



THE CENTER & CLARK NEWSLETTER

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

Number 64

FALL 2016

Clark Closure: The Clark Library remains closed while the seismic retrofit and renovation projects are being completed. We now anticipate reopening to the public sometime in Winter 2017. Please check back with the Library's website for updates to this status.

Director's Column

Mary Terrall, *Center & Clark Interim Director*

One year ago, Barbara Fuchs reported in this space that the long overdue seismic retrofit and other restoration and refurbishment projects at the Clark had gotten underway, with completion and reopening anticipated in July 2016. As of this writing, we are three months past that date, with the construction lingering in its final phases, and reopening pushed back to the winter of 2017. While this delay is disappointing, it should probably not be surprising, given the complexity of the project, the age of the building, and the peculiar features of its architecture. In spite of the delayed reopening, we have to remember that the end result will be not only a more stable building—with newly restored fixtures and furniture—but also a more functional library.

A new underground book annex has been added to accommodate our growing collections. Facilities for readers, fellows, staff, and students—in the main building and in the North Range—are all being upgraded and made accessible. The security system and fire alarms have also been replaced with state-of-the-art equipment, a long overdue improvement. Progress is decidedly evident at the site. The construction fence has come down, the parking lot has been repaved, and a new lawn is in place under the Moreton Bay fig tree where so many conference attendees have eaten their lunches over the years. The travertine marble on the building's exterior has been cleaned, and several features around the grounds have been restored and reinstalled (see the newsletter's centerfold). Downstairs in the library building, the office space has been reconfigured. The reading room is being renovated and a smart classroom appointed, thanks to the continued generosity of the Ahmanson Foundation.

The most visible change at the Clark is the entirely new brick and glass structure to the north of the main building. This pavilion houses an elevator to make the reading room on the basement level accessible, as well as a new restroom. The atrium on the lower level leads to the new card-catalog room and the main reading room. The pavilion is now undergoing finishing touches, including new landscaping (see photograph). The contractor worked hard to make sure the brickwork matches the historical bricks as closely as possible, and the old bricks on nearby walls were repointed as well.

While all this is being completed, the research and cultural activities of the Center continue unabated. This summer was a particularly trying time for the Center staff, as they packed everything and moved their offices down the hall from their old home to 302 Royce, where they now occupy the upper level of a suite shared with the Center for



The new pavilion on the north side of the Clark Library

Medieval and Renaissance Studies. The move is now complete, and everyone is settled in. I would like to express particular appreciation to Kathy Sanchez for her resourcefulness and her generally cheerful and constructive attitude, as she engineered the logistics of this move. In the midst of the relocation, we came to realize that we would not be able to open the Clark for the fall programs. The staff devoted considerable effort to finding appropriate alternative venues for the many events on our calendar. Like last year, all programs for the fall will take place at various locations on the UCLA campus. (Locations for winter quarter events are still subject to change.) As announced last year, the core program for 2016–17 is being directed by Lowell Gallagher, Julia Lupton, and James Kearney on the topic “Entertaining the Idea: Shakespeare, Philosophy, Performance.” This year we have two Ahmanson-Getty postdoctoral fellows associated with the core program. I would like to take this opportunity to welcome Ariane Nada Helou and Sheiba Kian Kaufman to UCLA for what promises to be a productive year of conferences, research, and discussion.

At the library the work of the staff has continued steadily during the construction period, especially in the areas of cataloging and digitization. The librarians, working out of temporary cubicles in the North Range building, have been closely involved in planning for the changes and upgrades to space and book storage in the renovated library, as the reading room entrance and circulation desk are reconfigured and a new wired classroom is equipped. At the moment they are mapping out the complex logistics of moving thousands of books from one space to another, to make possible the installation of essential new moveable shelving—another element in the upgrade of facilities.

Speaking of librarians, I am happy to announce that Philip S. Palmer has been appointed to the new position of Head of Research Services,

following a national search last spring. Phil will be known to readers of previous Center/Clark newsletters as the CLIR postdoctoral fellow in data curation who worked over the past two years on building a database of the Clark's annotated books. (See his second article in this newsletter for his latest project.) Phil has already thrown himself into his new job, and we all look forward to many years of working with him.

The Head Librarian position at the Clark has been vacant since Fall 2015. This position has now been advertised nationally, and the search is ongoing this fall. The search committee will be reviewing applications in November, and shortlisted candidates will be invited to campus shortly thereafter. We hope to have a new librarian in place as soon as possible.

Before concluding, I want to recognize the whole staff for adapting to the difficult circumstances of the Clark construction project and the Center's office move, while keeping all our operations running smoothly. The librarians have faced a series of crises with resourcefulness and equanimity, and the office staff has maintained an even keel throughout, even when they did not have desks or chairs. The continued efforts of Candis Snoddy, the Center's indispensable Assistant Director, to oversee the construction project under trying and constantly shifting circumstances have gone far above and beyond the call of duty.

Oscar Wilde: L'impertinent absolu

Rebecca Fenning Marschall, Manuscripts & Archives Librarian

The exhibition "Oscar Wilde: L'impertinent absolu"—at the Petit Palais in Paris—marks the first time Wilde's final home and resting place has celebrated the author. It also marks the first time that the William Andrews Clark Memorial Library has ever loaned materials from its collection to an international exhibition. The show, co-curated by Wilde's grandson Merlin Holland, brings together over two hundred items celebrating Wilde's life and work and includes twenty-two items from the Clark. In addition to the nearly life-size portrait by R. G. Harper Pennington—commissioned by Wilde and displayed in his living room in London—the Clark is also loaning one of Wilde's university notebooks; the manuscript of one of his lectures from his 1882 American tour; a copy of his play *Vera*, inscribed by him to Walt Whitman (with whom Wilde visited while in the United



Petit Palais, Musée des Beaux-Arts de la Ville de Paris

States); Lord Alfred Douglas' copy of *The Picture of Dorian Gray* with a hand-written dedication from Wilde; caricatures by Aubrey Beardsley and Alfred Bryan; a large-scale drawing by William Rothenstein; and several original photographs, including some of Wilde and Douglas.

Many of these items were acquired by William Andrews Clark Jr. in the 1920s and have not been seen outside of the Clark's reading room in nearly ninety years. To accompany the exhibition, the Petit Palais has issued a printed catalog as well as a smartphone gallery guide.

"Oscar Wilde: L'impertinent absolu" remains on view at the Petit Palais until 15 January 2017. Although nearly all of the Clark materials will return to Los Angeles when the exhibition closes in Paris, the Pennington portrait will travel to London to be part of the Tate Gallery's "Queer British Art" exhibition from 5 April to 1 October 2017. Anyone traveling to Paris or London and visiting these exhibitions may be interested in other Oscar Wilde sites in either city. The Clark staff would be happy to supply a list of such sites, including the address of William Andrews Clark's townhouse near the Eiffel Tower.

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Recent Acquisitions: Early Modern Printed Ephemera

Philip S. Palmer, *Head of Research Services*

One of the marvels that can be found in rare book and manuscript libraries or special libraries is printed ephemera—unbound multiples not typically produced to survive for future generations. As such, they often offer the texture and immediacy of a historical time and place. Over the past two centuries or more, astute private collectors have sometimes eschewed the convention of book collecting and gathered—in addition to or instead of rare books—extensive sets of political pamphlets, broadsides, posters, and other printed forms. Some of these private collections have been donated to libraries, but in the past several decades library curators have conscientiously started to build collections of unbound printed works to augment the primary source material available for their patrons. The Clark is no exception and carefully seeks to acquire printed ephemera that may not be readily found elsewhere.

Bound printed books tended to occupy unsurprising spaces, be they bookshelves, the hands of readers, or their desks and tables. But printed ephemera circulated through a much wider ambit of physical and social space. Broadsides have been hung on walls in public spaces; bills and receipts documented interpersonal transactions and flows of capital; tickets of invitation extended social bonds and lines of exclusivity. In short, the role of print in early modern England was wide-ranging and permeated all aspects of social and working life. Concomitant with such broad circulation is the ineluctable physicality of printed ephemera. Broadsides, for instance, might have been folded into a packet fit for the post before being unfolded and read elsewhere. One such recent acquisition by the Clark is an eighteenth-century broadside issued by the world's oldest insurance company. *Proposals from the Sun-Fire-Office, in Cornhill, near the Royal-Exchange, for Insuring Houses, and Other Buildings, Goods, Wares and Merchandize, from Loss and Damage by Fire* (London, 1766)—which survives in only three copies worldwide (with the Clark copy being the only one in North America)—provides details about the different fire insurance policies offered by the Sun Fire Office, founded in 1710. Visible creases and patterns of discoloration at the top indicate that the broadside was once folded up for portability and mail delivery; the manuscript endorsement found on the discolored portion records the sender and recipient (“Mr Pares of No. 10 Furnival’s Inn” [London]). Another similarly ephemeral item of eighteenth-century printing is the Clark’s recently acquired *Advertisement From Messrs. Frederick Romberg & Son, of Brussels*, which was also folded into a packet, sealed, and endorsed.

Other pieces of printed ephemera recorded popular music and poetry, documented so well by the *English Broadside Ballads Archive* hosted by UC Santa Barbara and the *Broadside Ballads Online* hosted by the Bodleian Library, University of Oxford. Combining verse, music, and visual imagery in a cheaply produced, highly affordable format, broadside ballads were popular conduits of literature and lore in the early modern period. The Clark has recently acquired an apparently unrecorded edition of the popular ballad “The Famous Flower of Serving-Men,” a tale of child murder, cross-dressing, and unexpected revelations of identity. Besides featuring a combination of woodcuts and type ornaments not seen in other seventeenth- or eighteenth-century editions of the ballad, the Clark’s copy also has an imprint not recorded elsewhere (“Printed and Sold at the



Proposals from the Sun-Fire-Office (London: Printed by R. Nutt, 1766)
Rare Book Stacks, FHG9669 .S95 1766 *



The Famous Flower of Serving-Men: or, The Lady Turn'd Serving-Man (London: Printing Office in Bow-Church-Yard, 18th century)



John Nixon's *Marriage of the Prince and Princess of Wales* (London: Sudlow's Fan Warehouse, 1795)
Rare Book Stacks, DA542 .N73 1795 *

Printing Office in Bow-Church-Yard, London”). Evidence that the broadside was later mounted on stiffer paper stands testament to the exceeding fragility of these printed objects, resulting in their rarity today: a close look at the broadside reveals the tears, crumples, and folds of the original paper fragment. In fact, many of the broadside ballads surviving today are extant only because they were mounted on stronger material supports or bound into albums.

Other recent acquisitions provide examples of what Peter Stallybrass has termed “printing for manuscript,” that is, printed items containing blank spaces intended to be filled in by hand for various purposes. One such item is a sheet of five identical printed receipts, published in Scotland, circa 1700, designed to record the price paid for variable amounts of coal. This specimen illustrates the practice of job printing, which served as the chief means of livelihood for many early modern printers (for whom the overhead associated with book printing precluded such work from being their only source of income). The Clark has also acquired a small collection of late-eighteenth-century tavern and inn bills. These, too, were meant to combine print and manuscript, usually featuring an engraved image representing the tavern or inn, followed by a large blank space for listing expenses. Like Falstaff’s tavern bill in *Henry IV Part 1* (Act 2, Scene 4), the documents record payments for an “intolerable deal” of strong drink, including—in one example—“Ale & Porter,” “Wine,” and “Punch,” along with “17 Dinners.”

One last piece of hybrid ephemera is a ticket for a 1767 London funeral. The invitation itself was handwritten in a blank square space surrounded by a macabre engraving of images related to death, fleeting time, and worldly impermanence. The handwritten text reads: “Sir you are Desired to attend the Funeral of Mr. Robt. Lum from his Late Dwelling House in Brick Lane Spital Fields to the said Parish Church on Tuesday the 12th May 1767 at 5 OClock in the Afternoon.”

Lastly, two recent acquisitions demonstrate the wide variety of printed ephemera. One is a stipple engraved fan—John Colley Nixon’s *Marriage of the Prince and Princess of Wales* (London, 1795)—featuring a group of printed images commemorating the union of King George III’s eldest son to Caroline of Brunswick in April 1795. The *trompe-l’œil* engraving on the fan’s surface depicts several pieces of paper containing verses and bits of text along with prints illustrating various moments in the short life of the newlyweds (they remained together for only a year). The text blends praise and criticism of the couple in a playful and mildly satiric manner; the mocking undertones are further accentuated by a framing border of caricatured male and female heads. *The Royal and Most Pleasant Game of the Goose*, on the other hand, takes the form of a board game. “The Game of the Goose,” which lent its name to the recent Grolier Club exhibition on printed board games, is one of the oldest and most continuously popular board games in existence. The Clark’s copy consists of a large sheet of fragile paper with the gameboard engraving printed on its surface (game pieces and dice not included). The game is played by each player rolling the dice and moving his or her game piece for the corresponding number of spaces. Various images on the gameboard—including a goose, alehouse, and skeleton—either reward or penalize the players. The rules, printed in the middle of the board, detail what happens when players land on these spaces. Here, for example, is the rule for the alehouse: “He that throws 19 where the Alehouse is must pay a Stake and Drink till his turn comes to throw [the dice] again.” The rare game board fits nicely with other Clark materials on eighteenth-

century pastimes and amusements, including riddle- and joke-books, playing cards, and card-game manuals.

The printed ephemera described here hold research value not only because of their rarity as physical objects but also because of the lack of digital facsimiles available for them. In addition, they serve as invaluable tools in the classroom. The Clark Library hosts courses as well as conducts single-session classes in which rare books, manuscripts, iconography, and ephemera are displayed, discussed, and sometimes made the basis of an assignment. These new acquisitions are useful additions for such visits and will enrich the educational experience of UCLA students and those from other Southern California institutions.

A Sentimental Education: Miscellaneous Manuscripts at the Clark

Nancy Shawcross, *Editor*

We preserve letters, never to read them again; we finally destroy them one day for reasons of discretion, and so the fairest and most immediate breath of life vanishes for us and for others.

Johann Wolfgang von Goethe
Elective Affinities

The ingénue Otilie in Goethe’s novel *Elective Affinities* assumes loss rather than perseverance of personal correspondence. What she imagines as being destroyed by polite society often, in fact, endures for reasons that range from the sentimental to the fiduciary to the pecuniary. What seems to the young Otilie as having vanished often remains discoverable in library collections, awaiting re-examination by scholars. Such is the case at the Clark Library and its collection of hundreds of miscellaneous manuscripts: stray letters and documents that either no longer are or never were part of a larger set of personal papers or institutional records.

Edgar Allan Poe died of an undocumented cause on 7 October 1849, after being taken to Washington College Hospital in Baltimore on 3 October. Neither his medical records nor his death certificate survives: perhaps they never existed. The circumstances of his death have made speculation a cottage industry for journalists, biographers, scholars, and self-promoters. In effect, Poe’s life, death, and literary reputation are a concatenation of incongruities. A personal grievance against Poe, for example, led journalist and editor Rufus Griswold to write a less than complimentary obituary, followed by a claim that Mrs. Clemm, Poe’s aunt as well as mother-in-law, had made Griswold Poe’s literary executor.

Griswold’s posthumous characterization of Poe as a moral degenerate kept the poet, Gothic short-story writer, and father of modern detective fiction on the margins of American literary history within the academy, until a reappraisal in the 1930s. Arthur Hobson Quinn published “a critical biography” of Poe in 1941, warning that such an enterprise “becomes at once an exercise in discrimination. Around his name has accumulated a mass of rumor, conjecture, psycho-analysis, and interpretation based upon imagination rather than fact.” Any extant manuscript, therefore, can be a tool to separate—a little further—fact from fiction.

A letter written in her own hand and dated 12 December 1864 indicates that Maria Poe Clemm has received many requests for

personal mementos since Edgar's death. Rather than confirming Poe as a literary pariah—a standing that Griswold's crusade sought to engender—the letter notes that “Mr. Longfellow wrote to [Mrs. Clemm] a short time ago, for two of [Poe's] autographs as he wished to send them to a distinguished lady in Europe.” She mentions several other inquiries for Poe memorabilia, signaling that the author and his work held their own after Poe's death, despite Griswold's smear campaign.

Mrs. Clemm appears to be writing to Gabriel Harrison, another self-promoter who tried to exploit a connection with Poe. Harrison, who described himself as the writer's “sole-surviving friend,” professed to have taken a daguerreotype of Poe and even circulated a series of hand-painted copies. At the end of this multi-layered hoax, historians have determined that the image used by Harrison was from a daguerreotype taken in 1849 by an unidentified photographer in Lowell, Massachusetts. Harrison's access to that portrait *may* even have been through Maria Clemm, who possessed a copy of the 1849 daguerreotype.

Mrs. Clemm's 1864 letter also reveals her precarious financial situation. She is living at the Baltimore Church Home and Infirmiry and struggles with the quality of her accommodations. She longs for “a cup of green tea,” given that she “cannot drink the miserable stuff they have here.” In essence, the missive shows that Maria Clemm has been counting on the charity of others, specifically those who knew or admired her nephew/son-in-law. She asks Harrison to “interest a few of your friends to send me a couple of bottles of wine, and a few oranges, or any thing you think will be proper for a poor invalid.” Although there is much to filter and weigh, the letter, nonetheless, offers a “breath of life” about Poe from a dear relative, who—fifteen years after his death—still depends on him.

Sometimes a memento exists not to remind one of “the fairest” but rather to mark the most awful. Even a small amount of writing on a diminutive piece of paper can testify to a pivotal or infamous moment in the past. The Clark owns a calling card—3 1/2” wide and 2 3/8” high—of Lady Katherine Sophia Heathcote. Under her name and in her own hand, she writes: “at home / Monday July 5th / A Small Waltzing Party / 10 o Clock.” Lady Heathcote sent this personal invitation to Lord Byron in 1813: he was twenty-five years old, acclaimed for *Childe Harold's Pilgrimage*, and notorious for his paramours, one of whom had been—the year before—Lady Caroline Lamb.

Two years and two months Byron's senior, Lady Caroline met the poet in 1812 and carried on a tempestuous love affair with him for several months. It was the aftermath of their liaison—not the affair itself—that proved scandalous. Once he had won her heart and body, Byron quickly embarked on new dalliances, but Lady Caroline refused to go gently from his present into his past. She wrote him incessantly; threatened to leave her husband; turned up at his home, where she snatched a knife and tried to stab herself; tricked his publisher into sending her the poet's portrait; and on 5 July 1813 intended to dance the waltz at Lady Heathcote's *soirée* to make him jealous.

In his own time Lord Byron was said to have a club foot, although modern biographers have suggested a slightly different condition—either infantile paralysis or dysplasia of the foot, a failure of the bones to develop fully. Whatever his true medical condition, Byron could not dance the waltz with any grace and even went so far as to satirize the latest dance craze in verse, sent to his publisher in October 1812 and published in 1813. The long poem, entitled “The



Lithograph of Lord Byron from a sketch by Count D'Orsay taken in May 1823
CLARK ARTWORK; 2D ANNEX BOX #1

Waltz,” begins: “Muse of the many-twinkling feet! whose charms / Are now extended up from legs to arms.” Lady Caroline held some renown for her waltzing prowess, but that evening a cold or sarcastic response from Byron after she announced her intention to dance led her either to break a glass and prick herself or grab scissors and slash herself or cut herself with a penknife. The particulars are nebulous, but the fact that Lady Caroline created a spectacle is not.

The Clark's invitation confirms the *contretemps* and reveals its effect on the intended target. In the empty space that appears above Lady Heathcote's name on her calling card, Byron has written: “This Card I keep as a curiosity, since it was at the Ball (to which it is an invitation) that L[ady] Caroline L[amb] performed the dagger Scene of indifferent memory.” Not just a poet, Byron also captions the events of his life, cementing—in this case—his control over his former lover and her stratagems. A wit herself, Lady Caroline is responsible for the best remembered epithet regarding Lord Byron: upon their first encounter she pithily described him as “mad—bad—and dangerous to know.”

Sometimes a piece of correspondence attests to a fond connection or a vituperative relationship. An undated letter written by Gustave Flaubert and held by the Clark does both. The item is addressed to “Ma chère Estelle,” the younger daughter of Théophile Gautier and Ernestina Grisi, sister of the Italian ballerina Carlotta Grisi, who in 1841 premiered the titular role in *Giselle* (the libretto was co-written by Gautier). Flaubert sends his regrets that he cannot accept an invitation, because he must return immediately to Croisset, where he lived for nearly forty years in his beloved white house on the banks of the Seine. From all accounts Estelle was a kind and gracious woman, who married Émile Bergerat, a writer, editor of

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When the sun is not shining, I do this for fun



Before restoration



After restoration



Eric Gill (1882-1940)
Sundial, circa 1937
Carved in Hopton-Wood stone
*Conservation made possible by a
gift from John G. Kurtz*

continued from p. 5

the magazine *La Vie moderne*, and supporter of Flaubert. Her father Théophile met Flaubert in 1849 through mutual friend Maxime Du Camp, and the two authors remained cordial.

The undated letter contains clues as to when it might have been written. Although decades ago a Clark cataloger or antiquarian dealer dated the item from the 1860s, the year 1872—specifically the month of March—may make more sense. On the one hand, Estelle was born in November 1848 and would have been twenty-three in March 1872—a young woman who would marry just two months later. That she would be the conduit for social engagements related to her father seems reasonable, and Flaubert closes with “ton vieil ami” [your old friend], suggesting both his own and her maturity. It is, however, the second paragraph of the letter—the inflammatory section—that may refer to a decisive moment in the relationship between Flaubert and his first publisher, Michel Lévy.

Disputes between writers and their publishers are a long-standing phenomenon and were no exception for Flaubert. Michel Lévy took a chance on the novelist in December 1856 by offering to issue a full-length version—with censored passages restored—of the controversial *Madame Bovary*. A Jew originally from eastern France, Lévy made the most of his family’s relocation to Paris, becoming a bookseller and then a publisher of plays, librettos, and novels. His authors included Prosper Mérimée, Alexandre Dumas, Victor Hugo, Stendhal, Edgar Allan Poe, George Sand, Théophile Gautier, as well as Gustave Flaubert. An association that began with mutual excitement and respect ended quite nastily, with most of the scorn and accusations emanating from Flaubert. He was pleased at first by Lévy’s financial offer for *Madame Bovary*, but when it became a bestseller—yielding a substantial profit for the publisher—Flaubert could not shake the feeling that he had been cheated. Even though Lévy voluntarily gave Flaubert a small bonus for *Madame Bovary*, the author never fully accepted the risks and realities that attend to a publisher.

Following his debut novel, Flaubert remained with Lévy for many years but used surrogates to transact business related to his new works. In May 1869 George Sand met with Lévy—at Flaubert’s request—to confirm the financial arrangements for the publication of *L’Éducation sentimentale*, leading to its appearance in November 1869. The book did not sell well; meanwhile, Flaubert had been expecting what would have amounted to a double payment for the novel, because it comprised two volumes. With this grievance over compensation ever-present in his mind, Flaubert entered into discussions with Lévy about a posthumous edition of the poems of Louis Bouilhet, one of Flaubert’s dearest and oldest friends, who died in 1869.

When all was said and done regarding Flaubert’s fervent desire to honor Bouilhet—“the man who saw more clearly into my mind than I did myself”—Lévy paid the printer for *Les Dernières chansons* but insisted that he be reimbursed by Flaubert. On 20 March 1872 publisher and author met in person. Lévy stood firm on the reimbursement of the printing costs, critical of the lavish choices Flaubert had made regarding paper and layout and questioning the literary merit of the edition. Flaubert left the interview livid and determined to find a new publisher for his own future writings.

The immediate return to Croisset mentioned in the Clark Library’s undated letter occurs after a quarrel with Lévy: “J’ai été depuis quatre jours entièrement pris par les suites d’une dispute violente que j’ai eu avec Michel Lévy—lequel est le plus abominable coquin

de la création” [For four days I have been taken entirely with the consequences of a violent dispute that I have had with Michel Lévy—who is the most revolting scoundrel in creation]. It is possible that Flaubert is referring to his business with Lévy in March 1872 and the publication of Bouilhet’s verse (with a preface by Flaubert)—perhaps even likely that it is 1872, since Flaubert had not been dealing directly with Lévy for quite some time, only resuming in-person meetings when it concerned his friend’s posthumous edition of poems. Flaubert did, in fact, repair to Croisset in March 1872: his own health was not good, but his mother’s medical condition was terminal. Madame Flaubert died on 6 April 1872, in a year that ended with the death of Théophile Gautier.

This three-piece sampler does little to convey the diversity of material in the Clark Library’s collection of miscellaneous manuscripts. It serves, though, to suggest the richness and dimension that small details can bring to an understanding of historical events and people. Attention to these unique resources has been made possible by a grant from the Pine Tree Foundation. Its generous support has allowed the Clark to create online cataloging records for nearly one thousand letters and documents, making the primary sources discoverable over the Internet worldwide.

Clark Curiosities: The Kit-Cat Club

Scott Jacobs, *Reading Room Supervisor*

One of my duties in the Reader Services Department of the Clark Library is to photograph books for patrons. These requests have led me on many eclectic adventures into the Clark’s collections and deep into the history of seventeenth- and eighteenth-century England, Scotland, Wales, and Ireland. One fascinating journey began with an order from a patron for an image of Sir Richard Steele, the late seventeenth-century and early eighteenth-century English writer and politician and co-founder of the magazines *The Tatler* (1709), *The Spectator* (1711), and *The Guardian* (1713). The periodicals represented a new approach to journalism: their essays on contemporary manners and society sought to establish principles of ideal behavior and standards of good taste. From a bound volume held by the Clark the reader had chosen an engraving of Steele by John Faber after an original painting by Sir Godfrey Kneller (1646–1723). The folio edition was published in 1735 by Jacob Tonson, secretary and co-founder of the Kit-Cat Club. I was intrigued by the “Kit-Cats,” and what follows is the story of this unusually named club and its importance to British history.

The Kit-Cat Club was eighteenth-century England’s most notable political, literary, and social club. Active in London from approximately 1700 to 1720, the club included among its thirty-nine to fifty-five members leading Whig politicians, artists, and writers. Among the more famous were the statesman Sir Robert Walpole; the writers William Congreve, John Vanbrugh, Joseph Addison, and Steele; and physician John Arbuthnot. The Kit-Cat Club was the unofficial center of Whig opposition from 1710 to 1714, during the Tory administration under Queen Anne.

The origins and activities of the Kit-Cat Club remain obscure, as does the exact membership. In its early days members met at the coffeehouse “The Cat and Fiddle,” owned by pastry-cook Christopher Cat. Cat’s famous mutton-pies were called “kit-cats,” from which the name of the club would seem to have been taken. A different story, though, claims that the name “Kit-Cat” stemmed from the

club members' habit of toasting lovely, young women in society, otherwise known as "kits," during their meetings. Another theory argues that the club was named after the cook and reigning beauties as mentioned in Dr. Arbuthnot's toast.

Whence deathless Kit-Kat took his name
Few critics can unriddle:
Some say from pastry-cook it came,
And some from Cat and Fiddle,
From no trim beaus its name it boasts,
Grey statesmen, or green wits,
But from this pell-mell pack of toasts
Of old Cats and young Kits.

Among the most famous characteristics of the Kit-Cat Club were its toasting-glasses, which were used for drinking to the health of the darlings of the day. Verses, or toasts, were engraved on the glasses in praise of these head-turners. The house rules of the Kit-Cat Club focused on the ceremonial consumption of pies, camaraderie, drinking, and excluding women, who could only appear as the subject of sentimental toasts. To the Kit-Cats, who were mostly bachelors, men were admirable as "wits," women as "beauties," with no possible overlap.

Another aspect of the club was its passionate concern with "Englishness." Club members compiled a "to-do" list of national reform in the arts as an agenda for developing a new English classicism. King William III (reign: 1689–1702) was Dutch, and the Kit-Cats considered his support for the arts woeful. The members saw art as a way of creating a sympathetic climate of opinion for their principles and used the club to draw in talented writers, setting the pattern of using artists for political gain.

Politically, the club promoted the Whig objectives of a strong Parliament, a limited monarchy, resistance to France, and the Protestant succession to the throne. Yet the Kit-Cats always presented their club under the guise of dining and conviviality. Horace Walpole, son of Kit-Cat Sir Robert Walpole, claimed that the respectable middle-aged Club members—generally mentioned as "a set of wits"—were originally "in reality the patriots that saved Britain." In other words, they were the active force behind the Glorious Revolution. Secret groups tend to be poorly documented, and this sketch of the pre-history of the Club cannot be proven. Other members advanced the Whig cause more openly through parliamentary politics. It was as a political association that the club gained its greatest influence in the period of Whig opposition between 1710 and 1714, serving as a social and financial network. In addition, through *The Tatler* and *The Spectator* Steele and Addison helped promote Whiggism as a cultural force.

Surviving contemporary documents about the club are minimal, making it difficult to record the exact influence of the Kit-Cats on Whig strategy at Westminster and elsewhere. Certain policies, nonetheless, have been attributed to the group. They include plans in 1711 to organize a popular demonstration against the Tory government's moves for peace in the War of the Spanish Succession, and discussions in 1714 to defend the Hanoverian succession by military resistance to a projected Jacobite rising and French invasion following the death of Queen Anne.

The accession of George I in 1714 meant that the Kit-Cat Club's principal political objective during Queen Anne's reign had been

achieved. Thereafter the club lost ground as the locus for Whig party organization to the new Hanover Club, a more overtly political society dedicated to parliamentary management. By the early 1720s the club was effectively at an end. Its decline was due to the recent deaths of several of its members, such as Addison in 1719, and Tonson's travels in France between 1718 and 1720.

Civility was certainly the Kit-Cats' intended public image, which has been shaped most significantly by a set of forty-plus portraits commissioned from Kneller (1646–1723). The completed works—all painted on what came to be known as the "kit-cat canvas" (36 x 24 inches)—were hung in a custom-built gallery at Tonson's home. The originals were acquired by the National Portrait



Title Page of Godfrey Kneller's *The Kit-Cat Club* (London, 1735)
Rare Book Stacks, FN7417.K68 A2k *

Gallery of London in 1945. If you can't make it to London, then you can see the Kit-Cats in all their glory right here at the Clark Library, when we re-open in 2017.

The Clark's Marginalia Transcription Project

Philip S. Palmer, *Head of Research Services*

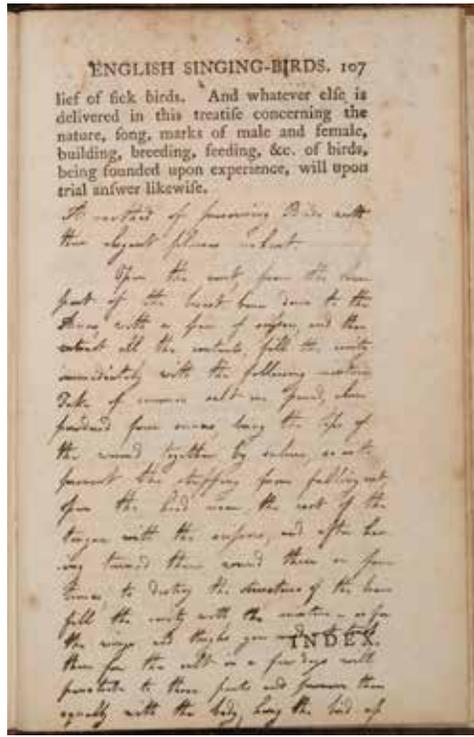
Through a grant from the Gladys Krieble Delmas Foundation, the Clark Library has undertaken a pilot project to transcribe manuscript marginalia contained in several recently digitized books from the collection. A key aspect of the proposal entailed hiring UCLA graduate students during the 2016 summer quarter to prepare the transcriptions. Sabrina Smith (History), Samantha Morse (English), and Mark Gallagher (English) worked with me as project director to transcribe and encode marginalia found in eight early modern annotated books. Accompanying my recently completed CLIR Postdoctoral Fellowship on "Readers' Annotations in Early Modern Printed Books," the project is part of a new effort by the Clark to research and curate its holdings of printed books with manuscript annotations.

The effort led to a partnership with the UCLA Digital Library Program, which funded the digitization of ten annotated books from the Clark as part of a pilot project. Titles include Roger Ascham, *A Report and Discourse* (1570); Michel de Montaigne (trans. John Florio), *The Essayes* (1603); Sir Thomas Browne, *Pseudodoxia epidemica* (1650); Richard Allestree, *The Art of Contentment* (1675); John Dryden, *Three Poems on... Cromwell* (1682); *An Account of Some Remarkable Passages in the Life of a Private Gentleman* (1708); *The Morals of Confucius* (1724); and Eleazar Albin, *A Natural History of English Song-Birds* (1779). The eight annotated books were chosen for the variety of

both manuscript marginalia types (ranging from scholarly cross-references and polemical barbs to printer's "casting-off" marks and autobiographical commentary) and subject matter (philosophy, literature, theology, languages, and history). The annotators include the eighteenth-century vicar Thomas Austen, as well as several unidentified or obscure readers (e.g., the seventeenth-century London lawyer Thomas Tourneur and an early nineteenth-century avian enthusiast, Judith Gowing).

Although photographing these materials and uploading the digital files to the Web provide researchers with unprecedented access to unique manuscript content, making the annotations even more accessible is a logical "next step." As helpful as digital surrogates are for scholars, handwriting in early modern scripts may still be difficult to decipher and sometimes requires paleographic training. Even if users can read the handwriting, images of annotations cannot be searched, queried, or organized in any systematic way. In fact, the idiosyncrasy and seemingly disordered nature of manuscript annotations have made it hard for scholars to marshal them as evidence in critical arguments. In the past two years, however—especially because of work by *Archaeology of Reading in Early Modern Europe*, funded by the Andrew W. Mellon Foundation (hereafter "AoR")—the situation has begun to change. AoR is pioneering efforts to explore the history of early modern reading using digital humanities methods, namely by transcribing the extensive marginalia of scholars Gabriel Harvey (1552/3–1631) and John Dee (1527–1609) and making the transcriptions available online (with page images) through a viewer compatible with the International Image Interoperability Framework (IIIF) protocol. Matthew Symonds and Jaap Geraerts—AoR researchers at University College, London—have developed a customized schema for marking-up transcriptions of these marginalia in eXtensible Markup Language (XML), making it possible for scholars to search the transcriptions as structured data: thus, previously indiscernible patterns emerge, lending method to the seemingly immethodical. Many digital humanities projects use XML for transcribing and editing texts, usually through the set of guidelines published and maintained by the Text Encoding Initiative (TEI). For early modern manuscript marginalia, though, TEI is not always a sufficient model for capturing the range of complex interventions produced by historical readers—hence the need for a custom XML schema.

Since the AoR team has made its schema available online to download and customize, the Clark transcription project has been able to adapt it for the project. The Clark's customization has primarily involved adding manuscript marks and symbols found in the ten project books (marks not used in the annotations of Gabriel Harvey or John Dee). Four of the ten printed books in the pilot project had already been encoded in TEI-XML as part of the *Early English Books Online-Text Creation Partnership* (EEBO-TCP), a project of the University of Michigan. Given that TEI-XML encoding had already been used for the printed texts, we transcribed and encoded the marginalia in the Clark's four editions according to TEI standards.



Elizabeth Albin's *A Natural History of English Song-Birds* (London: A. Bettesworth, 1737). Rare Book Stacks, QL690.G7 A3 *

By using two different methods to produce digital transcriptions of manuscript marginalia, I could gauge the challenges and opportunities afforded by both, potentially answering several questions relevant to future research initiatives. Which method is faster and more cost-effective? Which method produces the more valuable transcriptions for scholars and historians of reading? Which method is most interoperable with existing corpora of encoded early modern texts?

Before such questions could be answered, it was first necessary to train the student transcribers and produce encoded transcriptions. On the first day I held a training session to introduce a number of interrelated topics: early modern English paleography, early modern reading history and marginalia, XML and text-encoding, TEI, and the custom XML schema. Though there were still many questions to be asked after the session concluded, the thirty-page training manual I wrote

for the project served a key role in anticipating those questions and modeling for the transcribers good encoding practice. The transcribers worked remotely on their own computers (using digital facsimiles). Each student was given a copy of the Oxygen XML Editing software and a set of templates for creating XML files, making the process of producing XML markup a relatively simple affair. Oxygen has many advantages over other XML editors, the most important being its various auto-completion features and validation mechanisms.

Each student started with a single book, some of which are shorter than others, some of which are less heavily annotated than others. In every case it took the transcribers a little time to find their rhythm with the process, both in terms of the paleography and the XML encoding: handwriting that seemed difficult at first started to become second-nature after a week or so, just as the patterns of reading and thought embodied in the annotations became clearer as the transcriptions progressed. Over the 2016 fall quarter I will produce viewable HTML pages based on the original XML transcriptions and make them available online through the Clark Library's website. Once this work is completed, users will be able to download the XML-encoded files and view the derivative HTML pages juxtaposed with images from the digitized books.

The Clark Library and historians have benefited from the fruits of this transcription project: there is now new digital material available on the history of early modern reading, and it will soon be accessible to anyone in the world with an Internet connection. In addition, the pilot transcription project represents a signal opportunity for graduate students, offering a unique professional development experience for the next generation of humanists. By gaining real-world experience on a digital humanities project, the UCLA graduate students not only learned new research skills like paleographic transcription and text-encoding but also prepared themselves for future research involving digital tools and methods. Such training is becoming more important in today's academy, but since it is not always taught in graduate curricula, the Clark is committed to involving students in such projects whenever the opportunity arises.

Henry J. Bruman Summer Chamber Music Festival, 2016

Jeanette LaVere, Assistant Program Manager

The Henry J. Bruman Summer Chamber Music Festival—a long-running series of free, lunchtime chamber music concerts supported by the Center for 17th- & 18th-Century Studies—returned to the UCLA campus in July and August with four exquisite performances from ensembles with close ties to Southern California.

The festival was founded in 1988 by distinguished faculty member, chamber music enthusiast, and philanthropist Henry J. Bruman (1913–2005), a Berlin native who came to Los Angeles when he was eight years old. Professor Bruman earned undergraduate degrees in chemistry and geography at UCLA and a doctorate in geography from UC Berkeley in 1940. After a faculty appointment at Pennsylvania State College (now University) was interrupted by World War II, he served in the U.S. Office of Strategic Services before returning to UCLA for the remainder of his academic life.

Professor Bruman was an expert in Latin American cultural-historical geography, plant geography, and land use in the American West. He had an abiding interest in the life and work of German naturalist and explorer Alexander von Humboldt, whom he identified as a kindred spirit. Additionally, Professor Bruman took a committed interest in the UCLA Center for Latin American Studies, teaching courses on Latin America based on his extensive field work. He served as chair of the Department of Geography from 1957 to 1962 and helped to found UCLA's Map and Government Information Library, the nation's largest university-based cartographic collection. Today the UCLA Henry J. Bruman Map Collection is administered by the Charles E. Young Research Library.

In addition to his many academic accomplishments, Professor Bruman was a savvy businessman who profited greatly from investing in Westwood real estate. Prior to his retirement in 1983, he established the Henry J. Bruman Educational Foundation and chose UCLA as its sole beneficiary. In addition to other gifts made to UCLA departments, the foundation established the Alexander von Humboldt Endowed Chair in Geography, Henry J. Bruman Endowed Chair in German History, Henry J. Bruman Endowment for Chamber Music at the William Andrews Clark Memorial Library, and numerous student fellowships. The foundation also ensured ongoing support for UCLA libraries, providing over one million dollars in endowment funds for new book purchases, cataloging, binding, and auxiliary services.

Given Professor Bruman's commitment to supporting both chamber music concerts and libraries at UCLA, it seems fitting that the setting for this summer's festival was the acoustically superb Powell Library Rotunda, considered by many to be one of the most spectacular Southern California chamber music venues. The octagonal rotunda's dome is forty-five feet high and contains twenty-eight clerestory windows, which allow light to stream onto the bricks that line the walls, imparting a rosy glow to the space. The open nature of this venue, housed in one of the most visited buildings on campus, encouraged curious students studying in the library and tourists alike to drop in and enjoy the performances: a fitting tribute to the patron who founded the festival in order to introduce new audiences to chamber music through informal concerts on campus.

This summer's festival was ably directed by newly-appointed Artistic Advisor Guillaume Sutre, Professor of Violin and Director of String Chamber Music at the UCLA Herb Alpert School of Music. Professor Sutre brought a remarkable level of chamber music expertise to the festival, having founded the Trio Wanderer in 1986 as well as performing as first violinist of the Ysaÿe Quartet for eighteen years until its final concert in Paris in 2014. His astonishing repertoire of over 500 works includes all the string chamber music work of Beethoven, Brahms, and Schumann, as well as all sixty-eight Haydn quartets.

Professor Sutre brought his extensive connections to chamber musicians in Southern California to this year's bookings for the festival. An audience favorite—iPalpiti Soloists presented by iPalpiti Artists International—opened the festival. iPalpiti brings exceptionally gifted professional musicians from all over the world to its home base in Los Angeles every July, where members perform in solo, ensemble, and orchestral public concerts. New to the Bruman Festival were the Calidore String Quartet, a thrilling young ensemble founded in 2010 at the Colburn School in Los Angeles (the group has won grand prizes in virtually all the major competitions in the United States); the enchanting Duo Sutre-Kim, founded in 1991 by violinist Guillaume Sutre and harpist Kyunghee Kim and known for assembling original thematic programs; and the Kaleidoscope Chamber Orchestra, a conductorless chamber orchestra dedicated to enriching lives through exhilarating concert experiences, artistic excellence, musician leadership, and connecting with the diverse communities of Los Angeles.



Duo Sutre-Kim, 2 August 2016

Make a Donation Today

Please consider making a year-end gift to maintain our beautiful library, its collections, and Center and Clark programs. You can donate online at <https://giving.ucla.edu/c1718> or mail a check made payable to *UCLA Foundation* to:

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For more information, visit <http://www.1718.ucla.edu/giving>, or call Kathy Sanchez, Manager of Programs and Fundraising, at 310-206-8552. Thank you for your support.

In Memoriam

Selma Barbara “Penny” Kanner (1925–2016)

Until her death on the second of August, Dr. Penny Kanner enriched UCLA for over forty years with her scholarly research, academic knowledge, and philanthropic support. A true Bruin, she had an enduring impact on her alma mater, creating a legacy that extends far beyond the \$1.6 million she and her husband Ed gave to the university.

A pioneer at UCLA in women’s studies, Dr. Kanner tirelessly advocated for female graduate students. After “seeing that professional encouragement for women graduate students was pitifully inadequate in all disciplines,” she established several endowments, including the Mary Wollstonecraft Prize (now known as the Penny Kanner Dissertation Award) and the Penny Kanner Endowed Chair in Women’s Studies—both at the UCLA Center for the Study of Women (CSW).

Dr. Kanner’s ties to the CSW started in the mid-1980s, when she became a research scholar. From the beginning of her time at UCLA, she and her husband generously opened their home for special CSW events, and on several occasions Dr. Kanner welcomed fellow research scholars to a luncheon where they could share their work. Unwavering in their desire to support the academic and research aspirations of graduate students and junior faculty, the couple established several awards, which later became the Penny & Ed Kanner Prize Fund.

In addition to her support of CSW, Dr. Kanner’s research in British women’s history led her to establish in 2000 the Penny Kanner Fellowship in British Studies at the William Andrews Clark Memorial Library, where she and her husband were members of the Director’s Advisory Council. For over fifteen years this award has helped Ph.D. candidates and postdoctoral scholars further their research by providing them access to primary sources. The Kanners also donated a number of William Hogarth prints to the Clark, deepening the library’s collection of British art.

With the intention “to enrich the intellectual environment of the campus and the community-at-large,” the Kanners provided funds for a lecture series known as the *Kanner Forum on the Future of Literacy and Cultural Studies* in the Department of English. By bringing distinguished scholars to campus, the series aims to foster lively, wide-ranging, and enduring discussions about the future of literary studies, emphasizing critical perspectives in the humanities. The College of Letters and Science is indebted to Penny Kanner for helping UCLA attract world-class scholars and faculty, thereby strengthening the university’s academic profile: a fitting tribute to her vision, devotion, and generosity.

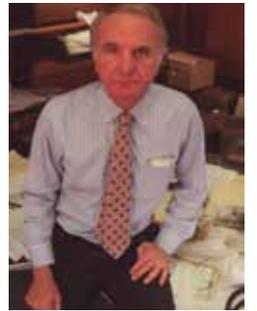


Edmund D. Edelman (1930–2016)

Former Los Angeles County Supervisor Ed Edelman died on the twelfth of September. He and his wife Mari Mayer Edelman were longtime members of the Director’s Advisory Council for the William Andrews Clark Memorial Library and avid supporters of the Chamber Music at the Clark concerts. Mr. Edelman served on the Clark’s Music Committee and helped choose the world-class musicians who perform in this prestigious series. The Edelmands supported other schools and centers at UCLA—his alma mater for both his undergraduate and law degrees—including the School of Public Affairs, Center for Communication Policy, and Herb Alpert School of Music.

Ed Edelman’s philanthropy and political action extended beyond the campus. The Colburn School named its chamber music institute after the Edelmands. He championed the Monterey Park facility known as the Edmund D. Edelman Children’s Court, which houses numerous courts, designed to be more sensitive to the needs of neglected and abused children. Mr. Edelman also played an important role in the renovation of the Hollywood Bowl, plans for the construction of Walt Disney Concert Hall, and the creation of the Hollywood Bowl Museum, which was renamed in tribute to him in 1996.

“We had a home filled with people and music and love,” Mari Edelman reflects. “You couldn’t help but love this man. He cared so much about other people.”



Paul Clark Newell Jr. (1936–2016)

On the fourteenth of September, Clark family member Paul Newell died in Escondido, California, at the age of eighty. After graduating in 1958 from Occidental College, he held several executive positions in corporations, including Mattel, and then worked as a real estate agent in Warner Springs, California, outside of San Diego.

Paul Newell Sr. was a devoted biographer of his uncle, Senator William Andrews Clark of Montana (1839–1925), the copper millionaire, banker, and politician who founded Las Vegas as a stop on his railroad. For twenty years Paul Newell Jr. continued his father’s research on Senator Clark, making connections with all surviving relatives, including the senator’s youngest daughter, Huguette Clark (1906–2011). Towards the end of her life, she came to notoriety because of her reclusive eccentricities as well as a battle over her fortune.

Paul Clark Newell Jr. and journalist Bill Dedman worked together on a biography of Huguette Clark and her father, Senator Clark. The result was *Empty Mansions: The Mysterious Life of Huguette Clark and the Spending of a Great American Fortune*. The book debuted at number one on *The New York Times* best-seller list in September 2013; it remained on that list for thirteen weeks and on *The Los Angeles Times* list for thirty-seven weeks.

According to his co-author, Paul Newell’s “conversations with his cousin Huguette, their correspondence, and his collection of family photographs and other research, were essential to the biography.” He also conducted research at the William Andrews Clark Memorial Library and shared with library staff information he located elsewhere. “Paul was a gracious, gentlemanly, and brilliant co-pilot,” states Bill Dedman. “I had the great pleasure of working with Paul for the past few years on the story of his cousin Huguette Clark and her family....He was a dear man.”

