

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighborhood, this truth is so well fixed in the

TWENTY-FIVE YEARS OF

Jane Austen

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"My dear Mr. Bennet," said his dear lady to him one day, "have you heard that Netherfield Park is let at last?"

Sir Walter Elliot, of Kellynch-hall, in Somersetshire, was a man who,

"I think all collections,
for his own amusement, never take up any book but the *De Quincey*; there

he found occupation for an idle hour, and consolation in a distressed one;

particularly book
there his faculties were roused into admiration and respect, by contemplating

the limited amount of the earliest patents; there any unwelcome
collections, are necessarily
sensations, arising from domestic affairs, changed naturally into pity and

contempt, as he turned over the almost endless creations of the last
love stories."

-Henry Gershon Burke, in a talk to the Baltimore Bibliophiles

century - and there, if every other leaf were powerless, he could read his

Twenty-five years

OF JANE AUSTEN

Twenty-five years ago Alberta and Henry Burke presented to Goucher College their personal collection of 18th, 19th, and 20th century books related to Jane Austen and her times—an extraordinary love story. The Burkes bequeathed such items as first editions of Jane Austen’s novels, rare gardening manuals, costume and carriage books, and an extensive list of critical works. To mark the 25th anniversary of this outstanding gift, we are pleased to present this brief look at the history of the Jane Austen Collection at Goucher College. The very positive effect of the collection on the intellectual climate of Goucher is demonstrated in the list of milestones included here. The collection has clearly not languished, but rather has made an important contribution to student and faculty scholarship. The best description of this marvelous resource is in Henry Burke’s own words, in a letter we reprint for you here.

To further celebrate this anniversary of the Alberta and Henry Burke Collection, Goucher College has established a special endowment to continue the work of the Burkes. According to the guidelines, funds may be used in several ways: to add to the collection, to support student interns, and to catalog or display the collection. The college is also pleased to announce the availability of a visiting fellowship, described inside the back cover, for scholars who wish to use the collection.

We hope you enjoy this publication and its vicarious look at the lives of the collectors. Through this document we wish to underscore the importance of the Burkes’ legacy to student and faculty scholarship in the humanities and arts. Goucher College is proud to share in this love story.

The family of Dashwood had been long settled in Sussex. Their

ALBERTA AND HENRY BURKE



August 4, 1945

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Letter

FROM MR. HENRY BURKE TO

MR. CHARLES RYSKAMP, DIRECTOR OF THE PIERPONT MORGAN LIBRARY

Dear Mr. Ryskamp:

In reply to your letter of June 17, 1975, I am going to present the story of my wife's Jane Austen collection in this letter to you rather than attempt to do it as a third person narrative. I shall also be writing about us and refer to my wife as "Alberta."

Like Mrs. Norris, I did write many of the letters concerning our acquisitions and I am sure that, if the telephone had been invented, Mrs. Norris would have made the calls. Alberta was frequently asked how she came to be interested in Jane Austen but the expression on her face in response to that question was very much the kind of expression that you would see on the face of someone sitting over a filet mignon and being asked how he came to like steak.

She was a natural and avid reader and from the days of her earliest recollection had the run of the La Crosse Library in the town where she was born. She was also an exceedingly retiring individual, which explains why her letters to friends were brilliant but at no time did she feel an impulse to publish. Perhaps this was one of her links to Jane Austen and the

collection itself was the two inches of ivory on which she worked so exquisitely. She was incapable of breaking out of this enclosure just as Jane Austen rejected the allurements of writing about the House of Saxe Cobourg and never in her novels touched on the Napoleonic wars or the class struggle.

The keystone of the collection was certainly the large paper edition of the novels and the Keynes *Bibliography*. These were sitting on the Austen shelf shortly after our marriage on December 26, 1930. The letters appearing in 1932 were added to the shelf as a birthday gift. I do not think at that time Alberta seriously saw herself as a Jane Austen collector.

Perhaps, the turning point came in the summer of 1935, when we arrived at Waterloo Station and David Cecil's paper bound essay was on view at the bookstall. We wandered up and down Charing Cross Road, trying to find some of the items that had especially entranced us in Keynes. We found a sympathetic friend in Mr. Cohen at Marks and Company on Charing Cross Road not too far from Trafalgar Square. We gave him a list of our wants and were amazed at the response we received within the next few months. Equally significant was Mr. Plummer,

who was working on reconstituting complete sets of Ackermann's *Repository*. A complete set in beautiful green morocco was selling for \$350.00. We contented ourselves with buying odd, inexpensive, imperfect volumes. This was, however, the beginning of Alberta's interest in color plate books. She always had an abiding interest in clothes, whether called costume or fashion. Among our shipboard reading in 1935 was Elizabeth Hawes' *Fashion is Spinach*. This interest in costume led to the acquisition of Heideloff's *Gallery of Fashion*. R. W. Chapman had used Heideloff extensively for his illustrations. It had been on loan at Platt Hall in Manchester for a short period and was then offered for sale by the owner. Thus, even from the start, the Jane Austen collection spread into a search for books dealing with background material of the late 18th and early 19th century. These ranged from the specifically related works of Gilpin and Repton to books on furniture, architecture and the *Cries of London* [*London Cries*]. The costume collection spread to include folk art and peasant costume. The beautiful two volumes of plates of Greek regional costumes published by the Benaki Museum in Athens was eagerly acquired.

Another early acquisition of collateral material included the Winchester edition of the *Complete Angler* illustrated by D. Y. Cameron and William Strang. A charming addition was offered us by Elkin Matthews in 1937. This was *Traditions* by A Lady

(Mrs. Sherwood), containing a list of subscribers, which included Miss Austen of Steventon near Overton. This was obviously Cassandra but it was close enough to make the Austen shelf.

We subscribed to the Sotheby catalogues but our first purchase of a manuscript later at Hodgdon's was R.W.C. No. 96 from the Richard Bently collection and arrived on July 8, 1938. A little later the same year, we were surprised to find that William Randolph Hearst had a Jane Austen letter in his vast miscellany. On a Saturday evening in December 1938, I met a gentleman in front of the closed Parke-Bernet Galleries in New York and he handed me a folder with R.W.C. No. 89 with an offering price of \$155.00. We did not ask for any reduction. Later, we acquired manuscripts at Sotheby's, Maggs and other dealers. We used Percy Muir of Elkin Matthews and Quaritch as our agents.

Keynes provided the targets that kept us busy. We pursued the periodicals and when an early *Dublin Review*, *Atlantic Monthly*, or *Nation* came our way, we felt as though we had discovered some medieval manuscript. From 1935 on, the *Listener* and *T.L.S.* were rich mines of Austen material. Alberta started keeping notebooks where even the most casual Austen reference merited an entry. Approximately 2,800 items of this sort have

found their way into the 10 notebooks which are now a part of the Austen collection. Anything worth clipping was pasted into the notebooks but where substantial articles were involved, the entire magazine was saved. The publication of *Scrutiny*, every copy of which was retained, further enriched the collection.

The three big events which almost filled a notebook apiece were the production of Helen Jerome's *Pride and Prejudice*, the movie with Lawrence Olivier and Greer Garson, and the musical *First Impressions*. Records and stills were also added.

The interest in translations came early in the 1940's when we were vacationing in Canada. One of the most surprising events was finding the six novels in Finnish when we inquired for translations at a department store in Helsinki. On another occasion, when we were in Copenhagen, we walked halfway across the city to a publisher's warehouse to pick up the last remaining copy of a Danish *Lady Susan*. Friends assisted in the search and came back joyfully from their trips with a Spanish *Pride and Prejudice* or an Italian *Emma*. The translations, many of which are ephemeral paperbacks, include Italian, German, French, Flemish, Dutch, Danish, Swedish, Norwegian, Spanish, Portuguese, Hebrew, Russian, Greek, and a *Pride and Prejudice* in Japanese with charming illustrations.

The most valuable part of the collection is first editions, with an almost perfect copy of *Emma* in boards and the labels intact. Some of the firsts are rebound in attractive contemporary bindings. Second editions and American firsts were also added. One of the most interesting items is the first American *Emma*, which at one time belonged to Siegfried Sassoon. Individual novels and sets of novels were purchased only if the illustrations had a special appeal or the introductions had critical or literary value.

Under the heading of books containing Austen material were those where only part was specifically devoted to Jane Austen. Needless to say, all books devoted entirely to the Austen canon were a part of the collection. In the meantime, entries in the notebooks continued to grow, and the Keynes and Chapman letters received elaborate pencil notations.

One of the most dramatic events came as a result of a listing by Sotheby's. The May 3, 1948 catalogue contained as part of a Lot 266 a lock of George Austen's hair with the annotation in Jane's hand "My father's hair" and a lock of Jane's hair with the annotation in Cassandra's hand "Miss J. Austen's hair." The hair was forwarded to Miss Palmer by Cassandra. Lot 266 was purchased by Alberta at the auction. When we attended the Jane Austen Society meeting on July 23, 1949, Mr. Edward

Carpenter, who had recently acquired Chawton Cottage as a memorial to his son killed in the war, complained bitterly that because of a shortage of funds valuable relics were leaving England and noted with particular sadness that a lock of Jane Austen's hair had been purchased at Sotheby's by an American. Alberta muttered under her breath, "I will give them the damn hair." She then rose and said very simply, "I am the American who bought Jane's hair and if the society would like to have it, I shall be glad to make a contribution of the hair." At that point, the tent in which the meeting was being held almost collapsed. The later story of the hair, how it was exposed to too much sunlight and acquired a strange disease, was submitted to a leading firm of consulting chemists for analysis, how the chemists discovered that Jane had been careless in her grooming during the last months of her life, and finally came up with a cure is all set forth in the chronicles of the Jane Austen Society.

The collection is also enriched by Warner's *Travels* from Jane's library with her autograph, gold coins ranging from the Austen years through the Regency, and post cards and photographs of Chawton, Bath and Lyme Regis.

During the early weeks of May, Alberta engaged in correspondence with Professor Andrew Wright of the University of

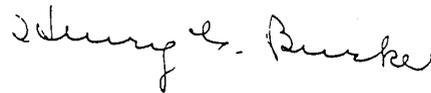
California (San Diego). He was seeking confirmation of material for a paper on dramatizations, radio and T.V. presentation of Austen material. As a result of this correspondence, an additional item was added to the Austen collection. Professor Wright kindly provided a copy of *Jane*, a theatrical piece by Joan Mason Hurley, a descendent of J. E. Austen-Leigh.

In response to your request, I am sending you passport photos and shipboard photographs taken over a number of years. In each case, the year is marked on the back. These are probably more representative than formal studio portraits.

I am leaving for London on the QE2 on Sunday evening, July 6, and plan to return on Tuesday, August 12. I hope you have had a pleasant stay in Europe. I shall be at the Hotel Dorchester.

With the kindest regards, I remain

Sincerely,

A handwritten signature in cursive script that reads "Henry C. Burke". The signature is written in dark ink on a light background.

Emma Woodhouse, handsome, clever, and rich with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived according to the world with very

little to distress or vex

She was the youngest child of an indulgent father, and

mistress of his house from a very early period. Her mother had died too long ago for her to have more than an indistinct remembrance of her



Emma, London, printed for J. Murray, 1816.
First edition, as issued. Photo credit, Juanita Ignacio

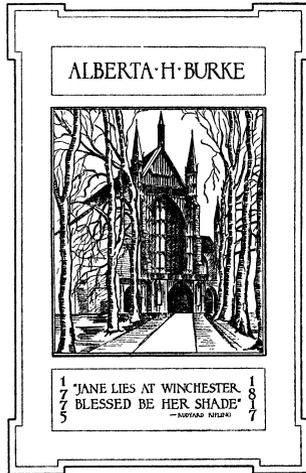
most affectionate,
her marriage, been

Milestones

OF THE JANE AUSTEN COLLECTION, 1975-2000

1975

The Jane Austen Collection arrives at the Julia Rogers Library after the death of Alberta Hirschheimer Burke on May 22. The gift is presented to Goucher in honor of Mrs. Burke's parents, Louis and Joanna Hirschheimer. According to Mrs. Burke: "From the time when my Jane Austen material first began to overflow the one-shelf bounds assigned to it, I have always intended that Goucher should be the ultimate recipient, and I have hoped that, sometime in the future, others would partake of the very great pleasure which they have given me for many years."



Bookplate the Burkes designed for their Austen collection in 1935. The view is of the west front of the Winchester Cathedral and below the drawing is the first line of the quatrain that precedes Kipling's story, The Janeites, "Jane lies in Winchester-blessed be her shade."



Illustration from Ackermann's Repository of Arts, Literature, Fashions, Manufactures & C. New Series. Vol. 1, No. 1. January 1, 1816.

1979

The inaugural meeting of the Jane Austen Society of North America (JASNA), founded by Joan Austen-Leigh, J. David Grey, and Henry Burke is held in New York City.

1976

- "Dedication Concert: a tribute to Alberta Hirschheimer Burke '28 in appreciation of her legacy to Goucher College" includes the world premier of Professor of Music Robert Hall Lewis's "Three Prayers of Jane Austen," a work commissioned by Henry Burke.
- The Burke collection is first used by students in Professor Ruth Limmer's course in the history of the English novel.

1980

The second Annual General Meeting (AGM) of JASNA, coordinated by Henry Burke and Elsa Solender, is held in Baltimore at locations including Goucher College, Towson University, and the Walters Art Gallery. Goucher College features an exhibition of the Burke Collection.

1983

The fifth annual meeting of JASNA is held in Philadelphia. The Julia Rogers Library lends a rare copy of the first American edition of *Emma*, published in 1816 in Philadelphia, for an exhibition of rare books and letters held at the Historical Society of Pennsylvania.

1984

A seven-session course on Jane Austen is team-taught at the Goucher Center by Henry Burke, Elsa Solender, and Professor Laurie Kaplan, Department of English. For the final session, a gala luncheon program at Hampton House is honored by the presence of President Rhoda Dorsey.

1982

A Bibliography of Jane Austen by David Gilson is published by Clarendon Press in Oxford. To compile this bibliography, Gilson had visited distinguished international libraries, including the Burke Collection, to examine first and second editions of Jane Austen's novels. In his acknowledgments, Gilson expresses "special debts of gratitude to Alberta and Henry Burke," as well as to the Goucher College Library. His text includes the bibliographic specifications of the copies he viewed at Goucher. For the first edition of *Pride and Prejudice* (1813), for example, Gilson cites the following owners and locations of these rare books: "H.M. the Queen, Windsor Castle (bookplate of King George VI); Goucher College, Baltimore (no half-titles, from the collection of Alberta H. Burke); Bodleian Library"

1. Copies examined (with half-titles unless otherwise specified, bindings not mentioned unless notable) H.M. the Queen, Windsor Castle; Abbotsford (Sir Walter Scott's copy); Goucher College, Baltimore (from the collection of Alberta H. Burke, two copies, one in original blue-grey boards, grey backs, no printed labels, manuscript volume numbers, the other with a half-title in Vol. I only); Bodleian Library

Excerpt from a Bibliography of Jane Austen by David Gilson, published by Clarendon Press in Oxford.

1988

- *Dances of Jane Austen's time*. Chorégraphie Antique, Goucher College's historical dance troupe, makes its debut performance at the annual meeting of the Baltimore chapter of JASNA in a joint meeting with the Friends of the Goucher College Library.
- Henry Burke is honored by Goucher College with a special reception at the President's house and presented with an honorary membership in the Friends of the Library.
- The Burke collection travels to Georgetown University with a special exhibition on *Sense and Sensibility* designed for JASNA's Annual General Meeting.
- Henry Burke, "the most interesting man in Baltimore—*The Baltimore Jewish Times*," dies on December 23.



Emanuel Bowen's 1744 map of Antigua

1997

The Dunnock Theatre, Goucher College, presents the American premiere of *My Solitary Elegance: the Woman Behind the Works of Jane Austen*, written and performed by Judith French of London, England.

Meital Waibnsnaider '99 is awarded a Goucher Presidential Scholarship for research in England to study Jane Austen's music books and to recreate the dances of the Regency Period mentioned by Jane Austen in her novels and letters.

Goucher College adds Emanuel Bowen's 1744 map of Antigua, with many place names reflected in Jane Austen's novels, to the Burke Collection.

1991

A celebration of the 216th anniversary of Jane Austen's birth is held by the Baltimore chapter of JASNA at Goucher. The afternoon of eighteenth-century charades and games is featured in *The Baltimore Jewish Times* on December 20.

1992

Professor Laurie Kaplan offers a senior seminar focusing on "Jane Austen and the Georgians." Among the topics of student research are "Accommodation and Society in *Pride and Prejudice*," "Prosperity, Property, and Tranquility in *Mansfield Park*," "Courtship, Flirtations, and Sexual Politics in *Emma*," "Parody and Satire in the *Juvenilia*," and "Society in Motion: *Sanditon*."

1996

The Chronicle of Higher Education features the Burke Collection in "Materials Reflect a Couple's Passion for Jane Austen," by Zoë Ingalls. *The Baltimore Sun* highlights the Collection in "With 'Pride,' without prejudice," by Laura Lippman.

1998

Publication of "*Such a lovely display of what imagination does*": a guide to the Jane Austen Collection is funded by the Friends of the Goucher College Library and a Henry Burke grant from JASNA.

1999

Professor Laurie Kaplan is named Editor of *Persuasions: The Jane Austen Journal* by the JASNA Board of Directors.

Goucher College sponsors the journal's new cover design, which is based on a letter from Jane Austen to her sister Cassandra (reproduced courtesy of the Pierpont Morgan Library from the Alberta H. Burke bequest).

Student internships for *Persuasions* are funded through a Strategic Planning Grant awarded by Goucher College and a special grant from JASNA.

The first issue of *Persuasions: The Jane Austen Journal On-Line*, published by JASNA, appears. Stinehour Press of Vermont sponsors a special cover for a printout of 100 copies of this issue.

1998

• “*Such a lovely display of what imagination does*”: a guide to the Jane Austen Collection is added to the Julia Rogers Library web page at www.goucher.edu/library.

• The Winn Family Collection, which comprises more than 275 volumes, is bequeathed to Goucher College through the generosity of Barbara Winn Adams, a long-time JASNA member.

• The Georgian Fund is established by the family of Gloria Maizel, a founding member of The Readers' Guild, in her honor.



Bookplate of Barbara Winn Adams

2000

• To celebrate the 10th anniversary of the establishment of the Oxford Scholarships by Margaret Mahoney, Professor Marilyn Butler, Oxford University, presents a lecture entitled “About the House: Jane Austen’s Anthropological Eye.”

• Chorégraphie Antique presents the spring dance concert program “Great People & Great Dances,” with Professor Laurie Kaplan as Jane Austen. For this program, Professor Chrystelle Bond, Department of Dance, reconstructs the Polonaise, the Prince of Wales Waltz, *Les Graces*, and *Le Boulanger*, dances mentioned by Jane Austen in her letters and novels.

• *Persuasions* and *Persuasions On-Line*, edited by Laurie Kaplan, receive a \$5,000 grant for development as educational resources from the Sonia Raiziss Giop Foundation, and a \$10,000 grant for inaugural changes from the Colorado Springs AGM Coordinating Committee.

• The archival materials of JASNA arrive at the Julia Rogers Library.

• The Friends of the Goucher College Library visit Jane Austen manuscript materials donated to the Morgan Library, NYC, by Alberta and Henry Burke.

• The Yousem Fund is established by Stella Platnick Yousem, Goucher '54, to provide financial support for the Jane Austen Collection. According to the terms of the gift, funds may be used for research, travel, visiting lecturers or scholars, stipends for student interns, and other expenses related to the care and promotion of the collection.

Biannual

BURKE JANE AUSTEN SCHOLAR-IN-RESIDENCE GRANT

In conjunction with the celebration of the 25th anniversary of the Alberta and Henry Burke Collection, Goucher College invites scholars to apply for the biannual Burke Jane Austen Scholar-in-Residence Grant. This five-day residency offers scholars the opportunity to use the materials in the Burke Collection in the Rare Book Room of the Julia Rogers Library at Goucher College and includes a \$1000 stipend, travel expenses, and hotel accommodations.

The scholar will offer one public lecture on Jane Austen and will meet with students and faculty to discuss research methods and scholarly interests. The residency must be taken during the fall or spring semesters. Applications must be received by April 15, 2001 and the first grant will be awarded during the 2001-2002 academic year.

Interested scholars should send a vita, statement of purpose, and two confidential letters of recommendation to: Nancy Magnuson / College Librarian / Julia Rogers Library / Goucher College / 1021 Dulaney Valley Road / Baltimore, MD 21204.



Drawing by David Levine. Reprinted with permission from The New York Review of Books. Copyright c1963-2000, NYREV, Inc.

Original drawing purchased by Henry Burke for the Collection.

ACKNOWLEDGMENTS

“Twenty-five Years of Jane Austen” was written by Laurie Kaplan, professor of English, Goucher College and Nancy Magnuson, college librarian, Julia Rogers Library, Goucher College and designed by the Office of Communications, Goucher College.

Support for the publication of “Twenty-five Years of Jane Austen” has been provided by Goucher College, The Friends of the Goucher College Library, The Office of the Academic Dean and Vice President, The Goucher College English Department, Dance Department, History Department and Honors Program, the Katherine Parker Scholl Library Fund, and The Jane Austen Society of North America.

For more information see the Library web page at www.goucher.edu/library or write to jrogers@goucher.edu or the Julia Rogers Library, Goucher College, 1021 Dulaney Valley Road, Baltimore, MD 21204.



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