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News from the Director

PETER H. REILL, *Director*

When this newsletter appears, it will mark the end of a very successful year of academic conferences, lectures, chamber music concerts and special events, marked by a special program for our treasured donors that featured Dean Robert Rosen from the School of Film and Television. It was the first part of a yearlong celebration that will commemorate the 75th anniversary of the Clark Library's being officially part of UCLA. Though Mr. Clark originally willed his library, grounds and collections to UCLA in 1926, the university did not take possession of these exceptional gifts until his death in 1934, a time of deep depression and financial crises. It almost seems as though we are reenacting a part of that history, though it is hoped not on such a disastrous level. Thus, all of us at the university will be facing challenging and trying times in the coming years, the Center/Clark included.

Still, though we will be under severe financial restraints, the Center/Clark will be offering a stimulating set of conferences, concerts and special events next year. I, however, will not be there to participate in them since I have decided to take a sabbatical leave, the first I've had in thirteen years. During this year I will be replaced by Professor Patrick Coleman of French and Francophone Studies, a major

scholar of the French eighteenth century. Professor Coleman has long been chair of the Center/Clark's Advisory Committee, which oversees the running of our organization and therefore is well acquainted with our goals and the challenges the Center/Clark will encounter. He has organized conferences at the Clark and has been co-editor of two volumes that originated at Center/Clark conferences, and he will be a co-organizer of a Center/Clark sponsored academic conference of the International Rousseau Society, which will be held on campus this June. I am positive Professor Coleman will do an outstanding job as Acting Director and I hope that everyone associated with the Center/Clark will welcome him as he undertakes his new duties.



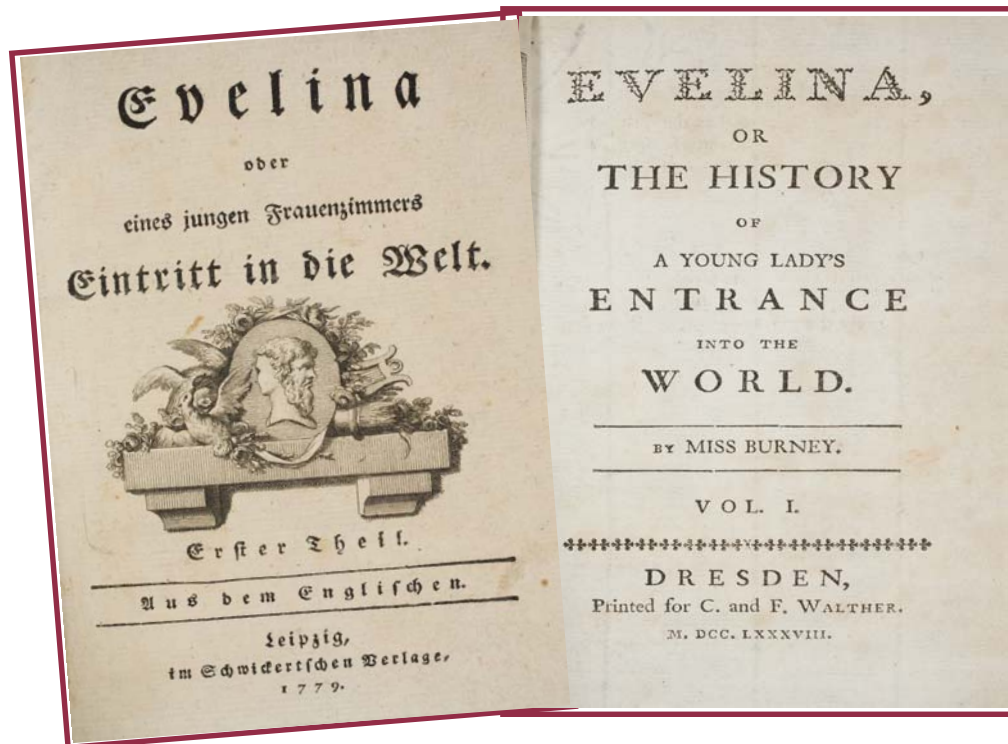
Acting Director Patrick Coleman, Dean Robert Rosen, and Director Peter Reill at the Director's Advisory Council program in early June. Dean Rosen (1998-2009) showed rare newsreels shot between 1929 and 1939, and spoke about the preservation of these valuable materials. Professor and film preservation pioneer, he was the founding director of the UCLA Film & Television Archive.

German Audiences for Frances Burney's *Evelina*, Or a Young Lady's Entrance into the World

CATHERINE M. PARISIAN,
*Assistant Professor, University of
North Carolina Pembroke*

Once their popularity has passed and the occasion of their publication has been forgotten, foreign translations and editions of an author's works have often fallen into neglect, like unwanted stepchildren. Neither their author's country of origin nor their countries of publication claim them because they are foreign by one definition or another. In addition, they are often abridged or adapted and were published without their author's knowledge; therefore, they cannot be relied upon for authoritative texts. Moreover, many of these books have been mislabeled as piracies. Yet prior to 1885 no uniform system of international copyright existed and works could be reprinted in foreign countries either in their original language or in translation without penalty. Nevertheless, current trends in the globalization of literary studies and renewed interest in how ideas circulate across national borders now draw our attention to foreign translations and editions. Unfortunately because of their neglect, copies can be very difficult to locate today. It is therefore to Bruce Whiteman's credit that he has sought to collect this class of texts for the William Andrews Clark Memorial Library so that scholars may now have access to a substantial collection of such works.

Two German editions of Frances Burney's *Evelina* held by the Clark—a 1779 edition from Schwickertschen in Leipzig and a 1788 English-language edition from C. and F. Walther in Dresden—demonstrate how these books can help present-day scholars begin to understand the context in which they were produced, circulated, and read. *Evelina* was translated immediately into German in 1779, the year after its initial appearance in London, by the Leipzig publisher Schwickertschen which produced it in three octavo volumes. Unlike many German translations of English novels of the period which were translated from the French, *Evelina* was translated directly from the English.¹ This immediacy may possibly be attributed to the popularity in Germany of Charles Burney's (Frances' father) musical



Burney's first novel, *Evelina: Or The History of a Young Lady's Entrance into the World* (1778) was translated into six different languages during her lifetime (1752-1840)—French, German, Dutch, Russian, Swedish, and Danish—and was published in three English-language German editions during the same period. Very few copies of these editions can be found in libraries today. The Clark Library owns four very scarce foreign editions of *Evelina*: the two German editions displayed above and two French editions.

writings, which had been published earlier in the 1770s in Hamburg. Schwickertschen itself followed its publication of *Evelina* with Charles' works. Nine years later in 1788, C. and F. Walther published an English-language edition of *Evelina*; this firm published a new edition in 1805, and in 1815 G. M. Walther, probably a relative of C. and F. who inherited the business after the earlier proprietors retired or died, published a third English-language edition in Dresden. During the intervening years two additional German translations were published in Berlin, one in 1789 and the other in 1805, both translated by Brömel. These editions were most likely prompted by the success of Burney's second novel *Cecilia; Or the Memoirs of an Heiress* (1782), which was published in six German editions between 1783 and 1798.² Although six editions of *Evelina* might seem a small number over the relatively long span of thirty-six years, it should be remembered that many educated Germans would have read *Evelina* in French translation of which there were many more editions.

While statistics can be interesting, they reveal very little about the context in which these books were circulating.

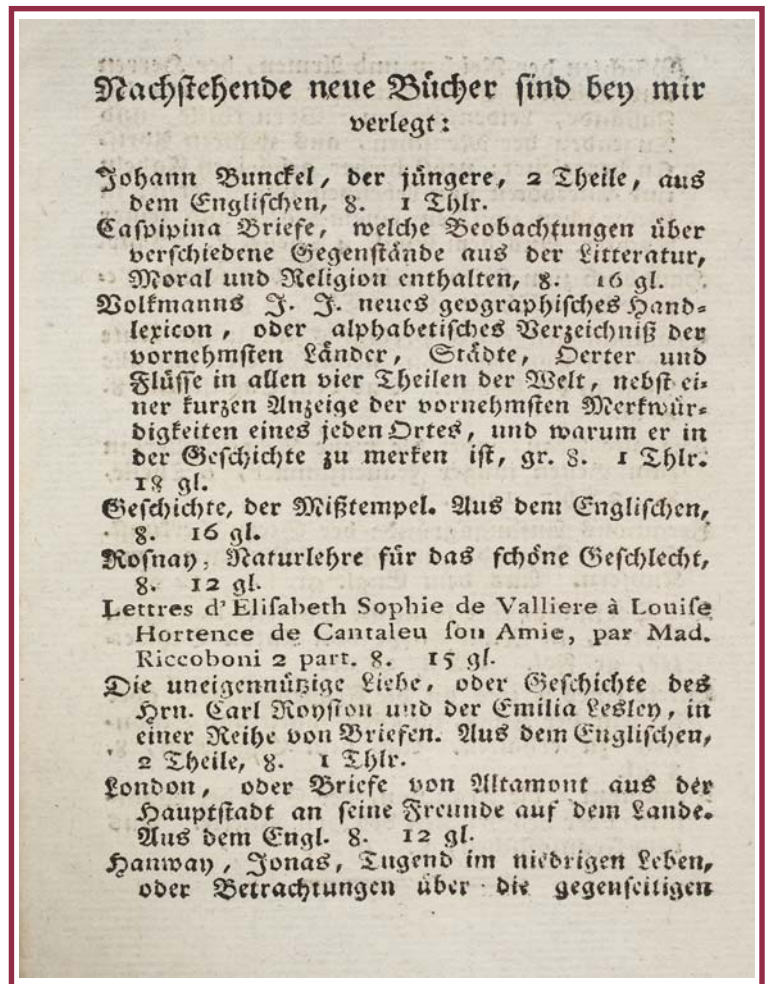
Fortunately advertisements that begin to provide this context survive for the two German *Evelinas* at the Clark. The Schwickertschen edition contains a singleton advertisement leaf, printed on the recto and verso and bound into the rear of the third volume of the Clark's copy. An advertisement leaf, printed on the recto only, for the Walther edition is bound into the rear of the *Reflector: A Selection of Essays on Various Subjects*, a 1789 Walther publication. Information in these advertisements such as format, prices, and other titles from the same publishers suggest the possible intended audiences for these *Evelinas*.³

The sixteen books offered in the Schwickertschen edition reflect a concern with the morality and instruction of women and young people, not unlike many books published in London during the same time period, including Burney's *Evelina*. Schwickertschen, however, was a prolific publisher active in Leipzig from the 1770s through the early 1800s that published books in a much wider range of genres than the titles included in this list suggest. These titles may therefore have been selected as ones that would appeal especially to readers of *Evelina*. Five are novels, five instruction or conduct books, one an astronomy handbook for youth, one a geographical reference book, one a comic operetta and three which remain to be identified.

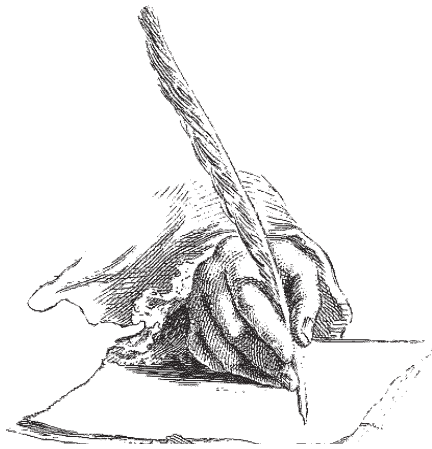
All the novels on the list are epistolary and to some extent sentimental. Like *Evelina*, they would have appealed to the German taste for the sentimental fueled by Goethe's *Sorrows of Young Werther* (1774) which also influenced the sentimental movement in England during the latter half of the eighteenth century. The novels include *John Buncl, Junior Gentlmen* (1776) by Thomas Cogan; *Lettres d'Elisabeth Sophie de Valliere à Louise Hortence de Cantaleu son Amie* (1772) by Madame Riccoboni; *History of Miss Temple* by A. Rogers; *Disinterested Love; Or the History of Sir Charles Royston and Emily Lesley: In a Series of Letters* (1776) anonymous; and *London, or Letters from Altamont from the Capital to his Friends in the Country* (1767) by Charles Jenner. Curiously the entry for Riccoboni's novel is printed in French in a roman font, while all of the other titles are in a black letter font, which may indicate that the book itself was printed in French rather than German. Presently a copy of Schwickertschen's edition of *Lettres d'Elisabeth Sophie de Valliere* has not been located for consultation.⁴

The advertisement leaf of books from C. and F. Walther suggests a somewhat different audience for its edition of *Evelina*. All of the titles on the Walther list are published in English, like Walther's *Evelina*. While many German readers were content to read English novels in either German or French, Bernhard Fabian posits that a small elite group of

scholarly and educated readers sought to read them in their original language, and Burney's Dresden publisher C. and F. Walther, was one supplier of these.⁵ Of the six books that it chose to advertise with *Evelina*, five are novels, the now obscure *Village of Martindale* (1787) by one Nicholson, Fielding's *Tom Jones* (1749) and *Joseph Andrews* (1742), Burney's *Cecilia* (1782), Keate's *Sketches from Nature* (1779), and Locke's *Essay on Human Understanding* (1690). Although it includes sentimental texts with those by Burney, Nicholson, and Keate, Fielding's novels and Locke's *Essay* are not sentimental but were classic English texts by 1788. The absence of overtly instructional literature on this list also points to a mature audience with more leisure time to spend reading for pleasure.



An advertisement leaf bound into the German-language edition of *Evelina* (1779) which provides a selective list of additional publications by Schwickertschen. Note the difference in typography between the titles in black letter font and the French title in roman font. Each one was issued in octavo format (8), followed by the price in thaler and gulden.



for the comic operetta, although bookseller catalogues and advertisements often misidentify format, a sampling of copies from this list have been examined and are correctly identified. Octavo seems to have been the preferred format, at least for novels, in Germany, similar to the duodecimo as the preference for this genre in London. The sheets of paper used for their printing in Germany were smaller; therefore, the resulting books were comparable in size to the London duodecimos. Comparing the prices of the books in these two ads would be revealing, but this task is complicated by the fact that no uniform German currency existed during the eighteenth century. The Schwickertschen edition supplies prices in the German thaler, gulden, and groschen, while the Walther edition offers them in gulden, groschen and the French écu. The valuation for these currencies changed from state to state and fluctuated over time. Until exchange rates for these currencies have been located, price comparisons will have to wait.

Clearly much more remains to be learned about the foreign editions and translations of English texts, and these advertisements provide only one small window into *Evelina's* foreign audiences. A construction of a complete stemma or genealogy of *Evelina's* editions, comparisons of the texts in translation with one another and with their English counterparts, a study of illustrations included in foreign editions, and the provenance of surviving copies of these editions will help present-day readers better understand how ideas circulated, developed, and were understood in print across international boundaries. None of this research, however, would be possible without institutions like the Clark caring enough to collect, preserve, and make accessible, these neglected Cinderellas.

In addition to revealing the other titles which may have occupied space in booksellers' shops and on readers' shelves, these advertisements also provide pricing and format information. All of the books in both advertisements are identified as octavo in format except which is in folio. Although

(Endnotes)

¹ A comparison of the Clark's copy of this edition with its copy of an edition of *Evelina's* first French publisher Changuion indicates that the two represent separate lines of descent. See Fabian, Bernhard. *The English Book in Eighteenth Century Germany*. London: British Library, 1991, 42.

² Grau, Joseph A. *Fanny Burney: An Annotated Bibliography*. New York: Garland, 1981. For the foreign circulation of *Cecilia* see Rodriguez, Catherine M., "The History of a Novel's Travels Abroad: Foreign Editions of Frances Burney's *Cecilia*." *Papers of the Bibliographical Society of America*, 99.4 (2005): 539-571.

³ Advertisements like the one for Schwickertschen's publications, printed on a separate leaf from the final gathering of text, often do not survive, because they were usually discarded when the book was bound.

⁴ I am grateful to Daniela Newland for her help in translating this advertisement from German and identifying "Johann Bunckel" in the first title; and to Bruce Whiteman for identifying "Caspipina" in the second. Although only eight of the titles are identified as *Aus dem Engl.* the second on the list, *Letters of Caspipina*, was also originally published in English. Dates provided in parentheses after titles reflect the publication date of the title's first edition, not the German edition.

⁵ Fabian, 59-62.

Susanna Rowson, Antislavery, and the Transatlantic Theater

JENNA GIBBS, *Assistant Professor of History, Florida International University*

This year it has been my great privilege to be an Ahmanson-Getty Postdoctoral Fellow at the Clark Library and participant in the core conference series, "The British Atlantic in the Age of Revolution and Reaction." Both conference series and fellowship have been stimulating for reworking my manuscript, "Performing the Temple of Liberty: Slavery, Theater, and Popular Culture in London and Philadelphia (1760s-1830s)," which examines the crucial role of performative culture in shaping the Anglo-American debates about slavery, rights, and citizenship in plays, pantomimes, broadsides, cartoons, ephemera, and ballads. My project also focuses on antislavery advocates and cultural producers who crossed back and forth the Atlantic, such as Susanna Rowson—an actress, playwright, novelist, poet, and educator—whose antislavery writings I discussed at the second British Atlantic conference and which form the subject of this essay.

Rowson was a transatlantic chameleon whose antislavery convictions were shaped and reshaped by her life experiences on both sides of the Atlantic. She began her writing career in 1780s London, pursued a brief theatrical career in Philadelphia, and eventually founded and ran an academy of female education in early nineteenth-century Boston. She was also a child of both worlds. Born in England, she grew

up in Massachusetts because her father was a tax collector for the British crown. With the advent of revolution the family was forcibly expelled to Great Britain. In both situations, the young Rowson was exposed to antislavery ideas. In the colonies she was tutored by James Otis, a noted antislavery and pro-revolutionary patriot. Back in England, Rowson spent much of the 1770s and 1780s in London, another crucial time and site for the development of antislavery. Reduced family circumstances forced Rowson to work as a governess for the Duchess of Devonshire, who sponsored Rowson's first novel. One might surmise that she was influenced by the antislavery sentiments of the Duchess and her Whig circle, which included abolitionist Members of Parliament Charles Fox, Richard B. Sheridan, and Charles Grey.

These early experiences may have fostered Rowson's lifelong opposition to slavery, first as a British author but later self-consciously as a British-American. For as she herself put it, she was neither strictly British nor American, but rather was "deeply attached to both countries [because] although I am by birth a Briton, my heart always clings to my dear adopted country, America."¹ Despite her British beginnings and transatlantic self-identification, most scholars treat her solely as an *early American* and argue for her importance, therefore, to the development of early American drama, literature, female education, and national identity.² But Rowson's political aesthetic was born of her transatlantic biography, and recognizing her uniquely *British-American* identity has implications for our historical and literary interpretations of her work. Indeed, the political and material realities of London, Philadelphia, and Boston served both to influence and delimit her political expression, an effect evident in the evolution of her antislavery thought, which she modified in each of her locales.

In 1780s London, mirroring the tenor of the antislavery ferment precipitating the founding of the London Society for Effecting the Abolition of the Slave Trade in 1789, Rowson issued evangelically-based pleas to end the slave trade in a novel, *The Inquisitor; or, Invisible Rambler* (1788). In the novel Rowson also denounced slavery as un-Christian, unenlightened, and un-British when she insisted that "the word slave... should never be used between man and man—the negro on the burning sands of Africa was born as free as him who draws his first breath in Britain—and shall a Christian, a man whose mind is enlightened by education and religion...fell the freedom of this poor negro, only because he differs from him in complexion?"³

In 1790s Philadelphia, amidst French revolutionary fervor, Rowson radicalized her demands and used American revolutionary rhetoric of liberty and rights to denounce slavery in her musical comedy, *Slaves in Algiers;*

or, a Struggle for Freedom (1794), which told the story of American, British, and Algerian captives in a Barbary harem. Most liter-

ary critics construe Rowson's *Slaves in Algiers* as pro-feminist but dismiss the play's antislavery potential.⁴ They do so even though Rowson incorporated antislavery motifs in common parlance in 1790s Philadelphia: American republican rights and liberty; Mary Wollstonecraft's likening of women's position in marriage to slavery; and topical debate over American seamen captured for ransom by Algerian pirates between 1785 and 1793.⁵

The play's antislavery intent is even more clearly read, however, when its message is embedded in convictions Rowson formed much earlier in London and maintained throughout her life. For the uniquely British-American Rowson wove her London antislavery arguments into *Slaves in Algiers*, bringing together her British and American antislavery arguments largely through the agency of British and American female characters: the American Daughter of Liberty, Rebecca; the British-born Fetnah; and Rebecca's daughter, the British-American Olivia. For example, Rowson integrated notions of British constitutional freedom and American republican liberty in the character of Fetnah, who claimed the natural right of liberty for women and slaves in republican language she learned from Rebecca, "who nourished in my mind the love of liberty, and taught me woman was never formed to be the abject slave of man. Nature made us equal with them." Yet Fetnah further explained her love of liberty by her Brit-



Portrait of Susanna Haswell Rowson by American engraver Cornelius Tiebout. By this time in her life, Rowson had left the stage and opened the Young Ladies' Academy in Boston. (From Elias Nason, *A memoir of Mrs. Susanna Rowson* (1870) Courtesy of Young Research Library, UCLA)

ish birth: “I was not born in Algiers; I drew my first breath in England.”⁶ Moreover, Rowson repeated her London anti-slavery sentiments through Rebecca, who argued that “by the Christian law, no man should be a slave; it is a word so abject, that, but to speak it dyes the cheek with crimson.” Rebecca then pointedly concluded with American revolutionary arguments for liberty: “Let us assert our own prerogative to be free, but let us not throw on another’s neck, the chains we scorn to wear.”⁷ This merging of two related discourses on slavery and freedom culminated when the British-American Olivia, played by Rowson herself, closed the play with an encomium to American liberty that simultaneously espoused transnational reconciliation.

Slaves in Algiers marked the zenith of Rowson’s political appeals which became less radical after she donned the respectable mantle of school mistress in early nineteenth-century Boston. Hence, in *An Abridgement to Universal Geography*, an educational tract she wrote in 1805 for her Boston girls’ school, Rowson reiterated the evangelically-driven antislavery of her London years but omitted rights-based arguments for slaves’ liberty and women’s political rights. To be sure, she sprinkled *Universal Geography* with word-for-word extracts from her London novel, *The Invisible Rambler*, such as when she again wrote that a slave owner or slave-trader, “whose mind is enlightened by reason and religion, one who bears the sacred name of Christian... is a disgrace to humanity.”⁸ Yet she now critiqued slavery in a self-consciously British-American voice and attacked under the same breath “the English together with the Americans for growing rich by the purchase, sale and enslavement of their fellow creatures.”⁹ In fact, the repeated *Invisible Rambler* passages were now amended to explicitly address American as well as British slavery. Thus, in *Universal Geography* Rowson reiterated that “The negro on the burning sands of Africa was born as free as him who draws his first breath in Britain,” but now the republished passage tellingly ended, “draws his first breath in Britain or in America.”¹⁰ Thus, Rowson’s antislavery now encompassed American slavery, while still framed by her formative British political-cultural origins.

“By birth a Briton,” Rowson and her antislavery were shaped as much by 1780s London discourse as by that of the early American republic, Rowson’s “dear adopted country.” Her antislavery beliefs and political allegiances were predicated not on a national identity, but rather on her hybrid identity as a British-American. Rowson and her *oeuvre* are thus best understood not as early American, but rather as being British Atlantic in an age of revolution and reaction.

(Endnotes)

¹ Letter to a student, 180-?, cited in Elias Nason, *A memoir of Mrs. Susanna Rowson, with elegant and illustrative extracts from her writings in prose and poetry* (Albany, N. Y.: J. Munsell, 1870.), p. 152. Rowson also made similar comments in the preface to her educational tract, *Exercises in History, Chronology, and Biography, in Question and Answer* (Boston: 1822), again referring to herself as British-born but attached to “America, her dear adopted country.”

² See, for example, Doreen Alvarez Saar, “Susanna Rowson: Feminist and Democrat,” in *Curtain Calls: British and American Women and the Theater, 1660-1820*, Mary Anne Schofield and Cecilia Macheski, eds. (Athens: Ohio University Press, 1991); Kritzer, Amelia Howe. “Playing With Republican Motherhood: Self-Representation in Plays by Susanna Haswell Rowson and Judith Sargent,” *Early American Literature*, Vol. 31, no. 2 (1996): 150-166; Marion Rust, *Prodigal Daughters: Susanna Rowson’s Early American Women* (Chapel Hill: University of North Carolina Press, 2008)

³ Susanna Rowson, *The Inquisitor; or, Invisible Rambler. In Three Volumes.* (Philadelphia: Printed for Mathew Carey, 1794), 3 volumes. Vol. 2, “The East Indian,” pp. 87-88.

⁴ See, for example, Jennifer Margulis and Karen M. Poremski, editors of Susanna Haswell Rowson, *Slaves in Algiers, or, A Struggle for Freedom*. In the introduction to their edition of the play they discuss and acknowledge that Rowson “picked a subject that would allow her to comment on women’s morality, race, slavery, and freedom,” but conclude that Rowson’s play “has little to do with the literal slavery promised by its title.” p. xxvii. Similarly, Elizabeth Maddock Dillon dismisses the play’s antislavery intent, arguing that it “constructs and sustains racist assumptions rather than combats them.” Elizabeth Maddock Dillon, “*Slaves in Algiers: Race, Republican Genealogies, and the Global Stage.*” *American Literary History* 16 (3) 2004: 408-436.

⁵ Here I am influenced by Benilde Montgomery’s persuasive argument for the play as articulating American antislavery. Benilde Montgomery, “White Captives, African Slaves: A Drama of Abolition,” *Eighteenth-Century Studies*, vol. 27, no. 4, (Summer, 1994), pp. 615-630.

⁶ Susanna Rowson, *Slaves in Algiers; or, A Struggle for Freedom* (Philadelphia, 1796), Act I, scene i.

⁷ Rowson, *Slaves in Algiers*, Act III, scene vi.

⁸ Susanna Rowson, *An Abridgement to Universal Geography* (Boston, 1805), pp. 271-2, when discussing Africa. Rowson also inserted pronounced antislavery commentary into sections on Sierra Leone, the British West Indies, Maryland and other southern states of the US, and in her pedagogical “Geographical Exercises” at the end of the textbook.

⁹ Rowson, *Universal Geography*, p. 151.

¹⁰ Emphasis added. Rowson, *Universal Geography*, p. 172.

Beyond Geopolitical Borders: the Holy Nation of the Society of Friends, 1750-1820

SARAH CRABTREE, *Assistant Professor of Social Science & History, Farleigh Dickenson University*

An anonymous author once penned an indictment of the Society of Friends entitled, *Hell Broke Loose, or, A History of the Quakers*. While modern readers might dismiss such rhetoric as hysterical—meaning both irrational and comical—they would be underestimating the extent to which

outsiders perceived the Friends as fundamentally threatening to the political, economic, and social order of the late eighteenth and early nineteenth centuries. Perhaps one rival Presbyterian minister (and ex-Friend!) summarized it best when he complained that no one could compete with their “brisk traffic across the Atlantic,” as it was “concerned with nothing less than world salvation.” (Both of these tracts may be found at the Clark Library.)

These statements were not exercises in hyperbole. From the very inception of the Society of Friends, the perpetual travel of its itinerant ministry, known as the Public Friends, had shaped a theological community that transcended political boundaries and challenged theological and political hierarchy. While small in number, their efforts were tireless and their influence was widely felt. Indeed, the Quakers had continued to expand the size and scope of their minis-

try to such a degree that by the turn of the nineteenth century, they had built a practiced and proficient organization unified behind a coherent theological and political agenda.

Public Friends fanned out across the Atlantic World, visiting Quakers in Ireland, England, France, the northern coast of Africa, Nova Scotia, the American colonies, and the Caribbean. (They also traveled to Prussia, Holland, and Russia.) And everywhere they journeyed, they encouraged their membership to adopt the religious tenet of simplicity and to work on behalf of the political causes of abolition, woman’s rights, public education, and universal peace. And yet while many of us likely think of the Friends as quiet, peaceful, or even docile people, their contemporaries clearly thought of them as anything but. Outsiders interpreted Friends’ attempts to enforce a strict and consistent discipline among their *religious* community as a threat to the efforts by those in power to create and reinforce *national* ties based on geopolitical boundaries and “worldly” laws and customs.

Quaker identity, however, was invested not in nationality, but in religion. The Friends understood themselves as a cohesive community, albeit one that was spread over several continents. They believed that God called them to obey only divine law and to recognize only divine authority, and they therefore declared war on any person or nation that defied Scriptural edict. As a result, Friends and the governments under which they lived came into continuous and serious conflict during the revolutions and imperial wars of the late eighteenth century.

Indeed, rather than align themselves with the emerging empire-states of the eighteenth and nineteenth centuries, Friends declared that their allegiance was to Zion: a “holy nation” composed of like-minded believers that transcended the geopolitical distinctions of “worldly” nations. Quaker reformers worked to demonstrate that although the rhetoric of the Enlightenment promised freedom, democracy and equality, governments—new and old alike—amassed power through warfare, condoned slavery, and declined to recognize women as political citizens. In this way, Quakers represented a triple threat to national governments: their primary political identity was invested in something other than the nation; they condemned many of the practices by which the government secured its authority; and their activism underscored the distance between the promise of democracy and the practices that violated it.

This transatlantic, transnational community continued to worry and rankle the governments under which they lived as well as the citizens whom they lived amongst. Contem-



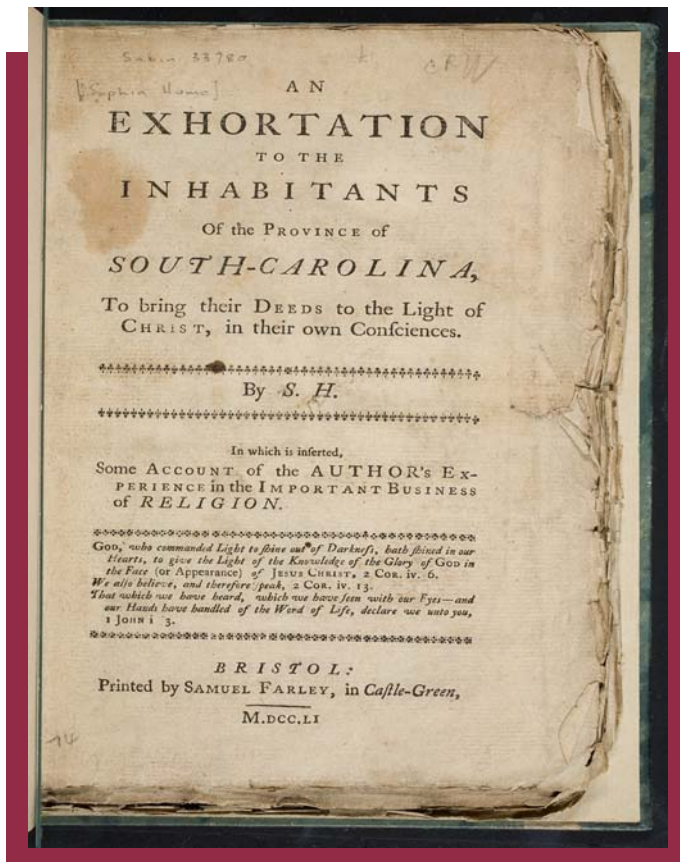
Former Friend Francis Bugg accused the Quakers of heresy and blasphemy in *Quakerism Drooping and its Cause Sinking* (1702). The Clark copy, although severely trimmed, includes this woodcut opposite the title page.

porary critics charged them with sedition, fanaticism, cowardice, and hypocrisy, at times quite literally recycling the rhetoric from the seventeenth-century pamphlet wars. (In order to give you an idea of the vitriol of these screeds, consider the following titles anti-Quaker author Francis Bugg (all held by the Clark Library): *The Painted-Harlot Both Stript and Whipt, Quakerism Drooping and Its Cause Sinking*, and *Quakerism Deeply Wounded and Now Lyes Bleeding*.)

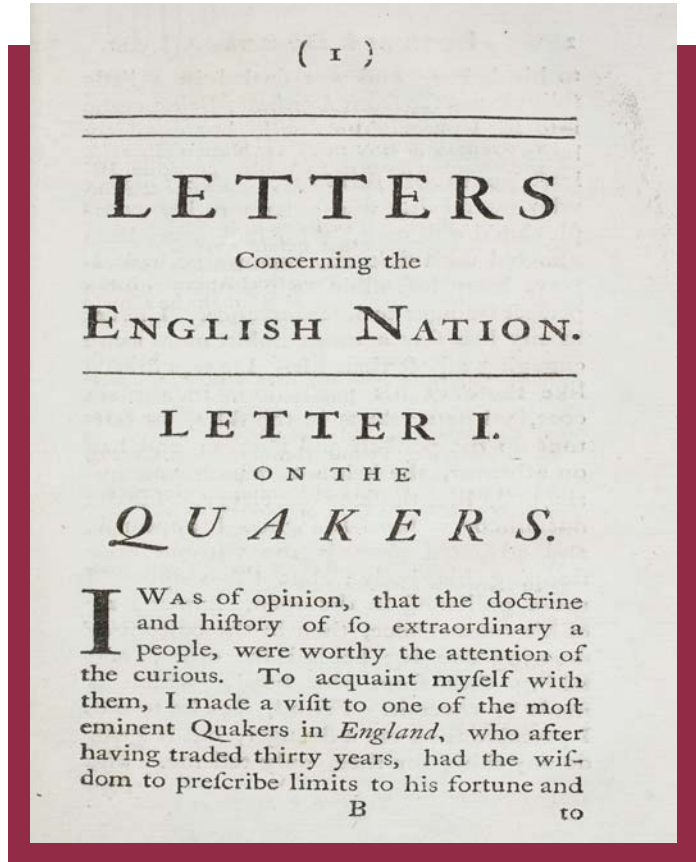
Yet at the same time that their critics were resurrecting these century-old tracts, a new collection of admirers rose to the Friends' defense during this same period. For perhaps the first time in their history, people praised the Quakers publicly and touted their achievements. Society members' work on behalf of peace, abolition, the milder treatment of American Indians, and the education of women and the poor inspired a new image of the Quaker in the public imagination. Rather than the ecstatic rabble-rousers of the seventeenth century, this icon was a humanitarian, a quaint farmer, and a rational Christian. In short, for some eighteenth-cen-

tury and nineteenth-century intellectuals, the Friends became emblematic of many of the values and behaviors they praised. Often used as a mirror for a corrupt society, Friends gained a reputation for simplicity and integrity in some select circles. The drably dressed Quaker man in his broad-brimmed hat and the simple Quaker woman in her gray dress and green apron became symbols of the Enlightenment. (See, for example, Voltaire's *Dictionnaire Philosophique* or *Letters Concerning the English Nation*, as well as Thomas Clarkson's *Memoirs of the Private and Public Life of William Penn*, each housed at the Clark Library.)

Of course, most Friends did not (indeed, could not) resemble this larger-than-life portrayal. To their contemporaries, however, these facts mattered little. Both for their detractors and their advocates, the important thing was not who the Quakers were, what they believed, or how they behaved, but rather what they represented. Authors used these images of the Society of Friends as a tool to justify, advance, and exemplify their own political agendas and in



American-born Sophia Hume joined the Friends in 1737, becoming a minister and writer. Her best-known work, *An Exhortation to the Inhabitants...of South-Carolina*, was first published by Benjamin Franklin in Philadelphia in 1748.



The first edition of Voltaire's *Letters Concerning the English Nation*, published in London in 1733. Voltaire's observation of English religious and political life begins with four laudatory letters describing the Quakers and emphasizing their simplicity.

the process, the history and character of the Society of Friends became distorted and sometimes even unrecognizable. In this way, scholarship about the Friends became a vessel for writers and politicians of every stripe to argue the merits of different political ideologies, social movements, economic philosophies, and theological dogma. These studies ranged from those touting a grossly distorted vision of a Friendly utopia to those forecasting a terrifying Quaker dystopia.

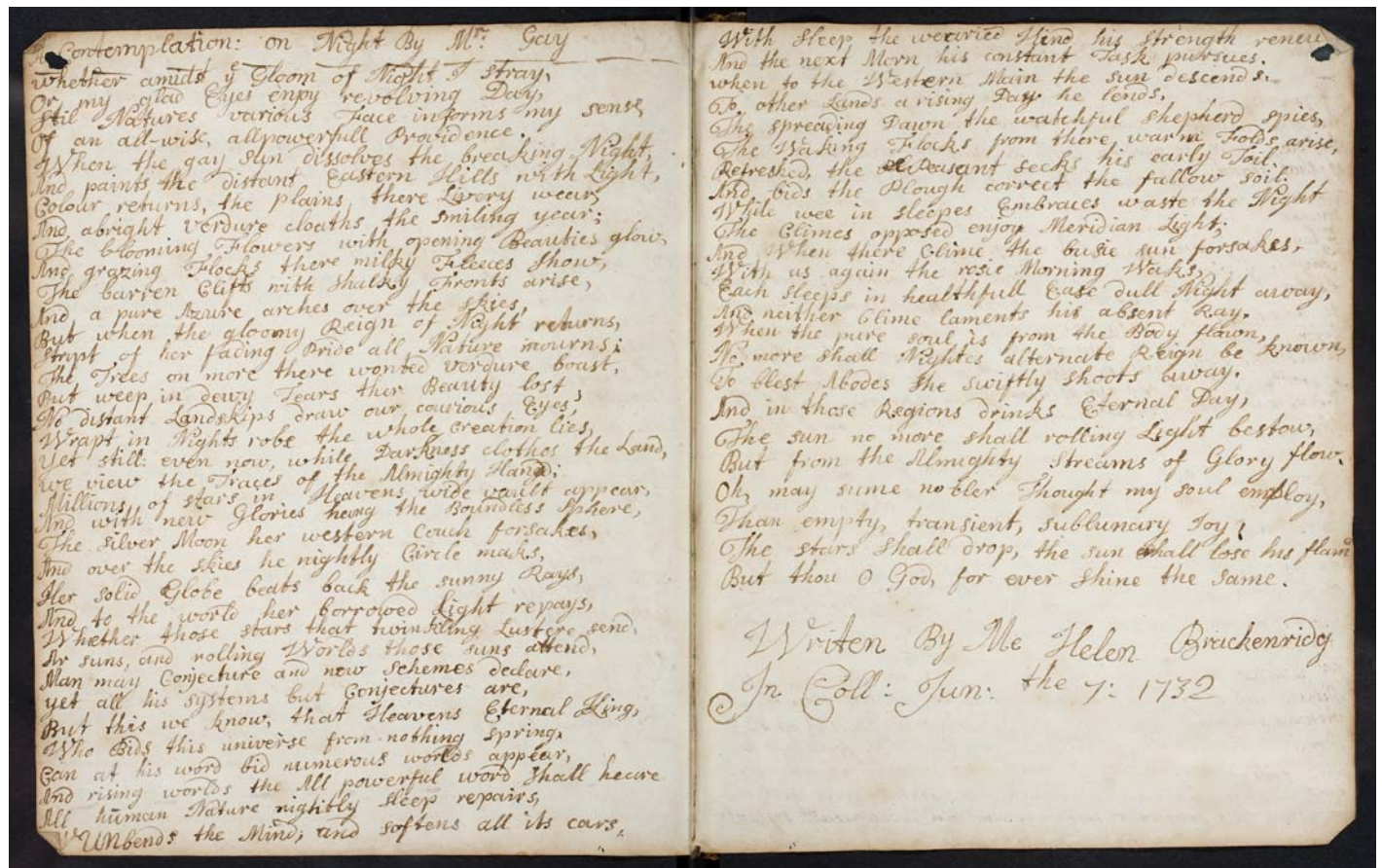
New Access to Old Materials: Re-cataloging the Manuscripts Collection at the Clark Library

REBECCA FENNING, *Manuscript and Archives Librarian*

As most researchers interested in the Clark Library know, the primary way to search through the library's manuscript collections has long been the physical card catalog in the lobby, its drawers populated by records of varying age and

quality—a rarity in an age when most libraries of the Clark's caliber have already migrated their records to computerized catalogs. The lack of an internet presence for the Clark's manuscripts keeps them from being discovered by users who have not already visited the Clark, in addition to making the materials more difficult for Clark-savvy users to discover both remotely (through inquiry or a few specialized publications) and on-site. Because of these limitations, many of the Clark's manuscript resources remain underutilized by and unknown to researchers; but this, I am happy to report, is in the process of changing.

When I was hired as the Clark's new Manuscripts and Archives Librarian in May 2008, the library had been without a dedicated manuscripts cataloger for some time, which contributed to inconsistencies in cataloging and lack of modernization plans for the majority of the manuscripts collection. Upon my arrival, it quickly became clear that upgrading the manuscript catalog was going to be one of my highest



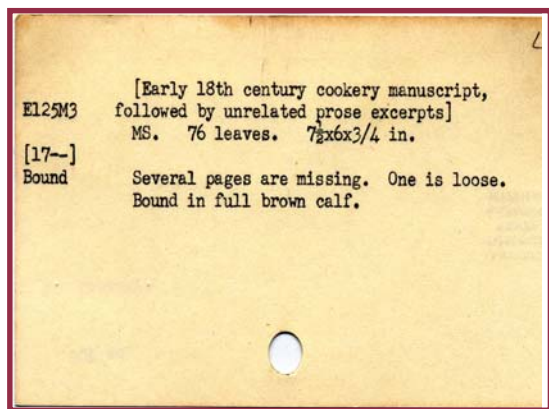
Manuscript once owned by Helen Brackenridg open to her last entry, "Contemplation: on Night by Mr. Gay." On the final leaf she has signed and dated her copy. Another hand entered an earlier date (1726) at the front of the manuscript, establishing the period of time this volume was used. The first half of the manuscript contains recipes, the second half functioned as a "commonplace book—poems, part of a novel, a sermon." See its new catalog record p.10.

priorities. It also became clear that the best route to achieving this goal would be to re-catalog each item in the collection by hand to insure the quality of each record uploaded to the online catalog. Though this entire project will potentially take years to complete, I am very excited about the new resources and avenues of research this will open to researchers.

To explain the particulars of this project, it is important to start with the fact that not only are the catalog records of the Clark's manuscript materials not available online, but just as importantly, most of the physical catalog cards that can be consulted at the library are insufficiently complete by current cataloging standards. Indeed, most of the older catalog records (from the library's inception in the 1920s through the late 1970s) contain very little information beyond titles, authors, and number of pages. Many do not even contain any subject headings. Though this may not always be a huge problem for researchers looking for particular authors (items by Daniel Defoe, for instance) or specific titles (manuscript copies of *An Ideal Husband*), it does present a big obstacle for those searching for material by genre or subject (commonplace books or Church of England–History) or for individuals associated with a work who are

not the author (former owners or persons mentioned in the text, for example). Looking in the card catalog under these subject headings, the researcher may come up completely empty-handed even though in reality there are multiple related items in the collection. However, because these important additional points of access are not indexed or even notated in the current card system, these works are difficult (if not impossible) to unearth.

Because of these problems with the current physical catalog, a standard retrospective conversion project that would convert the original cards into computer-readable catalog records (either through an automated digitization process or through manual entry of the information on the card) seemed out of the question. Though it would undoubtedly be a faster process than re-cataloging each item, it would also mean a significant output of money (most projects of this kind are subcontracted to specialized vendors) to create an imperfect, inconsistent catalog, albeit



The original typed record of a “fully catalogued” manuscript in the Clark collection. Not every catalogued manuscript card bore as little information as this one, but none of these records were available to researchers unless they came to the library and looked through the card catalogue drawers.

Title: [Cookery manuscript and literary miscellanies].

Published/distributed: [1726-1732]

Physical description: 3-9, [1], 1-6, 9-73, [73] p., bound ; 19 cm.

Notes: Manuscript
 Index pages, numbered 3-9 (pages 1-2 are missing), at the beginning of the volume; recipes are organized and numbered as given in the index. Multiple pages at the beginning and end of the text missing; several other pages loose. On front paste-down endpaper: "21 May 1726, Dum spiro spero, Me meliora mament." At bottom of p. [71]: "Written by Me Helen Brackenridg, In Coll. Jun. the 7th 1732." Cookery book with other miscellaneous prose and poetry entries, ranging from passages out of Bishop Beveridge's Thoughts on religion to classical romances to poetry by John Gay. The compiler of at least the later miscellaneous entries was a Helen Brackenridg, who inscribed and dated the volume in 1732. An earlier inscription with Latin mottoes and the date 1726 is likely in a different hand.

Subject(s): [Cookery - England - 18th century.](#)

Genre/form: [Anthologies - England - 18th century.](#)
[Cookbooks - England - 18th century.](#)
[Ownership inscriptions \(Provenance\) - England - 18th century.](#)

Other entries: [Brackenridg, Helen.](#)
[Gay, John, 1685-1732.](#)
[Parnell, Thomas, 1679-1718.](#)
[Fénelon, François de Salignac de La Mothe-, 1651-1716. Aventures d'Aristonides. English.](#)
[Reveridge, William, 1637-1708. Private thoughts upon religion.](#)
 England.

Record ID: 6189692

Collection: UCLA Libraries and Collections

Location: Clark Library Rare Book Stacks

Call Number: [MS.1950.011](#)

Number of Items:

The same record, re-catalogued and now accessible by computer through the UCLA library online catalog. A physical description, list of contents, related subject terms, and added entries of authors and a title provide a dozen ways to discover this holding without travelling to the Clark.

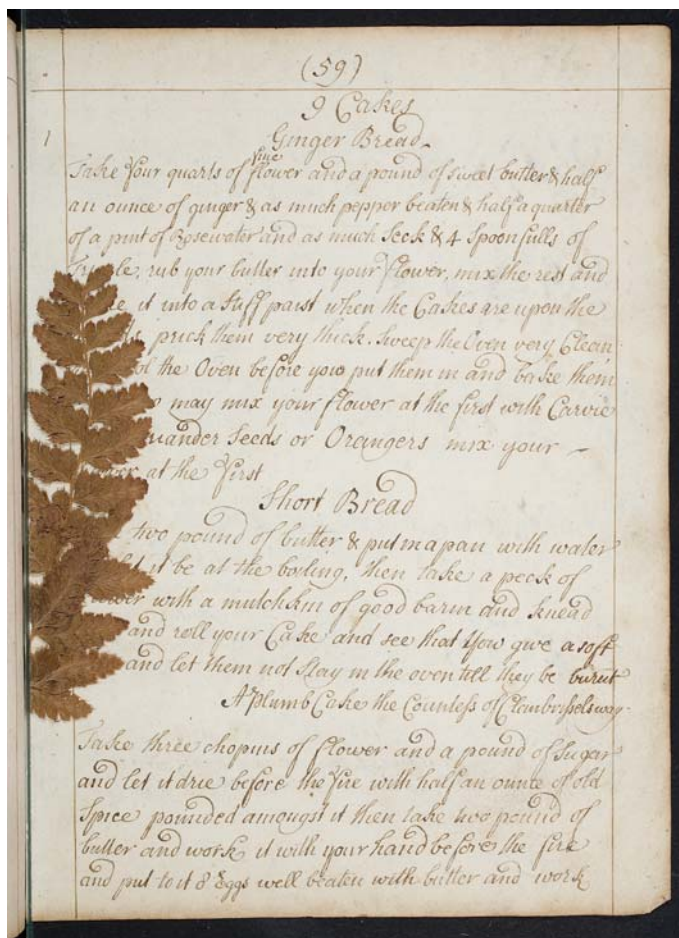
an online one. By settling on a plan to re-catalog the collection, I am at least able to insure the quality of each record before it makes its way to a larger internet audience even if it will take time for the entire collection to make its debut online.

The process of re-cataloging these items perhaps requires some explanation. Quite simply, it boils down to the description of a volume or item according to current, established cataloging practices and guidelines. This descriptive information is entered into a computer cataloging program that produces the online catalog record we are all used to seeing, and then facilitates the records' uploading to the UCLA online library catalog and to OCLC WorldCat. In the process of cataloging, access points such as subject headings, names of persons and organizations, geographical locations and genre headings (subject terms that describe the genre of the work in question, such as "account books" or "lecture notes" are added to the record in order to make the records retrievable through a number of points of entry. These access points, in addition to the works' titles and authors, are indexed and easily searched or browsed through the online catalog by the researcher. Further, other background and descriptive information is given in narrative style notes, which can be searched by keywords through the online catalog for further access to the details included therein.

The re-cataloging project also allows for more detailed records because I am able to execute new research on manuscripts, using modern internet search tools in addition to other print reference material. In past years it would have taken more time than a cataloger could have rationalized to do some of this background research into authors, locations or subject matter, but the advent of the internet makes this kind of research much more practical. For example, the proliferation of digitized genealogical records on the internet allowed me to establish the chain of family inheritance between subsequent owners of a volume of Christmas carols, who were not known to be related when the work was acquired by the Clark in 1950 (MS.1950.004). Similarly, by consulting a database compiling particulars on ministers of the Church of England, I identified the author of a book of sermons by the names of his parishes (MS.1973.001), and using digitized books on heraldry I deciphered a book's former owner by its nameless armorial bookplate (MS.1952.001). This new research permits a fuller and more informative catalog record that will guide scholars to works they might not otherwise find. After all, a

researcher studying the habits of a 19th-century book collector probably would not be interested in a volume of 17th-century historical miscellanies (collections of writings on various subjects) until information regarding that collector's former possession of that 17th-century volume is unearthed and made public.

So far, only a fraction of the Clark's manuscript holdings have been re-cataloged, making their way to the online catalog alongside never-before-cataloged items (some of them recent purchases, some of them bought by Mr. Clark over 90 years ago). Though researchers still will want to consult the physical catalog for some time to come, there is now enough of a critical mass of records online that searching there may be fruitful as well.



Another leaf from the manuscript on p. 9 featuring one of the many recipes fully indexed in the first half of the volume. This manuscript is on display as part of the summer exhibit at the Clark Library, "Commonplace Collaboration: Inheritance and Reuse in Everyday Manuscripts" by Rebecca Fenning. Please call ahead to view: 323-731-8529.

Music News

THE 2009 HENRY J. BRUMAN SUMMER CHAMBER MUSIC FESTIVAL

The Festival was founded in 1988 by Professor Henry J. Bruman (1913-2005), who sought to introduce new audiences to chamber music at informal concerts on campus. It is made possible by the Henry J. Bruman Trust, by a gift from Wendell E. Jeffrey and Bernice M. Wenzel, by a gift in memory of Raymond E. Johnson, and with the support of the UCLA Center for Seventeenth- and Eighteenth-Century Studies.

Supplemental gifts to the Henry J. Bruman Trust have allowed us to present additional concerts that we may have otherwise been unable to produce. If you would like to help sustain the Henry J. Bruman Summer Chamber Music Festival, to maintain or increase the high qual-

ity of the groups we present, or perhaps allow us to increase the number of concerts we are able to offer, please consider making a gift to expand this fund. For more information, please call Elizabeth Landaw at (310) 825-2050.

The concerts of summer 2009 are being presented on August 11, 13, 17, and 19, at 12:30 p.m., at Korn Convocation Hall in the UCLA Anderson School of Management.

11 August (Tuesday): iPalpiti Soloists presented by iPalpiti Artists International.

13 August (Thursday): iPalpiti Soloists presented by iPalpiti Artists International.

17 August (Monday): Fiato String Quartet.

19 August (Wednesday): Dennis Trembley, *bass*, and Daniel Rosenboom, *trumpet*.



Musicians featured in the 2009 Henry J. Bruman Summer Chamber Music Festival. From left to right, sisters Sarah and Catharina Chen, performing on August 11 and 13; Peter Rainer, performing August 13; and Daniel Rosenboom and Dennis Trembley, performing August 19.

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The UCLA Center for 17th- & 18th-Century Studies
10745 Dickson Plaza, 310 Royce Hall, Los Angeles, CA 90095-1404
Telephone: 310-206-8552; fax: 310-206-8577
Internet: <http://www.humnet.ucla.edu/humnet/c1718cs/>
E-mail: c1718cs@humnet.ucla.edu
The William Andrews Clark Memorial Library
2520 Cimarron Street, Los Angeles, California 90018-2098
Telephone: 323-731-8529 or 323-735-7605; fax: 323-731-8617
Internet: <http://www.humnet.ucla.edu/humnet/clarklib/>
E-mail: clarklib@humnet.ucla.edu
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We are transitioning toward digital publicity for future program announcements. When signing up for our mailing list, or updating your information, please be sure we have your current email address. Check our website (www.humnet.ucla.edu/humnet/c1718cs/) often for program announcements and updates.