



# THE CENTER & CLARK NEWSLETTER

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

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## Richardson and de Sade Acquisitions

BRUCE WHITEMAN, *Head Librarian*

On the surface, two items recently acquired by the Clark Library might seem to have little to do with one another. A book by Samuel Richardson (1689–1761) and a pair of manuscripts by the Marquis de Sade (1740–1814) come from worlds so markedly different that, had the two writers ever met (they could have in principle, since de Sade was twenty-one when Richardson died), it is difficult to imagine what they would have had to converse about.

In fact, however, de Sade (like Diderot) was a passionate admirer of *Clarissa*, and his book *Les crimes de l'amour* (1800) contained a preface in which he apostrophized both Fielding and Richardson: "It is Richardson and Fielding who have taught us that only the profound study of the heart of man . . . can inspire the novelist." He went on: "If after twelve or fifteen volumes [of *Clarissa*] the immortal Richardson had *virtuously* ended by converting Lovelace and having him *peacefully* marry Clarissa, would you . . . have shed the delicious tears which it won from every feeling reader?" Doubtless the author of *Clarissa* might not have been equally ebullient about *Justine*, had he lived to read it; but de Sade's enthusiasm was obviously genuine.

The Clark recently acquired a copy of one of Richardson's rarest works, *Meditations Collected from the Sacred Books* (London, 1750), a compendium referred to by the eponymous heroine of *Clarissa* in her will: she leaves to Mrs. Norton "my book of *Meditations*, as I used to call it; being extracts from the best of books . . . suited particularly to my own case." Richardson wrote in a letter to his friend Edward Young that his "little assembly of female friends" had begged him to have the *Meditations* printed, which he did. He went on to say: "I have printed but a small number." The fact that only seven copies are known (including the Clark's) bears out that statement. The Clark copy is one of only two, furthermore, that have presentation inscriptions in the author's hand, in our case "To Mrs. Crane," probably the wife of Dr. Stafford Crane, who attended Richardson at his death.

Almost at the same time, the Clark had an opportunity to acquire two manuscripts by the Marquis de Sade.\* Manuscript material by de Sade is, not sur-

prisingly, extremely rare, and with the Clark's increasing emphasis on building a collection of European materials that complements its existing strengths in British books, this opportunity was avidly taken. The manuscripts are both of plays, and both were written by de Sade during his final incarceration in the Charenton asylum, where he spent the last eleven years of his life (1803–1814). Feeling that the drama could actually be used as a form of psychotherapy, and that the opportunity for the inmates to participate in producing and acting in plays would be beneficial to their illnesses, de Sade became the *maître de théâtre* to a company of inmates, and the plays which they put on attracted large audiences of doctors, village notables, and inmates. Hippolyte de Colins, who edited an unpublished de Sade journal in 1970, has written: "Both scientists and the ignorant wanted to attend the spectacles given by the insane of Charenton. All of Paris flocked there for several years; some out of curiosity, others to judge of the prodigious effects of these admirable means of curing the insane."

### MEDITATIONS

Collected from the

SACRED BOOKS;

And Adapted to the

Different Stages of a Deep DISTRESS;

Gloriously furnished by

PATIENCE, PIETY, and RESIGNATION.

Being those mentioned in the HISTORY of CLARISSA  
as drawn up by her for her own Use.

TO  
M<sup>rs</sup> CRANE

Jan. 1. 1750

THESE

MEDITATIONS

Collected from the

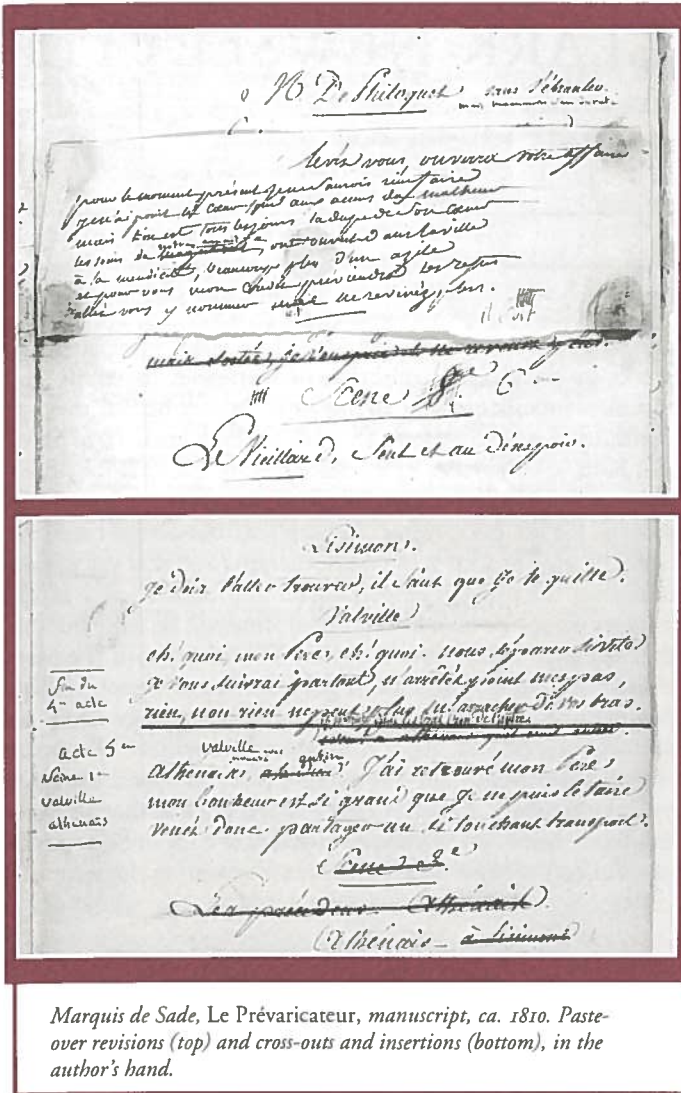
SACRED BOOKS.

COUNT,

} MDCCCL.

Presentation inscription in the author's hand, the half title, and the title page to Samuel Richardson's *Meditations* (1750).

\*I am grateful to Tim Johns of James Cummins, Bookseller, for background information about the de Sade manuscripts.



Marquis de Sade, *Le Prévaricateur*, manuscript, ca. 1810. Paster revisions (top) and cross-outs and insertions (bottom), in the author's hand.

The plays put on by de Sade at Charenton are not characterized by the ribald and obscene stories with which his name is so closely associated, and which the recent film *Quills* portrays. The Clark manuscripts are of two separate plays: *La tour mystérieuse* and *Le prévaricateur*. Neither is dated, but the editor of the Pauvert edition of de Sade's *Oeuvres* (1991) has assigned them to ca. 1810 on the basis of the paper and the manner in which they are stitched. Both plays are in a copyist's hand. Roulhac de Maupas, the director of Charenton, commented in a letter written to the French minister of the interior on de Sade's use of a copyist, and this letter is quoted by Apollinaire in his 1909 preface to an edition of de Sade's works: "I have learned that he has hired one of them [the inmates], an honest but simple man, to copy and have copies made by other inmates . . . different theatrical pieces of his own composition." De Sade has extensively revised and corrected both plays in his own hand, however, and these revisions are particularly numerous in *Le prévaricateur*, which includes five full pages in the author's autograph.

Both the Richardson book and the de Sade manuscripts were among the materials displayed at the Clark's "Afternoon of Acquisitions" event in May.

## Research Reports: Culture and Authority in the Baroque

[The following three essays were contributed by Ahmanson-Getty fellows who participated in this year's core program, *Culture and Authority in the Baroque*.]

### I - Serious Play: Bacchanalian "Mysteries of State" in the Russian Baroque

ERNEST A. ZITSER, *Columbia University*

When I first heard the title "Together Apart: Community, Communion, and Concealment" (the second session of the Center and Clark series on the baroque), I immediately thought that it alluded to Johan Huizinga's *Homo Ludens: A Study of the Play Element in Culture* (1939). In this classic work of cultural history, Huizinga argued that "culture arises and unfolds in and as play" and that play "promotes the formation of social groupings which tend to surround themselves with secrecy and to stress their difference from the common world by disguise." Although he did not describe the conditions under which this "play-community" becomes institutionalized, Huizinga suggested that "the feeling of being 'apart together' in an exceptional situation, of sharing something important, of mutually withdrawing from the rest of the world and rejecting the usual norms, retains its magic beyond the duration of the individual game." Those inducted into such a play community must abide by the rules of the game and cast out "spoil-sports" who threaten the illusion the players are trying to construct. Just such an instance of serious play (*serio ludere*) presents itself in the mock court of Peter the Great of Russia (1672–1725). Indeed, as I hope to demonstrate in my larger study of Peter and his court, the tsar's personal retinue attempted, through play, to consolidate and maintain nothing less than the monarch's absolute power.

Despite the fact that Peter was not the logical heir-apparent to the throne of Muscovy, he was crowned in 1682, alongside his slightly-retarded, elder stepbrother, Ivan. This unusual political expedient revealed the degree to which the traditional Orthodox ceremonies that conferred the gift of divine grace—charisma, in its original, religious sense—upon Russian tsars had become a tool of Muscovite court clans. As one of two legally-crowned Muscovite monarchs, Peter did not have an unambiguous, divine mandate for his rule. In fact, it was precisely the necessity for such a mandate that underlay Peter's first tentative steps towards elaborating a new style of rule. Central to this project was the organization of a counter-court at Novo-Preobrazhenskoe (literally "New Transfiguration"), the royal estate just outside Moscow. This mock court, in which Peter and his companions staged elaborate games parodying the "Pharisaic" authorities of the old capital, would evolve to assume a serious role in Peter's struggle to assert his own personal charisma and to wrest the throne from his brother's family.

The maintenance of this play-world—and the legitimation of the claims that inspired its political role in the succession crisis—required strategies for fostering belief in Peter's unmediated access to the divine. The particular strategies that I discuss in my work include, but are not limited to, the staging of Bacchanalian sacred parodies (*parodia sacra*) that fostered a sense

of being “apart together,” as well as the performance of exorcisms for casting out “spoil-sports” who threatened the political vision of the group. I seek to unravel the tacit rules of the game by which the tsar and his advisors mobilized belief in Peter’s charisma. I do so by focusing on the allegorical language that informed the carnivalesque, male-bonding rituals associated with what I have dubbed the “Transfigured Kingdom” of Peter the Great. By means of this conceit I intend to characterize a geographical and rhetorical “common place” (*topos*), one that served as an important reference point for every member of the tsar’s inner circle. Over the course of Peter’s reign, this play realm—with its mock kings, knights, and clerics; its extravagant ceremonies of solidarity; and its imaginary, ever-expanding topography—delineated the boundaries between those courtiers who belonged to Peter’s select group (*kompaniia*) and those who did not. Continuously invoked, presented, and re-presented by the organizers of Petrine court spectacles, both in public ceremonies and in private correspondence, this Transfigured Kingdom marked off those who had come to believe in Peter’s personal gift of grace from those who remained unconvinced or hostile to the tsar’s leadership style and his vision of imperial reform.

Very few of those who remained outside the magic circle of Peter’s playworld left an account of their views, which is why we are lucky that some of their opinions were recorded as part of an extended travel account by Philip Johan Tabbert von Stralenberg—a Swedish officer and amateur ethnographer who spent more than a decade (1711–1723) in Peter’s Russia as a captured prisoner-of-war. In his *Das Nord- und Östliche Theil von Europa und Asia* (Stockholm, 1730; the Clark holds a copy of the first English translation, London, 1738), the former prisoner compiled a list of “twelve Articles,” by which those who condemned Peter’s administration “pretended to prove, that Russia labour’d under many Hardships during his Reign, and rather suffer’d than was better’d by him.”

Heading the list of accusations made against the tsar by disaffected Russian courtiers was the fact that Peter organized what the Swedish officer called “Bacchus’ Ecclesiastical State.” This 300-member “Assembly”—composed of the tsar’s “Courtiers, Ministers of State, and Officers of the Army”—was headed by the “Patriarch of Bacchus” (Peter’s former tutor) under whom were appointed “12 Archi-Episcopal Bacchanalian Assistants, who had their common Priests, Deacons, Clerks, &c. subservient to them.” In the company of the tsar and his cudgel-wielding royal jesters, this drunken “Assembly” would go caroling through the streets of the old Muscovite capitol, “singing Hymns on the Birth of Christ,” and “congratulating the House-Keepers on Occasion of the [Christmas] Festival.” But far from being an innocent imitation of popular customs, these Yuletide caroling processions had the clear political purpose of drawing a distinct boundary between the in-group and all those who were excluded. Some of the most exalted “Inhabitants of Muscov [were put] under such Apprehensions,” Stralenberg writes, “that no body durst to speak publicly any Thing against the Czar, or his Favourites,” who thus “reveng’d” themselves against those disaffected courtiers whom they “could not punish openly.” Indeed, by these seemingly innocuous means, the tsar turned carnival license to the cause of royal absolutism.

Precisely because Stralenberg and his informants were not part of the original play community that was responsible for organizing these carnivalesque spectacles, they could not explain the real reason why the tsar chose to preside over “Bacchus’ Ecclesiastical State”—namely, that by means of such rites of power the founding members of Peter’s personal “church” initiated select members of the royal entourage into the mystery of the tsar’s charismatic authority. To the uninitiated, such as Stralenberg, the ordination of mock priests may have appeared like a diabolical inversion of the sacrament of Holy Orders—the sacrament that is supposed to bestow grace upon the clerical successors of Peter the Apostle. To those of Peter’s courtiers who were familiar with the trope of “sober drunkenness” (*sobriabrietas*), however, the Bacchanalian “mysteries of State” staged at the royal estate of Novo-Preobrazhenskoe re-enacted the mystical experience of the apostles during the feast of Pentecost. Substituting the libations of Bacchus for the overflowing of the Holy Spirit, the participants and eyewitnesses of what I call the “New Gospel according to Peter” were supposed to be able to glimpse the Transfigured Kingdom and to understand what they must do in order to realize the ideals that inspired it. Like the apostles after their encounter with the divine, the tsar’s new disciples would then feel compelled (sometimes quite literally) to venture out into the world, in order to preach about their own “anointed one” and his personal role in the realm’s imminent transfiguration.

Indeed, if the transformation of Muscovy into Imperial Russia was a leap of faith, as much as a matter of bureaucratic restructuring, then one is justified in concluding, in the manner of Huizinga, that the culture of modern Russia “arose in and as” Baroque royal play.



Cartouche from Philip Johan von Stralenberg’s map of northern Eurasia and the Russian empire. The motto, “per vincula,” probably alludes to the fact that the author acquired his knowledge of this previously uncharted region “through the chains” of his captivity. From the Clark Library’s copy of the English translation, *An Historico-Geographical Description of the North and Eastern Part of Europe and Asia* (1738).

## II - "How Am I to Blame?" Women and Authority in Spain

LISA VOLLENDORF, *Wayne State University*

My current book project, *Women's Self-Representation in Early Modern Spain*, claims that we cannot understand the cultural and social tensions of early modern western Europe without listening to the marginalized voices that have been left to us in legal and personal documents, and in a large body of female-authored literature from Spain. Women's texts can help bring nuance to our conceptualization of religion, sexuality, and both personal and political authority. Women's descriptions of their lives often contradict the portrayals of an honor-crazed, politically anxious society that permeate the male-authored literature of the period. They also suggest, in many cases, that those living on the cultural margins developed substantive (although not always successful) strategies to deal with patriarchal authority.

The case of a Portuguese immigrant named Bernarda, who was accused of Judaizing, illustrates the struggle for cultural authority during the period. Arrested and tried by the Inquisition in 1650, Bernarda eventually confessed to practicing the Jewish faith. She admitted to observing Jewish fasts, to keeping the Sabbath, and she named other Judaizers. In the end, like all penitents before the Inquisition, she recognized Catholicism as the "one true faith and the only route to salvation." As a result, she received a relatively light sentence: the Inquisition confiscated all of her worldly goods, forced her to abjure her heretical activities, made her participate in an *auto-da-fé*, and sentenced her to life in prison.

It is impossible to glean an accurate account of Bernarda's religious beliefs. Since many Jews had fled to Portugal in the sixteenth century only to return after Spain annexed that country and intensified the Inquisition's activities there, Bernarda's

status as a Portuguese immigrant signals possible Jewish roots. Moreover, her father worked as a cloth merchant in Seville. These facts about Bernarda's immigration, her father's work in a profession often associated with Jews, and her residence in an area of Spain occupied by a diverse population that included Moors and Jews make it likely that she belonged to a family of Jewish descent.

The story of Bernarda is a story about immigrants and Jews, but it gives us a glimpse into more than just religious and ethnic intolerance. Like all defendants before the Inquisition, Bernarda did not know the identity of her accuser. The Holy Office kept such information secret. However, it did permit defendants to argue that certain potential witnesses were their mortal enemies and thus should not be allowed to testify. If such arguments were won, the contested witnesses would be disallowed. During their trials, most defendants gave only oral defenses, which were recorded by scribes as part of the detailed records of the *procesos*, but Bernarda provided a handwritten deposition. In a twelve-page autobiographical statement (*memorial*), this mother of five small children crafted a defense that rested on her impeccable record as a virtuous Christian and depicted her husband as crazy and abusive. The remarkable evidence of Bernarda's *memorial*, which is housed in the Inquisition archives in Spain, reveals the strategies of self-representation employed by one woman as she sought to make her voice heard.

Since the Inquisition's authority rested on the impression of infallibility, it was unlikely that Bernarda's case would be dismissed, whatever the merits of her self-defense, but this did not dissuade her from trying. In her statement, rather than emphasize her knowledge of Catholicism, she devotes approximately 75% of the document to an argument aimed at casting doubt upon her husband's sanity. This choice of narrative shows that she guessed her accuser to be her husband, Anto-



"The Celebration of an Act of Faith in Spain," in Philippus van Limborch, *The History of the Inquisition* (London, 1731). Clark Library copy.

nio, who had disappeared earlier in the year. She depicts Antonio as an unstable, unfit husband and father who had fits of paranoia and *locuras* (crazy spells). We must assume that Bernarda felt that her role as a good Catholic deserved mention, but that she had a better chance at redemption if she debunked her husband's credibility. That this defense failed to spare her from a conviction offers a poignant example of how women's tales of domestic strife have been ignored in legal arenas throughout the centuries.

A thin line between attack and self-defense complicates the narrative. Bernarda emphasizes her sense of isolation, her husband's strange behavior, and her Christian obligation to obey him. She also defends the religious orthodoxy of their home to show that her family complied with all of the duties of good Catholics. The *memorial* closes with a discussion of her husband's illness: she explains that his verbal attacks and threats of abuse were caused by his palsy, a physical illness that she links to his *locuras*.

Many questions arise with this closure. Why does Bernarda mention that Antonio made the family live in an isolated spot outside of Seville? Why does she depict herself as living a lonely life, lacking social contacts and burdened by family duties? Why does she emphasize Antonio's paranoia, which included his suspicions that she was having an affair? Why does she go into detail about Antonio's beliefs that people wanted to kill him and that she wanted to poison him? Why does she tell Inquisitors that her husband locked his whole family in a room while he slept downstairs with a dagger in his bed?

The principal question I have been asking is, "Why did Bernarda choose the strategy of focusing on domestic rather than religious matters in her *memorial*?" In a way, she answers the question for us. Near the end of the document, she calls attention to her husband's paranoia and mentions that she finally told him, "where there is no smoke, there is no fire." Then, claiming that she fasted in accordance with Christian and not Jewish tradition and that she wore dirty clothes on Saturdays (and not clean clothes like a Jew), she speaks directly to the Inquisitors:

Now I say to you, sir, that if his heart told him that the dirty clothes I wore on Saturdays were clean and . . . the real fasts were false and all that was good his imagination told him was bad, *how am I to blame?*

With this rhetorical flourish, Bernarda asks the Inquisitors to sympathize with her powerlessness. She asks them to dismiss the accusation of Judaizing and to focus on her identity as a victim of domestic violence. *How am I to blame?* Today, this question rings with ambiguity. Is Bernarda asking what guilt an abused wife shares with her abuser; what a mother of five is to do when her husband becomes mentally unstable? Or does she want the Inquisitors to tell her what blame there is in practicing a faith that, like their own, promises salvation?

These are the questions that I have found compelling in reading women's words from the seventeenth century. Even if we cannot find all of the answers, stories like Bernarda's need to be retold if we are to gain a fuller understanding of the cultural politics of authority, gender, and religion in the early modern period.

### III - Depicting Demons: Counter-Reformation Restraints and Baroque Representations

HILAIRE KALLENDORF, *Texas A&M University*

At the last session of the Council of Trent on 3 December 1562, the councilors passed a decree on images, which included a provision that any new or unusual image had to be approved by a bishop before it was displayed in a church:

This holy synod has decreed that it should be faithfully observed that no one, even anyone given a special exemption by the Church, may in any location place any new image, or arrange for the placing of such an image, without the approval of his bishop.\*

The synodal constitutions of various archbishoprics repeated this decree and sometimes elaborated upon it. Thus we find the 1566 constitution issued by the archbishop of Toledo stating that "it is prohibited to paint histories of saints or *retablos* without their being examined by the vicars, and those which are painted, being apocryphal or badly-painted, should be removed and replaced with others that are more appropriate."

The Counter-Reformation church relied on a combination of counsel and coercion to enforce the new decree. To guide painters in the way of orthodoxy, Cardinal Gabriele Paleotti published in 1582 his *Discorso intorno alle imagini sacre e profane*, a treatise which would be widely imitated by art theoreticians during this period. When guidance proved insufficient, the Inquisition, whose censors regularly visited cities and towns looking for conceptual violations in art, could step in. The charge to Francisco Pacheco, who became a censor in 1618, directs him to "take particular care to look at and visit the paintings of sacred things that might be in shops and public places; and, if he found ought amiss, to carry the paintings to the Inquisitors so that they could be amended." The threat to artistic freedom was a real one, as the well-known experience of Veronese with his painting *The Festival in the House of Levi* reveals. Veronese was accused by the Venetian Inquisition of introducing elements from his imagination not mentioned in the biblical account of his subject matter. These elements lacked verisimilitude, the accusers claimed, because they deviated from the official version of the story.

But how could the Counter Reformation's insistence on rigorous standards for iconic verisimilitude be applied to depictions of the devil? No one actually knew what a demon looked like, and, consequently, no standard of verisimilitude, biblical or otherwise, could be articulated. The depiction of *daemonophanies*—manifestations of demons—was thus a liminal space of artistic freedom in which the artist could paint whatever he pleased.

The writers of sanctioned treatises on art during this period dealt with this problem in some interesting ways. The aforementioned Pacheco, who capped his career as an Inquisitorial censor by publishing the treatise *Arte de la pintura* in 1649, includes a section on the painting of demons in which he insists that demons "do not demand a determinate form and cos-

\*All translations supplied in this essay are the author's.

tume.” The only criterion that must be followed in their portrayal is a clear indication “of their being and actions, alien to sanctity and full of malice, terror, and fright.” He then describes some common choices made by artists in paintings of demons; for example, their representation as cruel and bloody beasts, dragons, basilisks, and particularly serpents. But he also allows that demons could be depicted as naked, ugly men with horns, long ears, claws, and tails.

This official indecisiveness on the subject of painting demons was repeated by Juan Interián de Ayala in his *El pintor cristiano y erudito* (1730), a treatise, according to its descriptive subtitle, of the errors frequently committed in the painting and sculpting of sacred images. In a chapter titled “Of the Paintings and Images of Demons, and What Is Reprehensible in Them for Containing Some Error or Strange Novelty,” Ayala assumes the tone of both apologist and preceptor, defending artists who have painted demons to look like monsters on the grounds that they have appeared as such in the visions of saintly men and women mystics. With its fascinating exercise in circular logic, invoking supernatural phenomena to justify the depiction of supernatural phenomena, this treatise is notable in that it extends the range of acceptable demonic iconography. Likenesses of black Ethiopian men (Ayala recalls that St. Teresa

had a vision of the devil as a little black man) are now approved along with copies of the idols encountered by the conquistadores in Asia and the Americas (he justifies this idea by asserting that these barbaric peoples’ gods are surely devils). The only hard and fast principle Ayala can offer to the painter wishing for guidance on this question is that demons must be differentiated in some way from both angels and human beings. As long as there is no confusion on this point, anything goes.

How could the church authorities justify such an alarming lack of consensus? One commonly cited argument was that, since the devil can transform himself into many different shapes, it is permissible to use many different shapes to depict him. Vicente Carducho goes much farther in his treatise of 1633, *Diálogos de la pintura*, giving the artist permission to use his imagination when painting sacred things as long as he does not change the essential elements of the holy mysteries:

these circumstances may be altered in the painting, largely . . . to move devotion, reverence, respect, and piety . . . and thus in so far as the substantial deed is not altered, and does not cause indecency, or indevention, but instead it will increase and declare better the mystery. . . . It will be laudable to arbitrate with gravity and prudence, and with more license, when such circumstances are not found in anything the Scripture signals: and not only do I not take it to be culpable, but, I praise it as a prudent act, to adorn and explicate the substance of the story with the most proper and decent circumstances . . . because . . . this serves intelligence and devotion.

It may be that the popularity of daemonophanic subjects in baroque painting derives, at least in part, from the unusual freedom granted to Counter-Reformation artists in this realm.

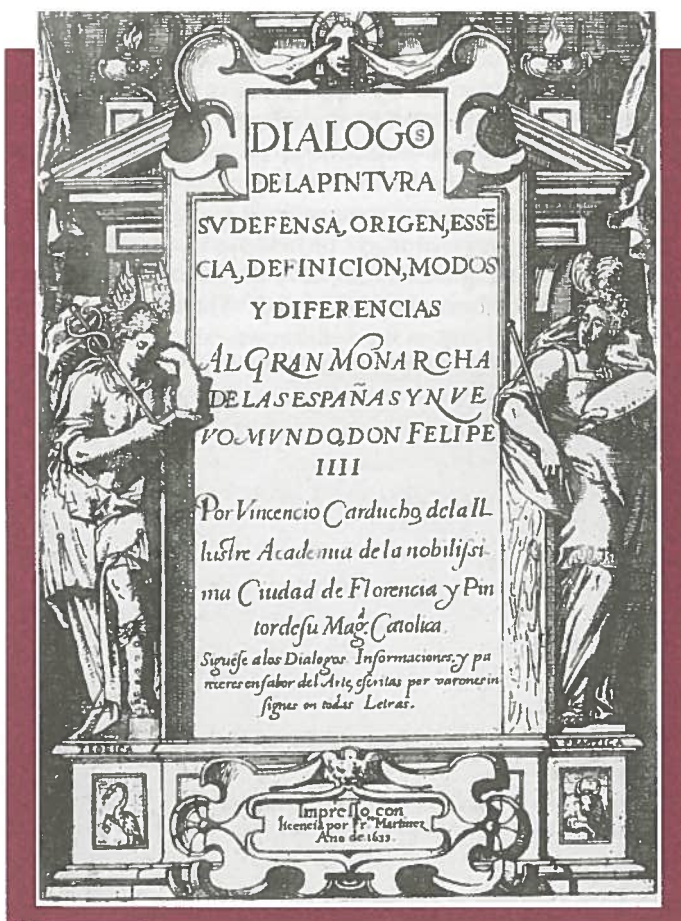
## The Center, the Clark, the Community

ELIZABETH KROWN SPELLMAN, *Assistant Director*

In the past year, the Center and the Clark have intensified their effort to make the rich resources of the Clark Library, and of UCLA as a whole, available to the surrounding community, to its children in particular. While our music and poetry programs have always been attractive to the community, the thrust of our current endeavors has been in the area of education.

In November, the Center arranged a visit to the UCLA campus for the Wilcox Travel Club for Children, a group in the West Adams area whose stated purpose is “to expose inner city children to stimulating dimensions of learning through fun and informative local, national, and foreign trips.” Guided by classics professor Bernard Frischer, who is using evidence from archaeological sites to create a three-dimensional computer model of ancient Rome, children ranging in age from six to fourteen toured the university’s Cultural Virtual Reality Lab and its Visualization Portal. Professor Frischer gave the children a presentation about ancient Rome and then joined them for lunch at UCLA’s Ackerman Union.

In December, we met with community leaders to discuss ways in which we could best benefit the community, especially in the areas of primary and secondary education. We agreed



Engraved title page to Vicente Carducho, *Diálogos de la pintura* (1633; facsimile reprint, Madrid, 1865). Courtesy of the UCLA Arts Library Special Collections.

that the Clark, with its rich resources, should be used increasingly as a site for educational activities and that we would promote its use for such purposes. Since then, we have begun contacts with the Humanitas Program, which arranges training sessions throughout the year for some five-hundred Los Angeles teachers, enabling them to offer their students enriched programs in the humanities, and with the closely connected Los Angeles Educational Partnership, a nonprofit fund committed to the development of a high quality public education system for the children of the city. The latter group held its first meetings at the Clark this past spring. In June and August, the Clark will host several Humanitas meetings and Humanitas Summer Academy seminars for teachers.

Our ultimate goal is threefold. First, we want to institute, at the Clark with UCLA faculty advisors and instructors, regular training programs for high school teachers, on the model of



Wilcox Travel Club at UCLA with Bernard Frischer.

the summer N.E.H. programs for college teachers. Over time, we hope to establish, with UCLA faculty advisors and with teachers from the first program working in tandem with selected teachers from the area, a summer program for high school students focused on writing, reading, and critical thinking. Third, we will be looking for ways to help elementary school students acquire skills necessary for success in the schools.

At this point, the Clark is serving mainly as a venue for gatherings of community-based groups. As awareness grows of what the Clark is and what it has, we can expect an upturn in its use for educational events. We are excited about making our Library better known to our neighboring community and about helping to forge a closer connection between it and the wider academic community of UCLA.

## Eighth Graders Visit the Clark

SUZANNE TATIAN, *Supervisor of Reader Services*

Toward the end of the year 2000, the Clark hosted a series of tours for eighth-grade students from the nearby Los Angeles Center for Enriched Studies, a secondary public school for highly motivated young people.

Designed to give students a glimpse into the several periods represented by the Library's collections, the tour began in the vestibule, with an exhibit of materials by and associated with

John Dryden. Books, manuscript letters, and copperplate engravings, all helped to make tangible the poet and his time. The eighth graders then moved through the bookrooms, where items had been assembled especially for them, many selected on the basis of their class readings. The latter included the first folio of Shakespeare, an early edition of Sheridan's *School for Scandal*, pamphlets from the American Revolution, and Homer's *Odyssey* with illustrations by John Ogilby. Other highlights included *Orbis Sensualium Pictus*, a seventeenth-century illustrated children's book, with woodcuts of daily life accompanied by labels in Latin and English by Johann Comenius; a handwritten letter from Oscar Wilde on black-bordered mourning stationery; and *Granite and Cypress*, an edition of poems by Robinson Jeffers that offered a contemporary example of some traditional elements of book design and book making.

The rich craftsmanship and baroque style of the library's interiors served to bring to life a past that young people could enter directly, as did the rich displays of unusual objects—miniature books, terrestrial and celestial globes from 1695, eighteenth-century pocket globes, and an English lute-harp from 1812. Seated on period-style chairs in the drawing room, students followed the story of Antony and Cleopatra, depicted in Allyn Cox's murals, and discovered the theatrical masks set amongst the carved garlands on the coffered oak ceiling.



Group from Center for Enriched Studies at the Clark with Robert Griffin.

Downstairs, in the working area of the library, students learned about reading room protocol: how to find material in specialized card catalogues, how to page it, and then how to handle it correctly. In the rare book stacks, where moveable shelving was a source of some excitement, students stood amidst row upon row of old books as they listened to a capsule history of English bookbinding.

Robert Griffin, a short-term fellow from Tel Aviv University, provided a view into the work of a scholar. Engaging students with questions, Dr. Griffin explained some of the complexities of determining the authorship of eighteenth-century works. First editions of *Robinson Crusoe* and *Gulliver's Travels*, originally published anonymously, were the starting point of a discussion that was followed by comparative readings from variant editions of an eighteenth-century novel.

Tea and popcorn concluded the visit. Each student received a Clark Library bookmark as a keepsake.

## Fellowships for 2002–03

AHMANSON-GETTY POSTDOCTORAL FELLOWSHIPS: The Center/Clark's core program for the year 2002–03 is titled *Braudel Revisited: The Mediterranean World, 1600–1800*. The project, to be directed by Gabriel Piterberg, Geoffrey Symcox, and Teofilo Ruiz, all of UCLA, will seek systematically to consider the scholarly work that has been stimulated by Fernand Braudel's enterprise on the Mediterranean in the early modern period, and thus simultaneously to think with and beyond Braudel. Up to four fellowships will be available to junior scholars whose research pertains to the theme. Awards, for two consecutive quarters, will provide a stipend totaling \$18,400.

The Center and the Clark offer a variety of programs in support of postdoctoral, predoctoral, and undergraduate research at the Clark Library. Most of the resident fellowships offer a stipend of \$2,000 per month. Detailed information and application forms can be found on the Center's website (<http://www.humnet.ucla.edu/humnet/c1718cs>). Inquiries can also be made directly to the Center (see box below).

ANDREW W. MELLON POSTDOCTORAL FELLOWSHIPS: The UCLA Humanities Consortium has begun a three-year exploration of the theme *Nations and Identities*. The focus of the program for 2002–03 will be *Technologies and Knowledges*; and two-year fellowships, offering stipends of \$35,000 annually, will be awarded to junior scholars who will both teach and participate in this series. Additional information is available on the Consortium's website (<http://www.humnet.ucla.edu/humnet/consortium>) and at the Consortium office (310-825-9581).

## On View at the Library

THROUGH JUNE: *Newton, Hooke, and Boyle*. The first of a series on English Restoration science, this exhibit includes a Newton manuscript; Newton's *Principia* and the *Opticks*, both in several editions; and Hooke's *Micrographia*.

JULY–SEPTEMBER: *Hannah More and Her Time*. Books and manuscripts from the Clark's extensive More holdings will highlight certain aspects of More's activity, including her association with the Bluestockings, with David Garrick and his circle, and with the antislavery movement.

☞—Exhibits are mounted in the library's vestibule. They can be viewed during public programs and by appointment (323-731-8529)—☞

*Background: "A Plan of the Fingerboard," in Edward Light, Directory, to the Art of Playing on the Patent British Lute-Harp (London, 1816). Clark Library collection.*

## Recently Published

Volumes which originated in Center/Clark conferences:

*"The Abbé Grégoire and His World*. Edited by Jeremy D. Popkin and Richard H. Popkin. Dordrecht: Kluwer Academic Publishers, 2000.

*Republikanische Tugend: Ausbildung eines Schweizer Nationalbewusstseins und Erziehung eines neuen Bürgers*. Edited by Michael Böhler, Etienne Hofmann, Peter Hanns Reill, and Simone Zurbuchen. Volume 2 of *Travaux sur la Suisse des lumières: Contribution à une nouvelle approche des Lumières helvétiques*. Geneva: Editions Slatkine, 2000.

## Summer Concerts

*The Henry J. Bruman Summer Chamber Music Festival* for the year 2001 will consist of three concerts. On 16 July, the Armadillo String Quartet presents works by Schubert, Mendelssohn, Dvořák, Tchaikovsky, Debussy, Marek Zembrowski, and David Ocker. On 23 July, Los Angeles Philharmonic musicians Tamara Chernyak and Ingrid Chun, violins, Ingrid Hutman, viola, and Gloria Lum, cello, play string quartets by Schubert and Verdi. On 30 July, I Palpiti Soloists, presented by Young Artists International, perform works by Dvořák, Sibelius, and Tchaikovsky. All concerts take place at 1:00 p.m. in Korn Hall at the Anderson School, UCLA. Admission is free and no reservations or tickets are required. Additional information will appear on the Center's website as it becomes available, and the full program will be mailed to subscribers in late June.

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E-mail: [c1718cs@humnet.ucla.edu](mailto:c1718cs@humnet.ucla.edu)

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EDITORS: MARINA ROMANI and ELLEN WILSON