



# THE CENTER & CLARK NEWSLETTER

UCLA CENTER FOR 17TH- & 18TH-CENTURY STUDIES  
WILLIAM ANDREWS CLARK MEMORIAL LIBRARY

NUMBER 28

FALL 1996

## The Director's Column: New Directions in Early Modern Studies

The early modern period, roughly defined as the era between the Reformation and the first third of the nineteenth century, has fascinated scholars both because of its complex relationship to what we call the modern and because of its "otherness," its unique cultural, social, and political configurations. In many ways, this era can be seen as the time when the basic structures and attitudes we associate with modernity were forged; yet it also manifested modes of thought and action that clearly were part of a traditional culture whose traces are hardly visible today. This tension between tradition and innovation gives the early modern period its own peculiar character, making it, for many, a period of transition whose investigation requires the development of new research and explanatory methods and the expansion of the subject matter to be analyzed. Over the past twenty or so years, many innovations in research and interpretation have been proposed by students of early modern culture and society. Not only have these innovations reshaped our ideas of the period, but they have also had wide-ranging scholarly implications extending far beyond the chronological limits of the early modern period. *New Directions in the Study of Early Modern Culture and Society*, our cluster program series for 1996–97, will consider new insights and interpretive and methodological strategies as they have evolved in six areas of investigation.

The first session, organized by Helen Deutsch and Felicity Nussbaum, both of the English Department at UCLA, is entitled "Deformity, Monstrosity, and Gender, 1600–1800." The focus of the session workshops will be on the way the deformed, the disfigured, and the disabled, as well as the racially other and the sexually different, were relegated to the outer edges of humanity during the period in question. In many cases, a linkage was made between the feminine and the monstrous, and along with this, sexual difference was defined as aberration. Discussions will cover themes as diverse as the representations and material dimensions of maternity and monstrous birth, femininity and disfigurement, ugliness as an aesthetic category, deafness and theories of sign language, and the literary imagination.

The second session, "Nature and Natural Philosophers in Early Modern Europe," has been organized by Mary Terrall, Center for the Study of Women, UCLA; Pamela Smith, History, Pomona College; and Theodore Porter, History,

UCLA. The understanding of science—what it is, how it is practiced, what its function is—has been radically reshaped over the past few decades. The major impulse for this rethinking has been the integration of new developments in cultural history, social constructivism, literary theory, and art history into the study of early modern science. The resulting, enriched, picture of science in the period is the focus of this session, which will be devoted to three interlocking themes: natural history and the reconceptualization of what constitutes scientific activity; new loci for science; and the multiple identities of the natural philosopher.

The final four sessions in this series have been organized by Hans Medick, Center/Clark Professor for the winter and spring quarters. The year's third session is entitled "Personality and the Construction of the Self." Recent studies of the early modern period have argued that concepts of personal-



Engraved ticket, from a collection at the Clark Library

ity and the self have been historically constructed. Though this view was originally proposed by anthropologist Marcel Mauss in 1938, questions concerning the origins of a unique (Western?) psychological and emotional apprehension of person and self continue to provoke systematic inquiry. The questions of when, where, and why a specifically inward-looking psychological and emotional identification of person and self became a leading notion, articulated in and through religion, politics, poetry, literature, pedagogy, and philosophy, will be discussed during this program.

The fourth session deals with the theme "Outsiders: From the Periphery to the Center." Serious investigation of the outsider in early modern society began more than twenty years ago as a result of a major realignment in cultural, social, and political concerns. Outsiders, as human subjects and as social groups, have achieved prominence not only because they are of intrinsic interest but also because they were objects of definition, classification, control, persecution, and suppression by secular and religious authorities. Guided by insights drawn from historical anthropology, this program will explore when and under which conditions the marginalization of outsiders occurred and what this marginalization reveals about the dynamics of early modern society, culture, and politics.

The fifth session will shift the focus to the court and to court society. Entitled "Beyond Elias? Court Society: The Center as Symbol and Locus of Power," it will revisit Norbert Elias's pioneering studies of court society and the evolution of manners. Drawing on Elias's work, which has opened up new vistas for understanding the importance of the court in early modern culture and society, the workshop will pose anew the question of the specific cultural, social, and economic rationality of court society and reexamine its influence on the world around it. Though court society reached its apogee in the early modern period, it remained important as a cultural model and aesthetic ideal well into the nineteenth and twentieth centuries. Questioning its *raison d'être* will tell us much about the early modern period as well as our own.

The final session, "The Challenge of Microhistory and Its Macrohistorical Responses," will deal with a new approach to investigating society, first proposed in early modern studies but now widely employed in other fields of inquiry. Microhistory originated in the late 1970s as a critique of an evolutionist understanding of culture and history, of holistic assumptions about states, nations, and classes as historical actors. Instead of concentrating on such large-scale units, microhistorians begin with small-scale observations and analyses, but they query them in such a manner that macrohistorical issues are addressed. The challenge of microhistory is that it seeks to evolve a methodology which goes beyond the practices of macroanalysis and the master narratives attached to them, while it also denies those claims that see research, writing, and interpretation as inescapably tied to postmodernist fragmentation. It might be said that microhistorians have addressed their inquiries to macrohis-

torical issues but are still waiting for a response from macrohistorians. This workshop will bring together microhistorians and macrohistorians with discussants and contributors from other disciplines in the hope of initiating an as yet largely unwaged debate.

PETER H. REILL  
Director

## Center/Clark Professor Appointed

We are pleased to have Professor Hans Medick as this year's Center/Clark Professor for the winter and spring quarters. Professor Medick is a member of the Max-Planck Institute for History in Göttingen. His major research interests have been directed to investigating the complex interconnection between large-scale historical structures and individual action and behavior, between relations of production and dominance and the lived experiences, activities, and emotions of individual historical actors in the early modern period. In addressing these issues, Professor Medick has published widely on Scottish political thought, protoindustrialization, the social history of the family, the relations between anthropology and history, the development of microhistory, and personality formation in the early modern period. His latest book, *Weben und Überleben in Laichingen, 1650–1900. Lokalgeschichte als Allgemeine Geschichte* (1996), is a major attempt to write a microhistory that addresses basic questions concerning the dynamics between change and stability, individual and group life, tradition and innovation, while recognizing the uniqueness of individual lives and experiences. Professor Medick is a founder and editor of the journal *Historische Anthropologie*, has been a fellow at the Institute for Advanced Studies in Berlin, and was visiting professor at Johns Hopkins University and at the Universities of Hannover, Zurich, and Basel.

PETER H. REILL

## Recent Acquisitions

The Clark was without a head librarian for all of the fiscal year 1995–96, and acquisitions were therefore at a somewhat reduced level during that time. All the same a good number of interesting, important, and uncommon books, as well as manuscripts and archival material, were bought or acquired by gift during the last twelve months.

Two outstanding local printers have in very different ways enriched the Clark's holdings. Ward Ritchie, unarguably the dean of the Southern California fine printers, died in January and left the Clark his large library of press books, books about books, and antiquarian bibliography, in addition to other items. Outstanding among the fine press books is the group of books published by François-Louis Schmied which was described in the last newsletter; but many other examples of the very finest in the tradition of modern handpress books

also form part of the Ritchie gift. Among many that could be mentioned, let me cite these few: the Ashendene Press *Faerie Queene* (1923), a copy inscribed by the printer St. John Hornby to Emery Walker; the Cranach Press *Hamlet* (1930) and Vergil, *Eclogues*, with illustrations by Maillol (1927); a number of prints and woodblocks by Paul Landacre (1893–1963), which complement the Clark’s extensive holdings of this Los Angeles artist’s work; and several books printed by William Everson, including the *Novum Psalterium* (1955), one of forty-eight copies. Also of importance in the Ritchie library are a copy, almost unique, of the 1872 Los Angeles City Directory; some sketchbooks and journals of Ritchie himself, several of them quite early; and a copy of Robinson Jeffers’s *Apology for Bad Dreams*, printed in an edition of thirty copies by Ritchie as an apprentice in Schmied’s Paris shop, and inscribed by the poet to the printer.

The Clark has rich holdings of the printing and business records of the greatest among the Southern California printers to complement the Library’s collection of their books. To this valuable documentary resource can now be added the archives of Patrick Reagh, a fine printer in the tradition of Ritchie and Saul and Lillian Marks, at whose Plantin Press Reagh learned much of his trade. Reagh’s papers were acquired from him late last summer, just before he moved to Sebastopol, California, from Glendale. They provide an almost complete record of Reagh’s work as a printer from 1980 onwards, and include photographs, correspondence, job dockets, financial records, and sample copies of most of his commission work.

Moving backward in time to the 1890s, a couple of highly important additions have been made to the Clark’s collection of Oscar Wilde and his period. The Library has long owned copies of later editions of Lady Wilde’s translation of Wilhelm Meinhold’s *Sidonia the Sorceress*, including the Kelmscott Press edition of 1893, but only recently did we acquire a copy of the first edition (1849). Even more notable, however, is our acquisition of a copy of the first edition of J.-K. Huysmans’s *A rebours* (Paris, 1884), a hugely important book for the Decadent movement and apparently the book that Wilde read on his honeymoon. This copy is wonderfully evocative of the time, as it is a presentation copy from Huysmans to Arthur Symons, the author of *The Symbolist Movement in Literature* (1899), the book which helped to introduce Huysmans, among many other late-nineteenth-century French writers, to an English-speaking audience. The presentation inscription indeed memorializes this fact: “A M. Arthur Symons | avec mes remerciements pour son nerveux portrait | et son étude attentive sur les bouquins de | son modèle.”

A very important manuscript was added to the Clark’s holdings of early modern material this year. It concerns the famous quarrel between David Hume and Jean-Jacques Rousseau. Hume had given Rousseau shelter in 1766 as an act of friendship, but the high-strung Rousseau took it into his head that Hume was his enemy, and spread rumors to that effect. Hume wrote an account of the fracas and sent it



Circular printer's mark cut by Eric Gill for the Cranach Press.  
From Vergil's *Eclogues* (1927).

to D'Alembert in Paris so that his French friends would not misunderstand what had happened. D'Alembert added to Hume's manuscript, modified it, and arranged for it to be translated by J.-B.-A. Suard and published as the *Exposé succinct de la contestation qui s'est élevée entre M. Hume et M. Rousseau* ([Paris], 1766). This version of Hume's manuscript was in turn retranslated into English and published in London as *A Concise and Genuine Account* [etc.]. Hume's original account was, however, also copied and sent to his friend Jean-Charles Trudaine de Montigny, who made his own faithful translation of the text without any interpolations. It is this manuscript, formerly in the collection of Sir Thomas Philipps, which the Clark has acquired; and as Hume's original manuscript has disappeared, the Clark manuscript represents the most accurate recension of the Scottish philosopher's narrative of *l'affaire Jean-Jacques*. The Clark already owned a holograph letter from Hume to Gilbert Stuart, the editor of the *Edinburgh Magazine and Review*, together with an extensively revised proof of Hume's review of Robert Henry's *History of Great Britain* that appeared in Stuart's journal.

A number of important printed books from the eighteenth century have been acquired recently, including two unusual novels. *The Wise Ones Bubbled*, an anonymous book published in London in 1760, was hitherto known only from contemporary reviews and the catalogues of two eighteenth-century circulating libraries. The copy now at the Clark is thus unique. Not unique but still uncommon is a slightly later novel that is now at the Clark, Clare Reeve's *The Exiles; or, Memoirs of the Count de Cronstadt* (1788). Reeve was born at Ipswich and was made famous with the publication in 1777 of *The Champion of Virtue*, a tenderly Gothic novel (Walpole was blunter: he described it as insipid) that was wildly successful. Other additions to our eighteenth-century

holdings include the second, revised edition of David Gregory's *Astronomiae, physicae & geometricae elementa* (Geneva, 1726), the first textbook to incorporate Newtonian gravitational principles. An appendix to Gregory's text reprints for the first time Edmond Halley's rare *Cometographia*, from the text of its original appearance in the *Transactions* of the Royal Society.

Finally, the Clark has continued to acquire English translations of Continental books and translations of English texts into European languages. A rare and curious example of the former is the first English translation of Giovanni Bianchi's *An Historical and Physical Dissertation on the Case of Catherine Vizanni, Containing the Adventures of a Young Woman, Born at Rome, Who for Eight Years Passed in the Habit of a Man* [etc.], published in London in 1751. Translations into English of works by Rousseau and Madame de Staël were bought, and by contrast we also added eighteenth-century translations of Pope (French), Milton (French and Dutch), Berkeley (German), Sophie Briscoe (German), James Cranford (Dutch), Lady Mary Wortley Montagu (French), and Sterne (French and Italian).

BRUCE WHITEMAN  
Librarian

## Hannah More and Her Circle

This past summer, the Clark Library acquired an extensive collection of books and manuscripts by Hannah More and other women writers of the second half of the eighteenth century.

Hannah More (1745–1833) was born outside Bristol and lived most of her life in the environs of that city and of Bath. Her first literary successes were as a poet and playwright: a poem entitled *A Search after Happiness*, issued in 1763 when she was still a teenager, was her first publication, and it went through many subsequent editions. *The Inflexible Captive* (1774), *Percy* (1778), and *The Fatal Falsehood* (1779) had some success on the stage, especially *Percy*, a tragedy mounted for her by David Garrick. Garrick and his wife were close friends of More's from 1773 or 1774 until his death in 1779.

In the 1780s, Hannah More became increasingly interested in work that might be loosely characterized as social activism. She became a friend of William Wilberforce and took part in the movement to abolish the slave trade. She and her sisters founded Sunday schools to help improve the literary and moral education of youth in the parishes near Cheddar, and this work led her to publish a long and highly influential series of Cheap Repository Tracts in the 1790s. These tracts sold in enormous numbers and were directly responsible for the founding of the Religious Tract Society in 1799.

With the partial exception of *Coelebs in Search of a Wife* (1808), her immensely popular novel, most of More's books after the period of the Cheap Repository Tracts were of an

evangelical moral nature. As early as 1791 she had published *An Estimate of the Religion of the Fashionable World*, the first of a series of books which in part comment on the (to her) declining moral standards of the day and in part give direction for self-help in the spheres of manners and morals. *Hints towards Forming the Character of a Young Princess* (1805) embodied her advice to the Prince and Princess of Wales on bringing up their firstborn (and only) child, the then nine-year-old Princess Charlotte, advice which she doubtless thought imperative in the increasingly hedonistic years leading up to the Regency. *Practical Piety* (1811) and the *Essay on the Character and Practical Writings of St. Paul* (1815), if they harkened back to the stricter codes of a bygone age, also looked forward to the standards of conduct of the coming Victorian era. Both were hugely successful: there were at least sixteen lifetime editions of *Practical Piety*.

Although Sylvia Myers characterizes Hannah More as more conservative than many of those other women writers of the time whom we think of as the bluestockings (*The Bluestocking Circle: Women, Friendship, and the Life of the Mind in Eighteenth-Century England*, 1990), More is all the same a highly important figure for the last third of the "long" eighteenth century. The collection now at the Clark contains virtually all of her works in many editions, as well as works by contemporaries such as Hester Chapone, Elizabeth Montagu, Hester Piozzi, Anna Laetitia Barbaud, Elizabeth Carter, and Catherine Talbot. Associated material includes a number of imitations and parodies (especially of *Coelebs*), biographies, criticism, and editions of correspondence. There are many presentation copies among the books, most interestingly perhaps a copy of *Moral Sketches of Prevailing Opinions and Manners* (1819) presented to Richard Rush, then American minister to Great Britain. The collection also contains a letter from More to her publisher, Joseph Cottle, directing the distribution of presentation copies of this book, and Rush's name is on her list. The copy of the first edition of *Coelebs in Search of a Wife* is from the famous Spencer family library at Althorp, and one can too easily fantasize that had it not escaped the library it might have been read, even with profit, by Lady Diana Spencer. William Beckford's copy of Elizabeth Montagu's *Letters* is in the collection, and it contains typically caustic Beckfordian marginalia. Of particular importance is the manuscript material in the collection. It includes a number of important More letters and letters to her, as well as a notebook in which she recorded anecdotes, table talk, quotations, etc., among other material. There is also a small amount of manuscript material for Elizabeth Montagu and Hester Chapone.

The Hannah More collection was formed by an East Coast private collector and comes to the Clark through the agency of New York bookseller Justin Schiller. With its acquisition our holdings for the long eighteenth century are very much extended, and there is no doubt that the richness of the collection will make it a valuable resource for scholars and students.

BRUCE WHITEMAN

## The Sculptures of Robert Gibbings

[Martin Andrews was a short-term fellow at the Clark in 1995, while working on a biography of Robert Gibbings. He is a lecturer in the Department of Typography and Graphic Communication at the University of Reading.]

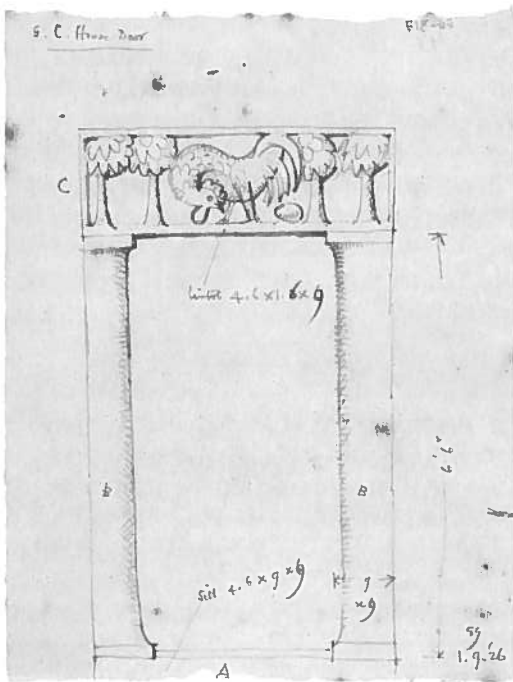
The diaries of Eric Gill, in the collections of the Clark Library, contain many references to visits made by Gill to the home of Robert Gibbings at Waltham St. Lawrence in Berkshire. The frequency of these visits bears witness to their highly creative and close working relationship during the 1920s and 1930s. The period in which Gibbings was the director of the Golden Cockerel Press saw the production of some of the finest private press books of the century—many the result of the artistic collaboration between these two men. Their acquaintance began through mutual involvement in the Society of Wood Engravers, of which Gibbings had been a founder member. A diary entry for 30 November 1924 records a relaxed weekend at Waltham. After giving a lecture in London for the society, Gill was driven home by Gibbings, and the following day was filled with discussions on printing and making life drawings of each other and Moira, Gibbings's first wife.

Gill's influence on the engraving style that Gibbings was to develop over the next few years is most obvious in the illustrations Gibbings engraved for an edition of Keats's *Lamia* (GCP, 1928). It seems hardly surprising that a further result of their friendship would be that Gibbings became interested in sculpture; what is surprising is that Gibbings seems to have mastered the craft of stonecutting at his first attempt. He went on to produce five known pieces—all of high quality, but after selling the press in 1933, and the waning of his relationship with Gill, he produced no further sculptural work.

While working on research for the biography of Robert Gibbings in the Clark Library in the summer of 1995, I was delighted to come across a preparatory drawing for a doorway with a relief carving on the lintel stone, designed and later cut by Gill for Gibbings and his wife Moira. It was built as the front entrance to Four Elms, Gibbings's home in Waltham, in the grounds of which the Golden Cockerel Press was housed. The doorway has remained untouched and the lintel stone is still in position over the front door. I live only a few miles from the picturesque village of Waltham and frequently take guests on a country walk which involves discreetly peeping over a hedge to see the carving (the house is privately owned).

The lintel stone is carved in low relief with a pair of stylized trees on either side of a cockerel, looking with curiosity at an egg behind him, with the initials R and M G filling the spaces. The drawing, in pencil on yellowed tracing paper and dated 1 September 1926, shows a design which is very close to the finished carving. However, it would seem to be an early sketch as subsequent diary entries plot Gill's progress on the project and mention further drawings—on 18 December Gill records "sending off stones for RG Doorway." The entries in the diary show that this was also a period of intense collaborative activity for Gibbings and Gill. They were working on an edition of Chaucer's *Troilus and Criseyde* (GCP, 1927), an exceptionally fine book, profusely illustrated with decorative borders and engravings by Gill which beautifully harmonize with Gibbings's typography. This was also the time when their personal friendship was at its most intimate, as has been so well documented by Fiona McCarthy in her biography of Eric Gill (Faber and Faber, 1989).

Between 1930 and 1933, encouraged by Gill, Gibbings himself produced four finished sculptures and one major piece that was never completed. Patience Empson, in *The Wood*



Drawing of a stone doorway, designed by Eric Gill in 1926 for the entrance to the home of Robert and Moira Gibbings, and the doorway in a photo taken in 1989



*Engravings of Robert Gibbings* (Dent, 1959), includes photographs of all these known works but does not date them. Gibbings talked very little about his sculpture, but in his last book, *Till I End My Song* (Dent, 1957, pp. 62–66), he describes the technique of quarrying stone. He then records his first attempts at sculpture: “The first piece that ever I touched with chisel came from the Portland quarries, a slab some four feet square and about six inches thick. It was to be a low relief. . . . It began with a photograph that I saw in the souvenir programme of a Paris music-hall—two girls dancing. . . . From that, with the substitution of a male figure for one of the dancers, a composition of more virile implication evolved on paper.”

One explanation for the immediate success of this work is the strong outline of the design and low relief which is handled in a very similar way to his engraving; he had in fact already used a very similar figure composition in an illustration for *A Mirror for Witches* (GCP, 1928). It was Gill who provided all the instruction, accompanying Gibbings to a toolsmith in London to advise on the selection of chisels, claws, points, and hammers, and then staying at Waltham to demonstrate and teach him to use them. Gibbings was undoubtedly a good craftsman and took naturally to the chisel and hammer as he did to the engraving tool. The resulting sculpture was installed in the garden of a restaurant, the Hind’s Head at Bray, and in 1989 I found the sculpture, dirty but in good condition, abandoned in a ditch covered by nettles. It has now been restored and is in the collections of the Museum of Reading in Berkshire.

The next piece was a female torso, in Bath stone, based on drawings of an acrobatic dancer who acted as a model. It is a vigorous work, with a strength of form and appreciation of anatomy which is perhaps the result of his life-drawing experience as a student at the Slade between 1911 and 1912. The torso was followed by another low relief, a smaller piece in Hopton Wood stone, of a nude female figure with “water lapping at the thighs.” This sculpture is now permanently on show at the Victoria and Albert Museum in London as part of the Twentieth Century Gallery.

Soon after this was completed, Hugh Walpole commissioned a sculpture for his gardens at Brackenburn in the Lake District. Walpole and Gibbings had been friends since the Golden Cockerel Press had published *The Apple Trees* in 1932. Gibbings carved a male figure in Bath stone, which, although only four feet in height, was an “elemental” figure emerging from long grass. Unfortunately, only one photograph of this piece exists, of the back view—the sculpture has been lost.

Gibbings’s last, and unfinished, piece was a monumental figure entitled *Earth*. It stands over six feet high, an uncompromising female figure standing with feet astride and face looking skyward. It remained in his workshop at Waltham until the death of his second wife in 1990, when the grounds were sold and the studio demolished. *Earth* was resited in the wooded garden of one of his granddaughters.

A photograph in the Gibbings Collection in Reading University Library shows two small maquettes in clay of two

men, dressed in scruffy clothes, with jaunty hats, which seem to be caricatures of country folk whose company Gibbings loved so much. Possibly these were intended for casting in bronze but no further record exists. A reference to another piece of sculpture, now lost, is made in a letter from Anthony Rota to J. K. Vodrey in the Clark Library. Dated July 1970, the letter lists some rare Gibbings items for sale, including “a figure of a bulldog standing some 6” high . . . the expression on the dog’s face is positively Churchillian.” The provenance of this early bronze is interesting: Hubert Pike, an old family friend of Gibbings from Ireland, who put up the money for Gibbings to purchase the Golden Cockerel Press in 1924, claimed that Gibbings made it for him circa 1912. Perhaps it too will be “rediscovered” eventually.

MARTIN ANDREWS  
University of Reading

## Announcements

**UCLA HUMANITIES CONSORTIUM:** This year, the Humanities Consortium was founded in the UCLA Division of Humanities. Composed of three centers—the Center for Medieval and Renaissance Studies, the Center for Seventeenth- and Eighteenth-Century Studies, and the newly formed Center for Modern and Contemporary Studies—the consortium seeks to advance the study of the humanities at UCLA by coordinating the activities of the participating centers and developing programs that deal with issues central to the humanities but that transcend the chronological limits of the individual centers. This year, the consortium will inaugurate its activities with a seminar and lecture series entitled “The Two Cultures Revisited”—an investigation of the complex manner in which the humanities and the sciences developed and interacted over time, shaping, in effect, the very fabric of contemporary life. The program will be supported by a grant from the University of California Humanities Research Institute. Beginning next year, the consortium will be able to design more ambitious programs employing three postdoctoral fellows funded by a generous grant from the Mellon Foundation. The directorship of the consortium will revolve among the directors of the participating centers, with Peter Reill, of the Center for Seventeenth- and Eighteenth-Century Studies, serving first.

**AHMANSON UNDERGRADUATE RESEARCH STIPENDS:** The continuing generosity of the Ahmanson Foundation of Los Angeles has now made it possible for the Center/Clark to establish a category of stipends in support of undergraduate research at the Clark Library. Beginning this year, up to ten stipends of \$1,000 each will be made available to UCLA undergraduate students enrolled in designated courses or in recognized departmental honors programs with assigned research projects requiring the use of Clark materials. Program details for the current academic year will be announced in late fall.

**CHAMBER MUSIC/CHALLENGE GRANT UPDATE:** Music aficionados and good friends of Center/Clark programs have been responding generously to the call to meet Professor Emeritus Henry Bruman's \$50,000 challenge grant in support of *Chamber Music at the Clark*, announced in the last issue of the newsletter. We are now almost halfway to the goal. The Center/Clark will continue offering the best of chamber music to its audiences as long as it can, and four first-rate concerts have already been arranged for the coming season. But the series—with its modest admission fees—will be in jeopardy if we fail to establish an endowment fund capable of supporting it indefinitely. Contributions are still very much needed and welcomed. To make a tax-deductible donation to the Chamber Music Endowment Fund, please send a check, payable to the UCLA Foundation (with "Chamber Music" in the memo field), to the Center for 17th- and 18th-Century Studies, 395 Dodd Hall, UCLA, Los Angeles, California 90095-1404.



**POETRY AFTERNOONS AT THE CLARK:** Last spring the Center/Clark held the first in a series of Saturday afternoon poetry readings planned and arranged by Austin Straus, poet, book artist, and producer of KPFF radio's *Poetry Connexion*. The presentations are designed to evoke the spirit of Los Angeles's largely forgotten poetry past, forerunner of today's vibrant poetry scene. The inaugural program, titled "Remembrance of Poets Past: A Memorial Reading of L.A. Poets by L.A. Poets Who Knew Them," gathered a large, enthusiastic audience. The series continues this year with a performance and discussion in November of poetry and jazz in the spirit of Venice West and a performance in May dedicated to the poets associated with the magazine *Coastlines*.

**APHA TO TOUR THE CLARK:** The American Printing History Association will hold its twenty-first annual meeting in Southern California this year, at the Henry E. Huntington Library, Gardens, and Galleries. A tour of the Clark Library, on 13 October, will be one of the special activities scheduled during the association's three-day meeting. For the occasion, the Library will mount an exhibition focusing on John Henry Nash, Ward Ritchie, William Everson, Patrick Reagh, and other California fine printers.

## Fellows in Residence, 1996–97

STEPHEN D. BENDING, Univ. of Leeds, "Green Thoughts: The Writing of Rural England, 1500–1800"

KEVIN J. H. BERLAND, Pennsylvania State Univ., "Socrates and the Uses of History"

EDITH BERSHADSKY, Johns Hopkins Univ., "Politics, Erudition, and Ecclesiology: John Selden and Sir Henry Spelman"

LISA A. BLANSETT, Florida International Univ., "Calculated to Improve the Heart: Scientific Discourse and Women's Education"

DAVID A. BREWER, UC Berkeley, "Sequels, Readers, and the Afterlives of Texts in Eighteenth-Century Britain"

SUSAN T. BROWN, Trinity Lutheran School, Portland, Ore., "The Aesthetics of Singing in Seventeenth- and Eighteenth-Century England"

WILLIAM E. BURNS, Univ. of Nebraska, Kearney, "An Age of Wonders: Prodigies in Later Stuart Politics and Culture"

JAMES J. CAUDLE, Univ. of British Columbia, "Sermons to Parliament and Monarch from Queen Anne to the American War, 1702–75: A Checklist"

LORNA J. CLYMER, California State Univ., Bakersfield, "Figuring the Self: Rhetorical Constructions of Individuality in Mid- to Late-Eighteenth-Century British Poetry"

JUDITH DORN, St. Cloud State Univ., "Secret History/*Histoire secrète*: An Anecdotal Study of the Making of Public Knowledge after the Stuart Restoration"

AILEEN DOUGLAS, Trinity College, Dublin, "Print, Literature, and Subjectivity in Eighteenth-Century Britain"

D. TIMOTHY ERWIN, Univ. of Nevada, Las Vegas, "Some Augustan Designs: Art and Ideology in Eighteenth-Century British Literature"

CARL FISHER, Austin Peay State Univ., "Of Printers' Errors and Audience Expectations: Agnes Campbell Anderson and the Scottish Public Sphere"

IRENE FIZER, New School for Social Research, "Intimate Artifacts: Eighteenth-Century Narratives of Collection, Storage, and Classification"

JULIE CANDLER HAYES, Univ. of Richmond, "Translation Theory in the Age of Dryden and Diderot"

KEVIN C. KNOX, UCLA, "Social Mechanics: Natural Philosophy, Culture, and the British Empire, 1660–1832"

DEVONEY LOOSER, Indiana State Univ., "Women, Histories, and Novels: British Texts and Changing Categories of the Long Eighteenth Century"

LOUIS MARCHESANO, Cornell Univ., "The Lens of Civility and Visual Culture in Early Modern Europe"

THOMAS N. MCGEARY, Illinois State Geological Survey, "The Politics of Italian Opera Librettos in Britain, 1705–42"

JUDITH C. MUELLER, Franklin and Marshall College, "The Discourse of Male Impotence: Sexual, Linguistic, and Moral Failure in Eighteenth-Century England"

FREDERICK OGÉE, Université de Paris VII–Denis Diderot, "Hogarth and Fielding"

LISA T. SARASOHN, Oregon State Univ., "Patrons without Money: The Cavendish Circle and the Patronage of Science"

ANTOINETTE SOL, Univ. of Texas at Arlington, "Textual Promiscuities: Critical Rewriting in the Eighteenth Century"

LESLEY HEINS WALKER, Univ. of Minnesota, "When the Ethical Subject Is a Woman"

# Calendar of Academic and Public Programs, Fall 1996

All programs will take place at the Clark Library, 2520 Cimarron Street, Los Angeles, California 90018. Program and registration details will be available about a month before each event. Inquiries should be addressed to the Center office: (310) 206-8552.

## 18-19 October (Friday & Saturday)

DEFORMITY, MONSTROSITY, AND GENDER, 1600-1800. Arranged by Helen Deutsch and Felicity Nussbaum, both of the English Department at UCLA, this is the opening program in the year's cluster series, *New Directions in the Study of Early Modern Culture and Society* (see "Director's Column," pp. 1-2). Papers presented and discussed in this program will not be distributed. Registration deadline: 4 October.

## 26 October (Saturday)

GOETHE SOCIETY OF NORTH AMERICA. The first annual Southern California meeting of the GSNA, arranged by Ehrhard Bahr, UCLA; and Meredith Lee, University of California, Irvine.

The all-day meeting will focus on Goethe's *Wilhelm Meisters Lehrjahre* (Wilhelm Meister's Apprenticeship), which was published two hundred years ago this year. Papers and discussions will be primarily in English, and interested guests are welcome. The organizers have structured the meeting to maximize discussion, and those planning to attend are strongly encouraged to reread the text in advance. Please call the Center office for program information and registration forms. Registration deadline: 7 October.

## 16 November (Saturday)

POETRY AND JAZZ: IN THE SPIRIT OF VENICE WEST. A continuation of the series of public poetry programs inaugurated last spring (see p. 7). Registration deadline: 1 November.

Poet-performer Austin Straus will explore the fascinating and complex connections between poetry and jazz in an illustrated lecture, performing works by several well-known poets. Mr. Straus will be assisted by the musician-poet David Zasloff and the poet-performer Kamau Daaood.

## 1 December (Sunday)

ANGELES STRING QUARTET. The first of four public programs offered this year in the overwhelmingly popular series *Chamber Music at the Clark*. Reservations will be made on the basis of a lottery. Mail-in reservation forms will be available in the second week of October and must be received at the Center by 4 November to be included in the drawing.

This ensemble was formed seven years ago, when the artists were invited to play together as a quartet for a single performance. Their extraordinary rapport during that concert led to the creation of the Angeles String Quartet, a group that has been increasingly in demand on campuses and in concert series across North America. The first in a series of recordings for Koch International—quartets by Fritz Kreisler and Erich Korngold—was released in June 1995. With the support of the Joseph Haydn Society, the quartet is now engaged in a five-year project recording Haydn's entire output for string quartet, to be released on the Philips label beginning in 1998.

## 6-7 December (Friday & Saturday)

NATURE AND NATURAL PHILOSOPHERS IN EARLY MODERN EUROPE. Arranged by Mary Terrall, Center for the Study of Women, UCLA; Pamela Smith, History, Pomona College; and Theodore Porter, History, UCLA, this program continues the year's series *New Directions* (see "Director's Column," pp. 1-2). Papers will be distributed to registrants in advance of the conference. Registration deadline: 15 November.

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