

following Ph.D thesis in addition to the studies listed in *Journal F.H.S.*, vol. 52, p. 308:

Leicester University: Department of History
H. Forde, "Nottinghamshire and Derbyshire Quakers of the 17th & 18th centuries."

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Two theses concerning Friends are in progress in the University of Oxford:

J. Charlesworth (Jesus College) for D.Phil, "The Sociology of an Established Sect, the Society of Friends in the Twentieth Century."

J. H. Morgan (Mansfield College) for B.Litt, "Religious History of the Society of Friends in England and America, a comparative study of the nature and the relationship of the Inner Light and practical mysticism in the religious thought of the Scottish Quaker Robert Barclay and of the American Quaker Rufus M. Jones."

Nonconformity in the Nineteenth Century

David M. Thompson's collection of documents under this title in the Birth of Modern Britain Series (Routledge & Kegan Paul, 1972, £3 or paper cover £1.50) will be of interest to Friends chiefly for the information it offers, frequently from sources not readily accessible, about other traditions. Temperance, plainness and the "no politics" rule in Methodism are particular examples. Dr. Thompson's introduction and commentary are also of value, especially with the present lack of a modern general history of English nonconformity. Friends are directly represented by three extracts from 106; from Clarkson's *Portraiture of Quakerism*, J. B. Braithwaite's *Memoirs of Joseph John Gurney* and J. S. Rowntree's *Quakerism, Past and Present*. Dr. Thompson excludes Friends from his definition of nonconformists for the 1906 General Election results, 157 nonconformists were returned and in addition nine Friends and four possible Friends. It is a pity that the bibliography cites only Mrs. Isichei and not Rufus Jones.

D. J. HALL

Where Are the Amelia Opie Papers?

Much of the pioneering research work on Amelia Opie, the Quaker writer and reformer, was done more than forty years ago. Particularly important was the work of Margaret E. Macgregor for her Ph.D. thesis published in 1933 under the title, *Amelia Alderson Opie, Worldling and Friend*.¹ One of the sources of material which Miss Macgregor was able to discover was a collection of letters and papers at that time in the possession of Miss Ethel I. Carr of Canterbury.

¹ Margaret Eliot Macgregor's London Ph.D. thesis (1932), edited posthumously by four of her close friends and published in *Smith College studies in modern languages*, vol. 14, nos. 1-2, Oct. 1932-Jan. 1933.

The Carr MSS. collection contained most of the literary remains of Amelia Opie. There was a large number of her unpublished poems, an unfinished novel and plays, personal reminiscences and other literary MSS, as well as two albums of her pencil portraits. There were also nearly 400 letters and correspondence between Mrs. Opie and her relatives and friends. This collection had formed the basis for the first biography of Mrs. Opie by Cecilia Lucy Brightwell published in 1854,¹ and it was the most important source for the later work of Miss Macgregor and for Jacobine Menzies-Wilson and Helen Lloyd in their biography *Amelia, the Tale of a Plain Friend* published in 1937.

The papers had come into Miss Carr's possession through the Briggs family. Henry Perronet Briggs,² the painter, and his wife Eliza Alderson Briggs to whom many of the letters were written, were cousins of Mrs. Opie. It was through their daughter, who had married the Rev. J. H. Carr of Adisham Rectory in Kent, that the papers came into the Carr family.

In 1953, Miss Carr died. The papers then passed to her nephew who put them up for sale at Sotheby's. They were split into 5 lots, and on 22nd June 1953 they were auctioned.³

One lot (Lot 102) consisting of the bulk of the letters (364 items) was purchased by the Henry E. Huntington Library and Art Gallery in America. The other 4 lots were purchased by Messrs. Francis Edwards Ltd, a firm of antiquarian booksellers in London, who put them into stock. They were subsequently sold, but there is no record of who bought them.⁴ Sotheby's catalogue gives a description of the collection:

Lot 100. OPIE (Mrs. Amelia, 1769–1853, *Novelist and Poet*). A series of seven very interesting A.L.s.s., 24 pp., folio and 4to, 1794, to Mrs. John Taylor; . . . also an Holograph Love Poem of William Godwin (signed "St. John Priest") 22nd February, 1776, to Miss Alderson (afterwards Mrs. Opie), 2 pp., 4to . . .

Lot 101. OPIE (Mrs. Amelia) A series of about 104 original Portraits in Pencil of her Friends and Relatives, head and shoulders, (on cards 6×4 in.), mounted in two 4to albums, morocco and half morocco, with clasps, also a copy of John Opie's *Lectures on Painting*, 1809, with Amelia Opie's signature on title, 4to, calf, gilt.

¹ *Memorials of the Life of Amelia Opie, Selected . . . from her Letters, Diaries, and other Manuscripts*, Norwich, 1854.

² See the article by Warwick Wroth on Briggs in the 1908 edition of the *Dictionary of National Biography*, Vol. 2, p. 1235.

³ I am grateful for information from the executors of Miss Carr's estate. See Miss Carr's will in Somerset House, and Sotheby & Co. *Catalogue of Valuable Printed Books, Autograph Letters, Historical Documents, Etc*, 22nd June 1953, p. 16. The papers are listed as Lots 100 to 104, "The Property of Lt. Col. J. K. Haynes". Col. Haynes's mother was Miss Carr's sister. Sotheby's list of Prices and Buyers' Names gives the following information: Lot 100, 101, 103, 104—Edwards, at £13, £8, £3 and £14 respectively; Lot 102—Maggs £24.

⁴ *National Union Catalog of Manuscript Collections*, 1962, Hamden, Conn., p. 23, and information from Messrs. Francis Edwards and Sotheby's.

∴ Only 2 of these portraits are endorsed with the name of the sitter—Lydia Harris and Lucy Pinchback, but an excellent portrait of John Opie is included.

Lot 102. OPIE (Mrs. Amelia) A remarkable series of over 300 A.Ls.s., 1794–1842, to her father, her cousin Henry Briggs, Mrs. Elizabeth Fry and others . . . also 27 A.Ls.s. of David D'Angers to Mrs. Opie, and A.Ls.s. of Elizabeth Inchbald, William Godwin and others to the same . . .

Lot 103. OPIE (Mrs. Amelia) Account of a visit to Abbotsford and Dryburgh in the year 1834, Holograph MS., 4pp., 4to; also an account of the British and Foreign Anti-Slavery Society, in Mrs. Opie's handwriting (1839), 29pp., 4to. (2)

Lot 104. OPIE (Mrs. Amelia) Verses written at Cromer, 1791, a large collection of Holograph Poems, covering 330 pp., 4to, sewn; also a long essay entitled *Souvenir d'une visite à Paris en 1802*; and about 30 Holograph Poems on scraps of Paper, including *At Sight of the Tricolour, On the portraits of deceased relatives and friends which hang around one, To David, To Rachel Fry, etc.* (a parcel)

A comparison of this description with reference to the papers elsewhere, raises some questions. For example it is not clear whether all the MSS were in the sale. A "notebook of 1829" and the unpublished play *Adelaide*, mentioned by Miss Macgregor¹ and the "unfinished novel" mentioned by Menzies-Wilson and Lloyd,² are not listed in Sotheby's catalogue. One would have expected them to be mentioned. On the other hand we know that Sotheby's did not give a complete itemization of Lot 102. Letters only are described, but there were in fact 5 poems included in the collection. So it may be that the other lots also include unspecified items. As far as can be determined no papers remain in the family.

The date 1839 given for the account of the British and Foreign Anti-Slavery Society (Lot 103) is curious. I would have expected this MS to contain an account of the great Antislavery Convention held in London in June 1840. Mrs. Opie attended the Convention, and Cecilia Brightwell quotes a long extract from her account.³ It seems unlikely that there was more than one MS concerned with the Anti-Slavery Society's activities. Possibly the date given in Sotheby's catalogue should therefore be 1840. Miss Macgregor also quotes from what was presumably the same account, but gives no details of the MS.⁴ My own particular interest lies in this account. It would be of great interest to discover its whereabouts.

It is a relief to find that most of the letters have been preserved. But what has become of all the other MSS? Does anyone know?

RICHARD A. G. DUPUIS

¹ Macgregor, *op. cit.*, p. 6, 14, 102, 129.

² Menzies-Wilson & Lloyd, *op. cit.* p. v. This is presumably *The Painter and his Wife* discussed by Miss Macgregor *op. cit.*, p. 86.

³ Brightwell, *op. cit.* p. 341–3.

⁴ Macgregor, *op. cit.* p. 123 (Carr MSS., note 19).