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VOYAGES and TRAVELS,

FROM THE

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By EDWARD CAVENDISH DRAKE, Edin.

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"NARRATIVE HISTORY" AMOUNTS TO FABULATION, THE REAL STUFF BEING MERE CHRONOLOGY
A New Universal Collection of Authentic and Entertaining Voyages and Travels, from the Earliest Accounts to the Present Time. Judiciously selected from the best writers in the English, French, Spanish, Italian, Dutch, German, and other Languages. Comprehending an Account of whatever is curious in the Government, Commerce, Natural History, Customs, Marriages, Funerals, and other Ceremonies of most nations in the known world. Including an Account of the most remarkable Discoveries, Conquests, Settlements, Battles, Sea Fights, Hurricanes, Shipwrecks, Sieges, Tortures, Wonderful Escapes, Maccacres, and Strange Deliverances, Both by Sea and Land. Also a Description of the buildings, Mountains, Rivers, Harbours, Lakes, Islands, Peninfulas, Creeks, &c. of various countries. The whole forming a History of whatever is most worthy of Notice in Europe, Asia, Africa and America. Illustrated with maps from the Latest Improvements, and Beautiful Plates, by Grignon, and other Celebrated Masters. By Edward Cavendish Drake, Esq.; London: Printed for J. Cooke, at Shakepear's-Head, in Pater-Nofter Row, MDCCLXVIII.

Do I have your attention? Good.

1. We have come to be of the suspicion that this “Edward Cavendish Drake” must have been a mere pseudonym — and not one utilized by any individual author, but rather one that had been invented by the London publishing firm of J. Cooke at Shakespeare’s-Head in Pater-Noster Row, for yeoman service in what was essentially their compendium republication of a number of existing travel accounts, A New Universal Collection of Authentic and Entertaining Voyages and Travels, from the Earliest Accounts to the Present Time.... Despite all due diligence, it has not been possible to come up with any actual author name, or date of birth, or date of demise, or list of publications. There is nothing whatever on record in regard to this name (over and above the title pages of the three versions which exist of this particular volume).
July 14, Wednesday: It was after the Hawthornes completed their move from Lenox, Massachusetts to West Newton that The Blithedale Romance appeared. This novel had, in the judgment of Henry James, Margaret Fuller as Zenobia, a major character who commits suicide from unrequited love.

The novel also mentioned her by name in a most disconcerting manner, as a friend of the narrator:

As I did not immediately offer to receive the letter, she [Priscilla] drew it back, and held it against her bosom, with both hands clasped over it, in a way that had probably grown habitual to her....it forcibly struck me that her air, though not her figure, and the expression of her face, but not its features, had a resemblance to what I had often seen in a friend of mine, one of the most gifted women of the age. I cannot describe it. The points, easiest to convey to the reader, were, a certain curve of the shoulders, and a partial closing of the eyes, which seemed to look more penetratingly into my own eyes, through the narrowed apertures, than if they had been open at full width. It was a singular anomaly of likeness co-existing with perfect dissimilitude....

"Priscilla," I inquired, "did you ever see Miss Margaret Fuller?"

"No," she answered.

"Because," said I, "you reminded me of her, just now, and it happens, strangely enough, that this very letter is from her!"

Priscilla, for whatever reason, looked very much discomposed.

"I wish people would not fancy such odd things in me!" she said, rather petulantly. "How could I possibly make myself resemble this lady, merely by holding her letter in my hand?"

"Certainly, Priscilla, it would puzzle me to explain it," I replied. "Nor do I suppose that the letter had anything to do with it. It was just a coincidence — nothing more."

Rufus William Griswold appeared in The Blithedale Romance as “Doctor Griswold.”

2. A claim of copyright has been made for The Scarlet Letter in 1962, for Fanshawe and The Blithedale Romance in 1964, for The House of Seven Gables in 1965, and for The Marble Faun in 1968, by Ohio State UP. (We presume that those ostensibly appropriative and global copyright claims could actually have covered not more than whatever value was added to the works by that press at that time, such as their reformatting and pagination and suchlike.)
In this year Nathaniel also authored a campaign biography of Franklin Pierce that would make him deserving of a political plum. In this writing he did not name a cow after Fuller or suggest that she might commit suicide, or vent any of his other pet peeves, but he did something far worse: this writing was utterly condemnatory of the sort of abolitionist anti-slavery activities of which his neighbor Henry Thoreau, among others, had been guilty, and yet it was not an honest or sincere piece of writing.

President Franklin Pierce was in fact a proslavery drunkard whose qualification to be President was that he had been a totally undistinguished general in the war upon Mexico. Horace Mann, Sr. commented in regard to the writing of this campaign biography that if Hawthorne could make out Pierce to be a great man or a brave man, “it will be the greatest work of fiction he ever wrote.” Hawthorne handled the hot matter of slavery in this campaign biography by suggesting that, for the present, slavery seemed to be in accord with God’s great
plan, and that if we simply let it be, eventually in God’s good time—if indeed it was his will that it should be vanquished—human *slavery* would “vanish like a dream.”

And, the creative writer insisted, this was not mere puffery, it was what he really believed, those “are my real sentiments.” The opportunistic careerism of Pierce, it seemed, had been founded upon the highest moral principle, that of getting results, that of satisfying one’s lust to leave one’s mark upon the world which one has habited. So conveniently, these cronies had overseen the entire course of human history and had observed globally the fact that:

> There is no instance, in all history, of the human will and intellect having perfected any great moral reform by methods which it adopted to that end.

Thoreau was continuing his reading in the racist volume about human skulls by *Professor Samuel George Morton* of the University of Pennsylvania, and making notes in his Indian Notebook #6 and his Fact Book:

> CRANIA AMERICANA

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3. Note carefully here, how our guy’s spirit seems incapable of being harmed by the toxic nature of these racist materials! Isn’t that simply marvelous? Can that be described by any other word than “marvelous”??
genial soil, speedily recover themselves, and, though they bear the scar or knot in remembrance of their disappointment, they push forward again and have a vigorous fall growth which is equivalent to a new spring. These two growths are now visible on the oak sprouts, the second already nearly equalling the first. Murder will out. Morton detects the filthiness of the lower class of the ancient Peruvians by the hair of old mummies being “charged with desiccated vermin, which, though buried for centuries in the sand, could not possibly be mistaken for anything else.”

(Thoreau would use the material about the albino “tribe” of native Americans, which he had obtained from Drake’s “Collection of Voyages” and mentioned in the above journal passage, in his essay “Night and Moonlight.”)

“MAGISTERIAL HISTORY” IS FANTASIZING: HISTORY IS CHRONOLOGY
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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: September 13, 2014
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 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.