetery in the United States.”

7. Prominent early family names include Barrett, Blood, Brooks, Bulkeley, Buttrick, Conant, Davis, Farrar, Flint, Hartwell, Hayward, Hosmer, Hubbard, Jones, Minott, Potter, Prescott, Wheeler, Willard, and Wood. I'll give you three guesses as to whether this book contained a reference to [John Augustus Stone](#), the town's famous playwright suicide.



“METAMORA”

JOHN AUGUSTUS STONE

1895

April 23, Tuesday: Russia, [Germany](#), and France prevailed upon [Japan](#) to abandon the Liaotung Peninsula.

In Philadelphia, a closed small cemetery at the intersection of 10th and Washington, the Machpelah Cemetery where bodies had been sown “as thick as herring” (as one member of the cemetery company expressed the matter), was being transformed into a small park and children’s playground after the city’s Board of Health determined that the location was a menace to the public health (I don’t make these things up!).

Per page 3 of the [Philadelphia Inquirer](#): “An Author’s Remains.”

The men at work disinterring the bodies in old Machpelah Cemetery yesterday came to Lot 33, of Section L., in which the remains of [John Augustus Stone](#), author of the tragedy “Metamora; or, The Last of the Wampanoags,” were interred. Henry F. Stone, of New York, son of the author, was present at the time of disinterment [sic]. The bones were placed in a sealed box and deposited temporarily in the vault.

This wouldn’t do much good as the location in which the remains would be deposited, a part of Mount Moriah Cemetery called Graceland, eventually would also be abandoned.

“MAGISTERIAL HISTORY” IS FANTASIZING: HISTORY IS CHRONOLOGY



"METAMORA"

JOHN AUGUSTUS STONE

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"It's all now you see. Yesterday won't be over until tomorrow and tomorrow began ten thousand years ago."

- Remark by character "Garin Stevens"
in William Faulkner's INTRUDER IN THE DUST



Prepared: April 9, 2016

**ARRGH AUTOMATED RESearch REPORT
GENERATION HOTLINE**



This stuff presumably looks to you as if it were generated by a human. Such is not the case. Instead, someone has requested that we pull it out of the hat of a pirate who has grown out of the shoulder of our pet parrot "Laura" (as above). What these chronological lists are: they are research reports compiled by ARRGH algorithms out of a database of modules which we term the Kouroo Contexture (this is data mining). To respond to such a



"METAMORA"

JOHN AUGUSTUS STONE

request for information we merely push a button.

Commonly, the first output of the algorithm has obvious deficiencies and we need to go back into the modules stored in the contexture and do a minor amount of tweaking, and then we need to punch that button again and recompile the chronology – but there is nothing here that remotely resembles the ordinary "writerly" process you know and love. As the contents of this originating contexture improve, and as the programming improves, and as funding becomes available (to date no funding whatever has been needed in the creation of this facility, the entire operation being run out of pocket change) we expect a diminished need to do such tweaking and recompiling, and we fully expect to achieve a simulation of a generous and untiring robotic research librarian. Onward and upward in this brave new world.

First come first serve. There is no charge.
Place requests with <Kouroo@kouroo.info>. Arrgh.