



THE CENTER & CLARK NEWSLETTER

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

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FALL 2010

Director's Message

Peter Reill, *Director*

As is clear to most, these are very difficult times for UCLA and for California. Hence, it is not easy to present a rosy picture of the immediate future. We have all had major budget cuts and may face more; but despite the pall cast over our university by the financial crisis, the Center/Clark has been able to persevere because of judicious management of resources. This makes it possible for us to offer a rich assortment of academic programs, lectures, poetry readings and chamber music concerts in the coming year, while still actively adding to our library holdings and keeping a strong fellowship program in place. In fact, this year's schedule is, I believe, an exciting one. It is highlighted by our core program consisting of three separate conferences devoted to the theme Cultures of Aestheticism—before and after Oscar Wilde. Many of you are already familiar with the series organizer, Professor Joseph Bristow of UCLA's English Department, who has played a central role in making the Center/Clark a primary place for the study of Wilde and his era, using, in the process, the Clark's spectacular Wilde collection. In addition to the core program, we will have conferences on such diverse themes as, Power and Performance in Imperial Spain; Philosophical Questions, Literary Practice: Fiction and Form in the Long Eighteenth Century; and Taste and the Senses in the Eighteenth Century, a program co-organized by the Center and the Getty Research Institute. In addition to these academic conferences, we will host one symposium entitled From Bohemia to Conceptual Writing: Books, Presses, and Publishing in the Cultural Life of Twentieth-Century California, and sponsor three lectures in our regular lecture series established by generous donors: The Kenneth Karmiole Lecture on the History of the Book Trade; The Biannual Oscar Wilde Lecture; and the Stephen Kanter Lecture on Fine Printing. We have scheduled seven concerts in our Chamber Music at the Clark series, which will highlight many exciting performers, some new to the Clark, some returning. We will present our annual poetry program which will focus on the poetry of the two World Wars. As usual, our excellent library staff will mount quarterly exhibits related to central themes and collections of the library. We are also considering events that will highlight the meetings to be held this year in Los Angeles by the James Joyce Society and the Modern Language Association. In addition, we are planning special programs for our donor group, the Director's Advisory Committee, and we are seeking to intensify our outreach activities.

Though our formal activities are faring well, the Center/Clark has and will undergo some major challenges. The first occurred last year, when Assistant Director Elizabeth Landaw left the Center/Clark to become assistant dean in the division of the Social Sciences. We have been fortunate in replacing her with Candis Snoddy, who has designed an important reorganization plan that is now operative with the hiring of a new program manager, Kathy Sanchez. Many of you know Candis,



Caricature of Oscar Wilde by Alfred Bryan published in *The Entr'acte*, March 26, 1881.

who has been with us for a long time and knows how everything runs better than anyone else does. She will insure that things work smoothly and help supervise new initiatives and programs.

Recently we have been confronted by a circumstance at the Clark Library that none of us had anticipated, namely the retirement of Head Librarian, Bruce Whiteman, an event that surprised us all. Bruce is leaving us for personal reasons—his partner, Kelly Maynard, has a tenure-track job in Iowa and they have just become proud parents of twins, so Bruce has decided that being together with Kelly and the twins took precedence over staying at the Clark and trying to commute. We will miss him greatly; Bruce has been an integral part of everything we do and it's hard to think of the Clark without him. At least he has consented to carry on writing the notes for our chamber music programs, in which, I am sure, he will continue to introduce us to new and wonderful arcane words and phrases. We plan to bring him back to the Clark later this academic year to wish him goodbye and good luck for the future. Until a new head librarian is found Nina Schneider, our extremely capable head cataloger, will serve as interim head librarian.

Finding a replacement for Bruce is not the only major search we will have to conduct this year. As many already know, I have also decided to retire from the university and this will be my last year as director. I have taken this decision for reasons similar to those of Bruce. My wife, Jenna Gibbs, has a tenure-track job at Florida International University

in Miami. Since I do not fancy a commuting, bicoastal relationship, we have decided to make Miami our home. I will retire on June 30, 2011. When I retire, I will have been director of the Center/Clark for nineteen years. It doesn't seem that way, because I have enjoyed the job immensely. It has been an extremely rewarding and exciting experience and I shall miss the Center/Clark greatly after I leave. I will try to express my sentiments about the Center/Clark and its future prospects in my last newsletter column in the spring. What I wish to do now is to thank Patrick Coleman for the really outstanding job he did as acting director last year. And because of the pressures facing us, I have asked him to serve this year as the Center/Clark's associate director, which he has kindly agreed to do. We hope that our combined efforts will block or minimize any drastic budget cuts we may face in the future.

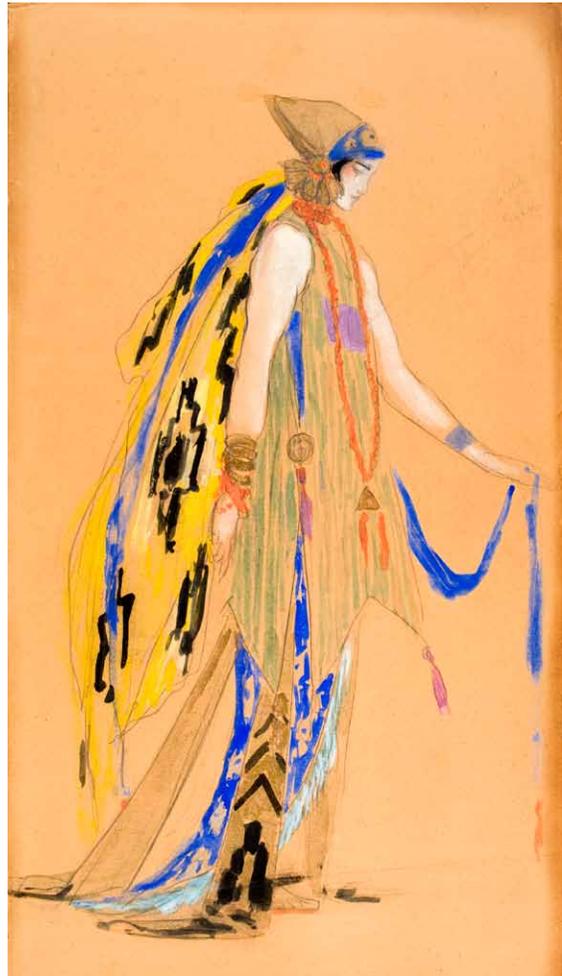
Clearly, this will be a formidable year for the Center/Clark, but also one that if the decisions we make are correct, will help insure its position as one of the prime institutions for the study of the seventeenth and eighteenth centuries, for Oscar Wilde and his era, and for fine printing, typography, and design. Above all, we will continue to solidify the Clark's standing as a great research library, reinforcing the importance of the Center/Clark for the cultural life of Los Angeles.

Cultures of Aestheticism—before and after Oscar Wilde

Joseph Bristow, *Clark Professor 2010–2011*

During the 2010–2011 academic session, the Clark Library will host the scholarly program titled Cultures of Aestheticism—before and after Oscar Wilde. Usually associated with the nineteenth-century vogue for “art for art’s sake,” aestheticism gained its name in the early 1880s, at the time when Oscar Wilde had already embarked on his year-long lecture tour of North America, where he treated his audiences to talks on “The English Renaissance of Art,” “The House Beautiful,” and “The Decorative Arts.” Wilde’s lecture titles were in part drawn from one of the leading lights of *l’art pour l’art*—as the French styled this fashionable movement. The figure in question was Oxford don Walter Pater, who in the famous “Conclusion” to *Studies in the History of the Renaissance* (1873) gave his approbation to the “poetic passion, the desire of beauty, the love of art for art’s sake.” Pater believed that the aesthetic autonomy of art involved releasing it from any kind of moral prescription.

Pater’s line of thinking, as well as phrasing, has antecedents in several well-known sources, including Algernon Charles Swinburne’s powerful 1868 study of radical Romantic poet William Blake. “Art,” Swinburne writes, “is not like fire or water, a good servant and bad master; rather the reverse. She will help in nothing, of her own knowledge or freewill: upon terms of service you will get worse than nothing out of her.” Pitched against the idea that art should have a utilitarian function or moral purpose, Swinburne derived his thesis to some degree from French sources, such as Théophile Gautier’s “Préface” to the novel *Mademoiselle de Maupin* (1835), as well as Charles Baudelaire’s *Fleurs du mal* (1857), which the French sought to ban. This decisive movement in European thought can be traced back further to Immanuel Kant’s *Critique of Judgment* (1790), where we read that the beautiful possesses “*Zweckmäßigkeit ohne Zweck*” (“purposiveness without purpose”). Such Kantian arguments circulated widely across the Atlantic, and their resonances can be felt in the works of such great writers as Edgar Allan Poe.



Costume design for Lillah McCarthy in Arnold Bennett's *Judith* by Charles Ricketts (watercolor and pencil) 1909.

Wilde, who sought to alert America to this controversial philosophy, was arguably aestheticism's most gifted publicist. His legacy to a younger generation of artists could be felt within his own time. Wilde moved in circles that overlapped with several of the more controversial authors of the 1890s. They in turn became prominent figures not so much because of their love of art's resistance to morality as the pleasure they took in art's delight in the immoral. This later cohort was of course known as the Decadents, and some of its more significant members, such as Ernest Dowson, became notorious for the abandon with which they celebrated “wine, women, and song.”

The Cultures of Aestheticism program takes Wilde as a central character in a series of wide-ranging debates about the origins and destiny of *l’art pour l’art*. On November 19–20, 2010, the Clark will welcome fourteen of the scholars who participated in the 2009 five-week summer seminar on The Decadent 1890s that was held at the library. This seminar, which was sponsored by the National Endowment for the Humanities, gave college professors at differing stages of their careers the opportunity to examine a wealth of well-known and lesser-known writings by British and Irish authors who made their mark during the *fin de siècle*. Presentations at the conference dedicated to “The Decadent 1890s” will include Kasey Bass Baker discussing the poetry of Mary Coleridge, Tracy Collins exploring George Paston's *A Writer of Books*, Beth Newman inquiring into the work of Alice Meynell, and Kristin Mahoney looking at the cultural afterlife of the 1890s. Two of the papers, by Emily Harrington and Julie Wise, will analyze the largely neglected but astute lyrics of Dollie Radford, whose papers have been housed at the Clark since the 1960s.

On January 28–29, 2011, the Clark will welcome scholars based in

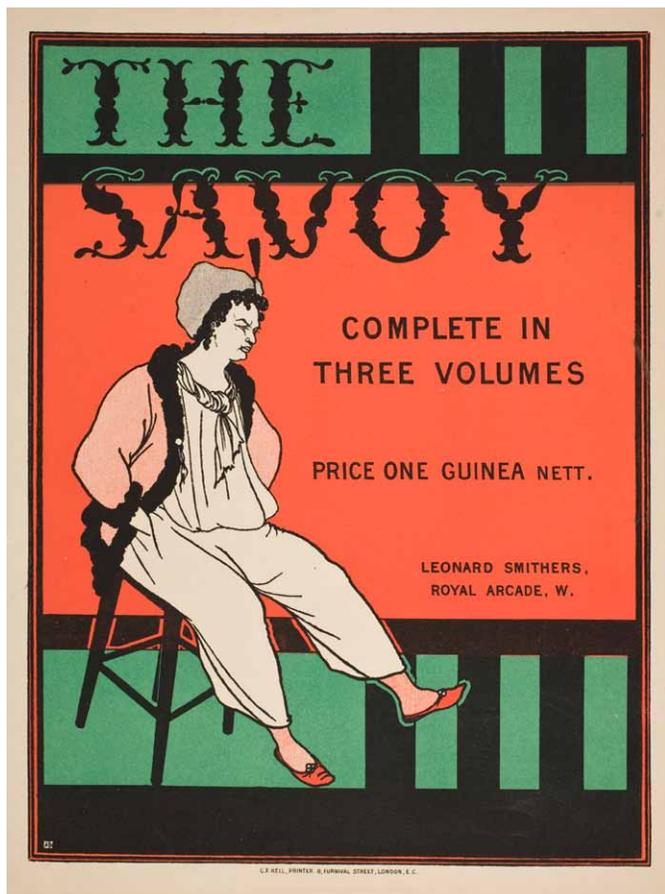
Recent Acquisitions

Bruce Whiteman, *Head Librarian*

It is a bittersweet task to write this last report for the newsletter on newly acquired materials at the Clark. I wrote my first such report in the fall of 1996, fourteen years ago, shortly after my appointment began, and now I write my final one as I head off to a new life as a poet and father. Needless to say, I will miss the wonderful opportunity I have enjoyed of helping in a small way to build the Clark's amazing collections of books and manuscripts, as I will also miss the pleasure—it was never just a job—of working with the booksellers who have done so much to push good material our way.

Over the past several months, the Clark has acquired many interesting items for all parts of the collection. For the Press Collection, Russell Maret's *Æthelwold, Etc.* (2009) is without doubt the star. This staggeringly accomplished book is printed in over 100 colors, entirely by letterpress. At heart it is an ABC book; but it is also much more, as Maret includes extensive quotations (as the source of his main letters) as well as a separate color "diary". It is much too early to make any predictions, but I feel certain that *Æthelwold, Etc.* will come to be considered one of the masterpieces of printing of this century. Two other extraordinarily accomplished letterpress books deserve mention here. Susan Allix is a British book artist whose edition of *Daphnis and Chloe* (1982) I have always thought one of the handsomest books in the Clark's holdings. Her new book is based on classical texts again, this time so-called *paraclausthyra*—poems addressed to doors, mainly by lovers who want them to open—by poets including Propertius, Catullus, Ovid and others. *Through Closed Doors* (2005) is whimsically and expertly illustrated with photographs of Italian doors executed in various ways: hand-colored prints, etchings, a linocut, and a woodcut. It is a beautiful book full of surprises. Peter Koch's new book, *The Lost Journals of Sacajewea* (2010) is by contrast grave and sobering. It too comprises a text, a poem by Debra Magpie Earling, with altered photographs, mainly of the nineteenth century, focusing on the extermination of the buffalo among other subjects. The lovely paper binding simulates tanned buffalo hide and is very striking.

Among other additions to the Press Collection should be mentioned a 1946 edition of Pierre Louÿs' *Le Crépuscule des nymphes* illustrated by Paul Bonnard, a text also acquired in a 1925 Czech edition with simple but attractive illustrations. A 1914 edition of Paul Verlaine's *La Bonne chanson* (poems so memorably set by Gabriel Fauré) is illustrated by Paul Gignebault and has the original sketches bound in, together with an autograph poem by Verlaine. Two Paul Landacre prints were added to our extensive Landacre archive, including the very rare "Experiment" from 1953. The Clark owns several books illustrated by the American artist Matt Phillips, and his recent *All That Jazz* is a sparkling and inventive addition. *Forma* (2006) consists of a selection of Ovid's love poems printed in three languages: Latin, French (translated by Françoise Despalles), and German (translated by Jo-

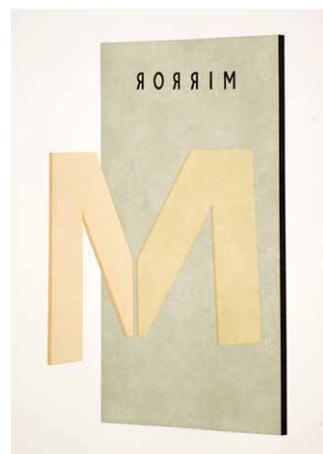


Color advertisement for *The Savoy* by Aubrey Beardsley, complete in 3 vols. [n.d.]

the fields of literary history and art history to consider the impact that aestheticism had across a range of representational practices. Elisa Glick will discuss queer dandyism, Susan P. Casteras will consider the ways in which popular journalism depicted aesthetes, and Dennis Denisoff will look at the emergence of "eco-pagan decadence" in the closing decades of the nineteenth century. I am especially pleased that one of the most distinguished senior scholars in the field of literary studies, Houston A. Baker, who received his doctorate from UCLA in 1969, will be joining us. Professor Baker, who has enjoyed a magnificent career at Yale, Penn, Duke, and most recently, Vanderbilt, quickly established himself as an influential researcher of not only Dowson and Wilde but also major poetic talents in the African-American tradition, such as Countee Cullen.

The third conference in the program is titled Irish Aestheticism, and it takes place on June 10–11, 2011. This symposium provides a unique opportunity for scholars to consider more broadly Wilde's place within Irish traditions that adopt a non-moralistic attitude toward art, as well as think about the impact that certain trends linked with aestheticism, such as the Arts and Crafts Movement, had on Irish life. Speakers include Tina O'Toole, who will explain why several of the leading "New Women" of the 1890s happened to be Irish. Richard Kirkland will look at late-Victorian artists' interests in Irish performances in the London music-halls. And Éibhear Walshe will investigate Wilde as an "Irish rebel," especially the links between his impenitent aestheticism and his Irish nationalism.

Further details about Cultures of Aestheticism, including conference programs and information about the program director and the post-doctoral fellows, can be found at: <http://www.c1718cs.ucla.edu/cultures-of-aestheticism/>



The letter M from a suite of 26 prints in the Clark copy of *Æthelwold, Etc.* by Russell Maret. (San Marcos, TX: BookLab II, 2009)



"Georgia," one of 12 monoprint drypoints hand colored by Matt Philips from *All that Jazz*. (Berkeley: Koch, 2008)

hannes Strugalla), with illustrations by Strugalla as well. Only 38 copies of this lovely edition of Ovid were printed at Editions Despalles in Mainz. And finally, the Clark was fortunate to be able to buy two Eric Gill drawings this year, one a series of heads for his well-known "Stations of the Cross," the other a strange anatomical illustration done for some unknown purpose, unless it was simply drawn for Gill's own pleasure.

For the Oscar Wilde/1890s Collection, the outstanding addition is a series of over 50 unpublished autograph letters of the artist Edward Burne-Jones (1833–1898),

all addressed to a single correspondent, Violet Maxse. Many of these letters are illustrated in Burne-Jones's characteristic style. The artist clearly had a small crush on the young Maxse, and the letters are full of high-spirited accounts, confidences, gossip, and expressions of affection. The Clark is deeply grateful to the Ahmanson and Breslauer Foundations for support in acquiring this important archive of letters. One autograph letter has been added to the Wilde holdings, this one to Arthur Fish, dated August 8, 1890. Fish had written to Wilde to request a photograph, and Wilde responded with this letter and the image. The Clark has owned the signed photo for many years, so it was pleasant to reunite the two objects. An unusual addition to the Wilde holdings is a so-called *Tarnschrift*, or camouflaged book. This tiny pamphlet—once per ounce perhaps the most expensive item we have ever acquired!—purports to be a German film script for *An Ideal Husband*, but despite the Wildean cover and a few sentences of genuine Wilde, it quickly turns into an anti-Nazi text entitled *Der Weg zum Sturz des Hitler-Faschismus*. It was printed in 1935, and the Clark's is only the third recorded copy, the other two being in Berlin libraries. Also of European interest, copies have been added of various Wilde texts in German, Swedish, Czech and Turkish, the latter a first, despite the very strong holdings in foreign translations of Wilde's works at the Clark.



Illustrated letter from artist Edward Burne-Jones to his friend Violet Maxse from a collection of over 50 unpublished letters.

Other 1890s material acquired recently includes a small batch of Pierre Louÿs's manuscripts, containing drafts of letters, fragments of poetry, and various notes. The Louÿs collection grows apace, and we are hoping to be able to acquire a copy of his rare first book, *Astarte*, in the near future. Two further items relate to Charles Baudelaire, the French poet who had such a strong influence on English aestheticism. Arthur Symons wrote an early book on French Symbolism, *The Symbolist Movement in Literature*, and the Clark has bought some of his manuscript notes on Baudelaire, Swinburne, and Richard Wagner. Equally in the musical area, the Library acquired a copy of the first edition of

Claude Debussy's settings of five of Baudelaire's poems, *Cinq poèmes de Ch. Baudelaire* (1890), one of the composer's early masterpieces.

Many rare and unusual books have been added to the Clark's primary collection of seventeenth- and eighteenth-century material. Among English books, the rare first edition, printed in Reading, of Lemprière's *Bibliotheca Classica* (1788), stands out. This is reputedly the book from which John Keats learned his classical mythology, and the Clark acknowledges the bequest of Adam Wechsler, a deep admirer of the poet, from which funds were made available for the purchase of this book. Other very rare books include *History of a Savage Girl, Caught Wild in the Woods of Champagne* (1760) and *Conjugal Infidelity: A Poem* (1788, by "A Votary of Hymen"), both recorded in only a handful of copies. Marie Wollstonecraft's translation of Jacques Necker's *Of the Importance of Religious Opinions* (1788) and Giacinto Dragonetti's *Treatise on Virtues and Rewards* (1769) are important texts, and the latter has decorations by the artist Henry Fuseli. Henry Gore's *Elements of Solid Geometry* (1733) is inexplicably rare, with only the University of Michigan owning a copy in the United States in addition to the Clark's. Charlotte Milne's *The Loves of Hally and Sophy* (1796) is even rarer, with the British Library the only other owner of a copy. The classical scholar Richard Bentley was fiercely attacked by Pope, but his nephew, Thomas, came to his rescue in a now uncommon pamphlet poem entitled *A Letter to Mr. Pope, Occasioned by Sober Advice from Horace* (1735). From the preceding decade comes *The Morals of Confucius* (1724), a scarce book in this re-issue of an earlier edition. The Clark's copy is extensively annotated by an unidentified scholar who clearly knew a great deal about the Chinese philosopher.



Title page of *A Treatise on Virtues and Rewards* by Giacinto Dragonetti (London, 1769).

Among Continental books of the early modern period, additions to the Clark's holdings of book catalogs continued to be made. The auction list of Charles de Proli's rich collection, sold in Anvers in 1785, as well as that of Isaac-Pierre Rigaud, auctioned in Montpellier in 1765, are excellent examples. James Beeverell's *Les Délices de la Grande-Bretagne* (1707) is an important early travel book, while *La Maquerelle de Londres* (The London Pimp), from the middle of the eighteenth century, focuses on the seedier side of British life. The Clark's growing collection of the books of Louis-Antoine Caraccioli, the anti-Enlightenment writer, now includes copies of two different editions of *Les Entretiens du Palais-Royale* (1786 and 1787), as well as translations into German and Portuguese of some of his texts. To all intents complete now, the holdings for Morelly, that important eighteenth-century French writer whose first name remains disputed, today include *Pouvoir naturel des charmes* (1784), a book first published in 1748 as *Physique de la beauté*; and a little pamphlet with the charming title *Ehohibah: Bagatelle assez plainsante* (1771) completes this selection of French books. One final book merits singling out. This is Schaa's *Lexicon Syriacum Concordantiale*, the second edition of 1717, and one of the earliest books to be printed from stereotype, a process that did not become common until the nineteenth century.

New Life for Mr. Clark's Historic Art Case Grand Piano

Suzanne Tatian, *Editor*

This summer Robert and Roberta Young enabled us to complete the final stage of the restoration of Mr. Clark's Steinway Series B Salon Grand piano. Thanks to the Young's generosity, the art case has been skillfully restored by Susanne Friend, owner of ConservArt and Associates in Culver City, and her assistant, Alyson Souza.

Clark, an accomplished violinist¹ and lover of music², purchased his piano from a Los Angeles music store in 1925–26. Its serial number establishes the year of manufacture as 1925. The Steinway & Sons factory in New York shipped it to California to be sold retail for \$1,925. (Today a Series Model B in an ebony case sells for \$81,200.) After purchasing the piano, Clark then commissioned artist Emile T. Mazy (1865–1943) to completely paint the instrument's ebony case: \$1882.50 to refinish it in an olive green color with a light gold border along the edges; another \$1800 to decorate exterior vertical surfaces and the lid's underside with pastoral compositions of landscape and figures. The total bill of \$3,622.50 was only a few hundred dollars short of twice the cost of the piano itself.

Mazy was a partner in his father's firm, Leon Mazy & Sons, a Belgium family of artists that emigrated

from Brussels to Los Angeles at the end of the nineteenth century. Their letterhead describes them as interior decorators and painters, "FIRST CLASS PAINTING ONLY – ANTIQUE CRACKLE DECORATING."³ Conservator, Susanne Friend, determined through close examination of paint layers and chipped paint surfaces that Emile Mazy began his decorative scheme for Clark's piano by applying a light teal blue oil paint to the wood surfaces of the case. He followed this with a clear glaze of resin or linseed oil, tinted a dark brown, to achieve an olive green shade which Friend surmises was intentional, to give transparency and depth to the surface. By using a palette of soft earth colors for his landscape and figures, Mazy creates a quiet, nearly monochromatic composition. As Friend observes, Mazy was sensitive not to upstage the instrument. His style of painting may be a rare

regional example of Tonalism, first of the modern styles, developed by artists who had studied in Europe, especially Paris. Mazy himself received his training at the Academy Royal of Brussels in the 1890s.⁴ In California, Tonalism enjoyed popularity through 1915 especially among American Renaissance or Beaux-Arts painters.

Decades of use and frequent moving created intense wear (loss of paint and damage to the wood) to the sides and legs of the case. In addition, unsightly rings on top of the lid as a result of heat and water damage—the latter probably due to flower vases—detracted from the piano's beauty and jeopardized the historical artwork. Repairing the damage was a delicate operation because the piano case's coating is very sensitive to moisture. The coating is also integral to the painted surface and cannot be removed without damage to the painting underneath. Susanne Friend began the transformation

with a light surface cleaning of the exterior. Treating the most serious damage on the lid was a gradual process of applying a coating of a hard microcrystalline wax, allowing it to dry, and buffing it to a shine. Other high use areas of the case were also waxed and buffed. The worn-down edges next to the keyboard and the foot needed to be built up. They were filled with epoxy putty, allowed to cure, and then sanded down. The scenes along the vertical portion of the case were waxed to buff out scratches. Losses in paint were filled with a compound, smoothed with a scalpel after drying, recoated with wax and buffed when dry once again. Friend prefers to use Gamblin Conservation Colors for the inpainting. Their stability (little change in color when dry), quality, optical property (almost a matte finish) and working properties are well recognized. The complete restoration took the two experts at ConservArt & Associates three full days over a period of a week to complete. A new custom-made velvet cover by Ms. Guy Michaels of Instrument Covers II will protect the piano's newly renovated surface when it is not being played. The purchase of this cover was supported in part by donations from the Committee of Professional Women, a support group of the L.A. Philharmonic.

Through Bob & Roberta Young's financial support, the Steinway case preserves the artistic workmanship of a prominent local artist

[continued on page 12]



Donors, Bob and Roberta Young who financed the restoration.



Susanne Friend and assistant Alyson Souza of ConservArt Associates performing initial cleaning of case.



Clark piano art case during treatment.



Clark piano art case after treatment.

from Brussels to Los Angeles at the end of the nineteenth century. Their letterhead describes them as interior decorators and painters, "FIRST CLASS PAINTING ONLY – ANTIQUE CRACKLE DECORATING."³ Conservator, Susanne Friend, determined through close examination of paint layers and chipped paint surfaces that Emile Mazy began his decorative scheme for Clark's piano by applying a light teal blue oil paint to the wood surfaces of the case. He followed this with a clear glaze of resin or linseed oil, tinted a dark brown, to achieve an olive green shade which Friend surmises was intentional, to give transparency and depth to the surface. By using a palette of soft earth colors for his landscape and figures, Mazy creates a quiet, nearly monochromatic composition. As Friend observes, Mazy was sensitive not to upstage the instrument. His style of painting may be a rare

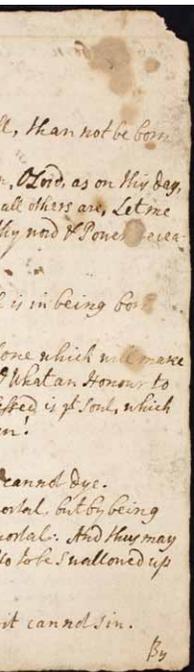
and pupil are more evident in this rediscovered work than in Pordage's posthumously published *Theologia Mystica*.

"The Mystical Incarnation of Jesus Christ" opens with a short series of excerpts, presumably recorded by Law. Following these pages, the text proper begins with an appropriate series of images, specifically, the symbols for alpha, the cross, and omega, accompanied by one of the most striking opening sentences that I have encountered in an early modern theological text: "Better not to be Born at all, than not to be born Again."³ Such a statement boldly illuminates Pordage's adherence to Behmenistic principles; in *Theologia Mystica*, Pordage writes that Böhme placed "a veil upon his writings which would hinder all those who were not born again, from having a right understanding of them."⁴ Unlike Böhme, however, Pordage seeks to render Böhme's depictions of a theologically charged cosmology in a format that will be accessible

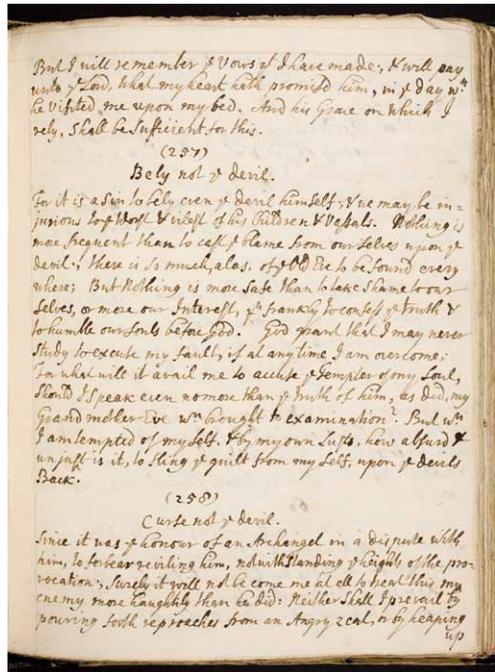
indicating that the devil is directed by God to play an instrumental role in the fall and restoration of the human spirit, Pordage concludes that "the Old Deceiver hath always made it his practice, to Ape the true God of his Worship, . . . [thus] I cannot find offense, of his Imitation of the truth, [which] is truly apish and monstrous. And therefore I trust in God, [that] he [i.e. the devil] will not be able to impose upon me."⁸ While Pordage falls short of arguing for the devil's redemption, his ambiguous consideration of the devil's role in the divine plan—as well as humanity's proper reaction to the embodiment of evil—paves the way for Leade's more radical contention in *A Revelation of the Everlasting Gospel-Message* (1697) that even the most heinous of fallen angels can be granted a place in heaven via a process of rebirth within the divine womb; this new conception, Leade informs, will occur during the final days foretold in *Revelation*.

In recent years, Arthur Versluis has rightly pointed to striking similarities in tone and content between the writings of Pordage and Law, suggesting that Law's debt to Pordage was "much more . . . than Law would publicly acknowledge."⁹ The discovery of Pordage's missing manuscript within Law's personal collection of manuscripts lends considerable credence to Versluis' earlier supposition. Like Pordage, Law found himself captivated by Jakob Böhme's attempts to circumvent the mediatory powers of the Reformation. The desire to search beyond the constraints of a conventionally directed dialogue with God certainly aligns Law's theological interests with those of Pordage's. This shared concern offers the most likely explanation for Law's acquisition of the manuscript of his theosophic predecessor.

A page of aphorisms from John Pordage's manuscript, "A Discourse . . ." as it appears in the theological manuscript of William Law, ca. 1680–1720.



The opening text to John Pordage's manuscript, "A Discourse Concerning the Mystical Incarnation of Jesus Christ" depicting the symbols for alpha, the cross, and omega.



to the uninitiated reader. Indeed, Pordage charges himself with the task of lifting the "veil" that Böhme employed to obscure his conception of the relationship between humanity, the cosmos, and the divine spirit.

While Pordage would likely have disapproved of the Philadelphian Society's attempts to formally construct a religious institution, Pordage's manuscript elucidates some of the ways in which Jane Leade borrowed and extended her mentor's religious teachings in order to fashion the Philadelphians' most recognizable religious tenets. One such precept is that of universal salvation, a notion that Pordage does not explicitly endorse, despite Leade's championing of the belief that hell is a temporal state from which all souls will eventually be invited to rejoin the kingdom of heaven—Lucifer included. Although Pordage and Leade may be locked in disagreement on this point, the genesis for such a misreading of Pordage's work is evident in "Mystical Incarnation of Christ." The text features a series of more than fifty aphorisms regarding the relationship between humanity and the devil; during this series, Pordage argues that one should "Bely not the devil . . . [for] Nothing is more frequent than to cast off blame from ourselves upon the devil."⁵ Pordage further affirms that one should "Curse not the devil."⁶ As Pordage explains, "[I shall not] prevail by pouring forth reproaches from an Angry zeal, or by heaping up curses upon him in the wrath of God, [for] God shall thereby rather give him an advantage over me."⁷

Pordage's "Mystical Incarnation of Jesus Christ" further illuminates the ways in which this unique theologian functioned as a vital contributor to the genre of mystical autobiography. The manuscript offers unique evidence of Pordage's role in the development of visionary literature, a continuum that takes root in the early medieval period and eventually carries over into the writings of William Law, Emanuel Swedenborg, and William Blake. Pordage's contributions to the early modern discourses of religious dissent merit further scholarly investigation. It is my expectation that the discovery of "Mystical Incarnation of Christ" within the Clark's holdings will serve to better contextualize Pordage's influence on subsequent English theologians, mystics, and poets. Although Pordage successfully maintained his desire for social anonymity during the seventeenth century, his writings are, quite fortunately, not likely to share the same fate.

- 1 John Pordage, *Theologia Mystica: The Mystic Divinity of the Aeternal Invisibles*. . . (London: 1683), 7.
- 2 Ibid., 109.
- 3 John Pordage, "Discourse Concerning the Mystical Incarnation of Jesus Christ," 1, in the theological manuscripts of William Law, vol. 11 [c1680–1720], William Andrews Clark Memorial Library, Los Angeles, California.
- 4 Pordage, *Theologia Mystica*, 137–8; italics are Pordage's emphasis.
- 5 Pordage, "Mystical Incarnation of Jesus Christ," 257.
- 6 Ibid., 258.
- 7 Ibid.
- 8 Ibid., 304.
- 9 Arthur Versluis, (Albany: State University of New York Press, 1999), 86.

Quaker Gestures and the Clark's "Lost" Heemskerck

Brendan M. Prawdzik

Ahmanson-Getty Postdoctoral Fellow, Clark Library, UCLA, 2009–10; Roberta Holloway Postdoctoral Fellow (Poetics), UC Berkeley, 2010–11

Having heard from colleagues about the happy discoveries that come with hands-to-soil research at rich archival deposits like the Clark Library, I was thrilled to find something precious myself during my tenure as an Ahmanson-Getty Fellow. With vital help from Carol Sommer, the Library's Head of Reader Services, I was able to identify a "lost" work by the Dutch painter Egbert Van Heemskerck that contributes to the visual record of Quakerism's emergence in the second half of the seventeenth-century.



"Quaker Meeting" oil painting by Egbert Van Heemskerck, rediscovered in Clark art storage.

In order to address a soft spot in my book-in-progress on John Milton and theatricality, I was seeking to determine the role of oratory in the Milton corpus and its specific relation to the theatrical presence I had traced throughout. This effort took shape as I was researching sacred rhetorical manuals from the Clark vault. I was particularly interested in the rhetorical category of *delivery*, which covers the arts of gesture and voice in performed oratory. These sacred rhetors were building upon and reacting to a classical tradition that attests to the inextricability of oratorical and histrionic skills, particularly in terms of pronunciation and movement of body. I found that both classical and sacred rhetorics also underscore the dangers of this proximity, which renders orator and preacher vulnerable to the anti-theatrical aspersions of political rivals. In seventeenth-century England, where anti-theatrical sentiment pervaded a broad range of literatures and where competing theological interests were acutely sensitive to the threat of theatricality, this foundational link between oratory and theatrical action was particularly unsettling, and, for polemicists, productive. Sacred rhetors richly responded to the delegitimizing specter of theater as they attempted to establish the natural and authentic against the unseemly and/or counterfeit. For instance, French Jesuit René Rapin's *Réflexions sur l'usage de l'éloquence de ce temps* (Paris, 1671), translated in 1672 as *Reflections upon the Eloquence of these Times*, describes one overly zealous preacher (likely a reformist Protestant) whose declamation was marred by "gestures too expressive" ("gestes trop expressifs"), "violent agitations" ("agitations violentes"), and movements like "so many convulsions" ("de veri-

tables convulsions"). These made him "too comedian" ("trop comédien") and thus "suspect" (*Réflexions*, 125). I apprehended a strong connection between not only the classical and the sacred rhetorics, but also satirical representations of enthusiastic worship. Here, a strikingly similar language of gesture—consider the "Mad Mimick Pranks, and ... ridiculous actions and gestures" advertised on the title page of Richard Blome's 1660 *The Fanatick History*—was frequently deployed to delegitimize spirited worship as fraudulently theatrical or as overrun by ungodly passions.

The conference paper and article that emerged, "Miltonic Gestures: Spiritual Authenticity and the Acting Body in Seventeenth-Century Polemical Writing," argues in part that polemicists exploited the oratory-theater-preaching ambiguation by incorporating the language and representation of gesture so as to undermine the authority of competing modes of worship. On the way to bringing these traditions to bear on Milton's *Samson Agonistes*, I included a section on satirical depictions of early Quakers (derisively named for the "quaking" or "trembling" of their bodily worship), who emerged after 1650. As I researched the vast catalog of anti-Quaker satire from roughly 1650–80, I was happily surprised by the extent to which theatrically conceived gesture pervades these texts, which strive to undermine the authority of Quakers by taking aim at their worshipping bodies.

Wanting at least one visual representation of early Quaker worship for my conference paper, I searched the Clark and online collections with little success. It was then that the congenial and ever helpful Carol Sommer pointed me to an oil painting she recalled to be in storage at the Library. The record indicated that this was a *Quaker Meeting* by one Egbert van Heemskerck (it remains unclear whether the *Meetings* discussed here are by the Elder or the Younger Heemskerck, or both). The painting's significance was not clear until I read Harry Mount's "Egbert Van Heemskerck's *Quaker Meetings* Revisited," *Journal of the Warburg and Courtauld Institutes* 56 (1993), 209–28, one of few scholarly discussions of the Dutch painter. This concise and serviceable article includes a number of satirical renderings of Quakers from the late seventeenth century, as well as three of Heemskerck's other *Quaker Meetings* (16 are attributed to Heemskerck, though the Clark's appears to be among only a handful intact and publicly housed). Confronting in the article a mezzotint rendering by John Bowles of a *Quaker Meeting* supposed lost, I realized the painting slipped into a wooden cubby at the Clark to be, unmistakably, the unaccounted-for original.

Rare in its rich detail, quality, and relative realism, the Clark's *Quaker Meeting* (circa 1675–90) offers a valuable contribution to the rather sparse catalog of visual representations of early Quaker worship. Despite



Close-up of female worshiper shown in spiritual rapture.

one- to two-line excerpts that look surprisingly like the Renaissance pupil's sententiae:

The souls dark cottage, batter'd and decay'd,
Lets in a new light, thro chinks that time has made.

Waller

No mortal pleasures ever come sincere
Pleasure may lead, but grief brings up the rear.

Ovid

She who can hide her purpose can betray

Hill

Love sought is good, but giv'n unsought is better
Shakespeare's 12th Night

Love rages more the more it is suppressed
anon.

But Trigg's book, dated 1785, is also distinctly eighteenth century. Though most of his entries are short, he has included whole poems and one nine-page excerpt from Sir Bertrand. And while some of his entries are in Latin, the majority are in English and by contemporary authors: Shakespeare, Prior, Milton, Pope, among others. He has even included one of his own: "Never ye fair the swearing man believe / For if he swears, he'll certainly deceive." Trigg's book is unusual because it so closely resembles a Renaissance commonplace-book, yet he compiled it late in the eighteenth century. Read in the context of the other commonplace-books in the Clark collection that record epigrammatic or sententious quotes, Trigg's manuscript looks even more unusual. These other commonplace-books, each distinct, nonetheless reflect changes in the commonplace-book tradition: a preference for whole works, and a mixture of self-authored and published pieces.

Like Trigg, Catherine Springett gives her notebook a title, "Negotium Bellae: commonplace-book and liber amicorum" [MS.1986.003]. Dated mid-eighteenth century, Springett's book includes a few sententious quotes but primarily records whole poems. The "liber amicorum" also must refer to the variety of poems written by a coterie of friends and relatives. Many of the poems in her collection are signed by an "F. Harvey" or by Mary or Elizabeth Shocklidge, none of which appear to have been published. There is a Catherine Springett, born 1724, who married a Richard Harvey, so F. Harvey may be a relative. The eighteenth-century commonplace-books of Elizabeth Munbee [MS.1982.002] and Jane Griffies [MS.2008.023] also mix copies of entire, published poems with "originals." A few commonplace-books

dated from the late seventeenth through the eighteenth centuries still record short quotes, but these quotes comprise only a small part of the book. J[ames] Andrew's commonplace-book [MS.1983.001], dated 1778-1789, includes some Latin epigrams, but most of his entries are quite light:

Belinda has such wond'rous Charms,
'Tis Heaven to lie within her arms.
And she's so charitably given,
She wishes all mankind in Heav'n. (19)

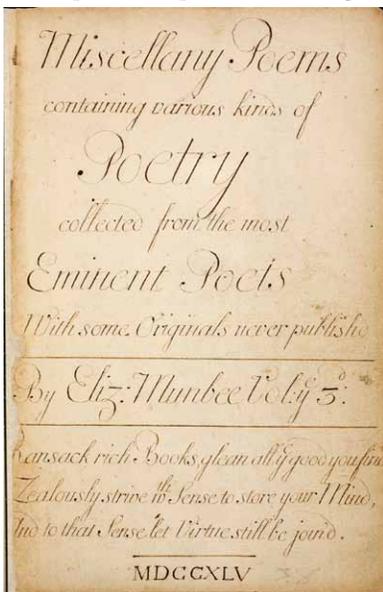
Most of his other entries, entire poems and anecdotes, are quite long. Philip Stanhope, Earl of Chesterfield [MS.1992.001], mixes English quotes "Out of Guichardin [sic] and other authors," with long passages on atomist philosophy, saints' lives, and comments on architecture. Manuscripts MS.1986.004 and MS.1982.001, both of which include John Wilmot, Earl of Rochester's "Satyr against Reason and Mankind," record only whole poems.

Only one other commonplace-book includes an index as comprehensive as Trigg's; MS.1976.003 begins with a list of "Books referred to in the following extracts," and follows this index with a second, based on the principles described in John Locke's "A New Method of Making Commonplace-Books." This commonplace-book, dated mid-eighteenth century, includes mostly longer passages in English from contemporary authors like Alexander Pope, Samuel Johnson, Daniel Webb. The excerpts include advice for governing the passions, thoughts on imagination and creativity, and a rather puzzling excerpt from Charles de Saint-Évremond:

Study has something cloudy & melancholy in it, which spoils that natural cheerfulness, & deprives a man of that readiness of wit & Freedom of Fancy which are required toward a polite conversation—meditation has still worse effects in civil society, wherefore take care that you lose not by it with your Friends, what you think to gain with yourself.

St. Ev. v. 1 p. 26

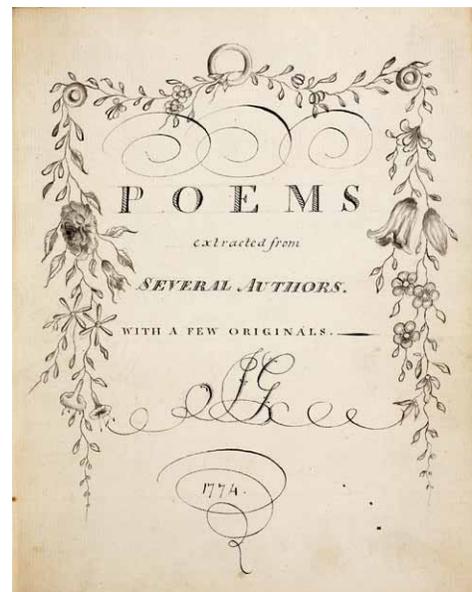
Like Trigg's book, this commonplace-book collects the kind of commonplaces and excerpts that may edify the reader. But the index, patterned on eighteenth-century advice, and the longer extracts mark this as a distinctly eighteenth-century commonplace-book—and highlight the anachronistic characteristics of Trigg's book: the self-identification, the comprehensive index, and most significantly, the abundance of sententious quotes.



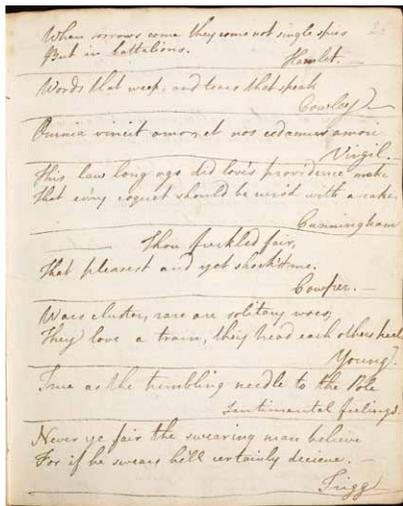
Volume 3 of a commonplace-book of poems compiled by Elizabeth Munbee in 1745.



One of numerous ink drawings by Elizabeth Munbee in her volume of poems.



Decorated title page of a commonplace-book in 4 volumes [1774-1790] kept by Jane Griffies Roscoe.



Brief quotations including one of Trigg's own. [Clark MS.1983.002]

Read alone, Thomas Trigg's commonplace-book provides some information about the reading and collecting habits of an eighteenth-century man. Read in the context of the other commonplace-books in the Clark collection, Trigg's book looks quite unusual. How and why would Thomas Trigg compile commonplace-books when the practice in the eighteenth century differed so markedly? Ann Moss speculates that the commonplace-book falls

out of favor in the late seventeenth century due to changing attitudes toward authorship. Using quotes or recognizable commonplaces from other authors—so essential to commonplace-books in the sixteenth-century classroom—now identified a writer as unoriginal.³ As the commonplace-books in the Clark's collection demonstrate, by the late seventeenth century, the books have become a storehouse for anything a person wants to remember—not just for common places that a person would copy into his or her own creations. In 1689, when John Locke recommends a method for indexing commonplace-books, he recommends only that the heads reflect the topic, not the moral intent. And he uses the book primarily to find his place again, to find the quote in its original context. A century later, in 1770, John Bell publishes a blank notebook with an index based on Locke's method. He describes the notebook as beneficial "for all those who would form a system of useful and agreeable knowledge, in a manner peculiar to themselves." The Clark's collection reflects this movement toward individual preference. It also records a shift toward a preference for contemporary English authors over the classics. Thus as disparate as these manuscripts are, and as challenging as it is to think of them as a whole, reading them together illuminates some trends in the development of the commonplace. By the end of the eighteenth century, "common place" has lost its specific meaning of "those arguments which can be transferred to many cases,"⁴ or, more loosely, as those wise sayings from the ancients that a person could collect to structure both thought and behavior. Instead, it has come to mean anything a person wants to remember. But Trigg's manuscript also reminds us that the past is never monolithic and that trends are always broad strokes. For one man, at least, the commonplace retains its importance as compressed wisdom. His is an interesting and useful anomaly in tracing the transformation of commonplace-books from the schoolboy's Latin workbook to the hodgepodge of the private mind.

1 Arthur Marotti notes the same promiscuous mix in sixteenth and seventeenth-century private commonplace-books. See *Manuscript, Print, and the English Renaissance Lyric* (Ithaca: Cornell University Press, 1995).

2 Ann Moss, *Printed Commonplace-Books and the Structuring of Renaissance Thought*, (New York: Oxford University Press, 1996).

3 Moss, see especially chapter 9: Seventeenth Century: Decline.

4 Daniel E. Mortensen, "The Loci of Cicero," *Rhetorica*, 26.1 (2008): 40.

Against the Grain of the Archive

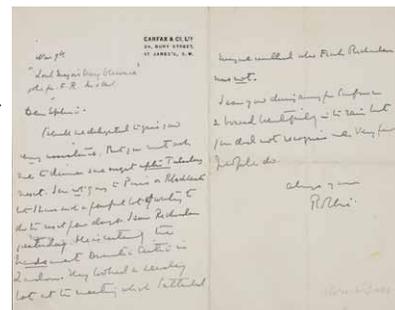
Anne Helmreich, Associate Professor, Art History, Director, Baker-Nord Center for the Humanities, Case Western Reserve University

The Clark Library holds a remarkable collection of materials pertaining to the history of the London-based art market at the end of the last century. But this is arguably an unlikely research topic for a library better known for supporting inquiries into the history of English literature, the book, and printing. During the tenure of my one-month fellowship, the primary area of my focus was the Oscar Wilde archive and secondarily the Eric Gill archive. While Eric Gill (1887–1940), a British sculptor and typographer, has an obvious tie to the art market; one is justified in asking, how does Oscar Wilde (1854–1900) relate to the history of the art market in London? I should add here that while I am interested in how the role of fine art in a capitalist, commodified society was conceptualized, my hypothesis is that before we can investigate such questions with critical rigor, we must understand precisely how the fin-de-siècle London art market operated.

Within the Oscar Wilde collection, I focused particular attention on the correspondence of Robert Ross (1869–1918), the executor of Wilde's estate. My interest in Ross stemmed from the fact that around 1900 he began to manage the Carfax Gallery, which had started several years earlier as a scheme between William Rothenstein (1872–1945) and John Fothergill (1876–1957). Ross stayed with Carfax until 1908, when he accepted a position as art critic for the *Morning Post*. During his tenure, Ross worked closely with solicitor Arthur Clifton (1862–1932) and editor More Adey (1858–1942). Correspondence amongst these individuals in the Oscar Wilde collection allowed me to understand more fully and deeply the nature of their relationships and to reconstruct the larger social network in which Carfax was embedded. Ross' habit of using Carfax stationary for correspondence not related to the gallery's business is an excellent metaphor for the ways in which he blended together the various facets of his professional and personal life. Those readers who know Ross primarily because of his literary connections may be surprised by his wealth of connections to key players in the art world. For example, a letter from Charles Aitken (1869–1936), keeper at the National Gallery, British Art, Millbank (now the Tate Gallery), to Ross concerning Jacob Epstein (1880–1959), Eric Gill, and the Goupil Gallery provided me with telling insights about the configuration of the commercial art market in London around 1913.

The Wilde Collection also holds extensive correspondence of William Rothenstein and Max Beerbohm (1872–1956), both of whom had close ties to the Carfax Gallery; Rothenstein as manager and occasional exhibitor and Beerbohm as a featured artist. Again, the correspondence held at the Clark allows the researcher to track their complex and sometimes-stormy association. William Rothenstein's deeply emotional response to a letter from Beerbohm indicates how strongly charged these relationships could be and is a reminder that while the art market was a business, it was one that traded heavily on personal connections.

The fiscal side of the art market emerges more strongly from the Eric Gill archive. Again, while researchers at the Clark typically may be more in-



Personal letter from Robert Ross to "Sphinx" (Constance Wilde) written on Carfax Gallery stationery, November 9, 1901.

terested in Gill for his role in printing history, the library's extensive Gill holdings, including ledgers, diaries, and correspondence, provide an important window onto the operations of the London art market in the early twentieth century. These include, for example, Gill's contracts for exhibitions with the Goupil Gallery; to date very few examples of such contracts between artists and dealers in turn-of-the-century London have been located, thus making the Gill records particularly exceptional. Gill's diaries and ledgers also reveal the range of venues through which he displayed his work (although he did not primarily describe himself as an exhibiting artist). These included, in addition to Goupil, the Chenil Gallery (where he had his first one-person exhibition), the Grafton Gallery and the Serendipity bookshop operated by Everard Meynell (1882–1925). Gill's detailed business records belie the myth of the avant-garde artist aloof from the marketplace for they reveal how closely the sculptor/printmaker watched every penny and managed his career. For example, Gill's ledgers and diaries indicate that his early sculptures intended for exhibition often barely broke even financially, but they were key means by which he could broker relationships with important patrons. Likewise, Gill used later public art commissions, such as those for Westminster Cathedral and the BBC, to generate private work that could be sold via galleries, indicating an adroit understanding of how to amplify and capitalize upon his growing public recognition. I look forward to analyzing more closely the financial documents and determining how fiscally successful his various exhibitions and relationships with commercial art dealers were.



Framed watercolor painting on silk by Charles Conder [189-?] in the Clark's art collection.

Like the Wilde correspondence, the Gill correspondence also indicates the social and professional networks that constituted the art market and, for Gill, how these changed over time. This correspondence also highlights the role of key individuals, such as Roger Fry (1866–1934), William Rothenstein, and Meynell, as mediators or brokers at key steps in Gill's career. The correspondence also contains hints of how Gill's complex interweaving of sexual and religious expression was greeted by the public as well as art critics and colleagues. Gill's diaries, admittedly potentially sensational because of his sexual proclivities, are nonetheless important for the study of the art market in perhaps their most

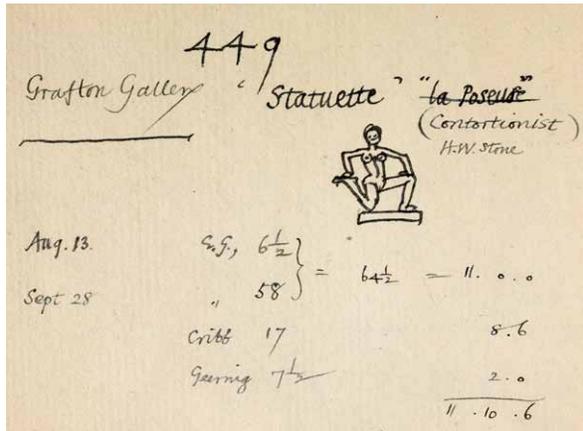
mundane aspect: how frequently Gill went to London to conduct his business. These repeated trips reveal the vital need to stay in contact with individuals and firms there and thus confirm the important and unique role the urban metroplex played in professional success in the art market.

A last hidden treasure to report on at the Clark Library pertaining to my study is a small cache of paintings by Charles Conder (1868–1909). Conder was a key exhibiting artist at the Carfax Gallery and also the source of much difficulty for William Rothenstein as revealed by the correspondence between the two held at the Houghton Library. Conder's delicate imagery, inspired by the French Rococo and rendered even more ethereal by virtue of being painted on silk, give us some sense of the artistic sensibility of the Carfax gallery and the ways in which, even into the early twentieth century, it continued to give visibility to the Decadent spirit of Oscar Wilde and the *Yellow Book* circle. These works are complemented by the papers of Charles Conder, held at the UCLA Libraries, Special Collections, which provide important information about his business dealings with the Carfax Gallery and the role played by More Adey in its operations.

The particular configuration of the Clark Library makes possible two important general conclusions. First is the closely-knit, indeed, symbiotic nature of the literary and artistic worlds in turn-of-the-century London. Second is the degree to which the Clark Library makes possible and even encourages, through its holdings and fellowships, such interdisciplinary inquiries that allow us, as scholars, to offer fuller and richer understandings of the problems we study.

[Piano continued from page 5]

whose own work reflects an important artistic period in California's history.⁵ The Clark Library is famous for its book collection but it is also home to a number of precious art objects and period furnishings, some of which are just waiting for refurbishment to freshen their lives. If you would like to help finance a project, please contact our Assistant Director, Candis Snoddy at the Center for 17th- & 18th-Century Studies, (310) 206-8552.



Close-up of a page from Eric Gill's ledger books (1911–1914) showing a statuette he was carving for the Grafton Gallery

- 1 Clark, founder of the Los Angeles Philharmonic, often practiced with musicians from the orchestra.
- 2 When Clark commissioned Robert Farquhar to build the library, he requested a music room. Farquhar obliged by designing the Drawing Room with floor-to-ceiling English oak paneling. The acoustics are perfect for chamber music. Clark invited members of the orchestra to perform here for Clark's friends.
- 3 Emile T. Mazy arrived in 1902 joining his father and brothers, Albert, Rene, and Leon Jr. Invoices in the Clark archives show that Robert Farquhar, the architect of Clark's library, employed Leon Mazy & Sons in 1925/6 to canvas and paint the non-decorative surfaces of the new library's interiors. Allyn Cox, the artist who painted the murals in the library, paid Albert Mazy to assist him in executing the elaborate composition on the vestibule ceiling. Later invoices (1929–1931) show that the firm was paid to wax the extensive wood paneling in the library and paint the custom ironwork.
- 4 Mazy is listed as a miniature painter and decorative artist who taught at the Los Angeles School of Art and Design in 1904. His paintings occasionally appear in local auctions.
- 5 The only other public example of Emile T. Mazy's artistry is the recently restored Spreckles Theater in San Diego where he painted a lavish allegorical figurative composition on the ceiling.

The Wilde Archive: An Ahmanson-Sponsored Undergraduate Seminar

Joseph Bristow, Clark Professor, 2010–2011

During the spring quarter of 2010, the Clark Library welcomed ten undergraduates who had been accepted into the upper-division seminar that focused on the life and works of Oscar Wilde. Generously supported by the Ahmanson Foundation (which kindly awarded \$1,000 to the students after they successfully completed the course), The Wilde Archive was designed to introduce seniors to advanced research methods in the humanities. The syllabus encompassed a broad span of Wilde's writings and activities, beginning with his first important volume, *Poems* (1881, revised 1882), and ending with his last, *The Ballad of Reading Gaol* (1898). Students had the opportunity to relate selections from Wilde's poetry, dramas, critical essays, and fiction to the wealth of archival materials about the Irish writer and his circle that are housed at the Clark. Each week the students consulted rare first editions, manuscripts, typescripts, and items of correspondence, as well as unpublished notebooks, press cuttings, photographs, and the large amount of ephemera kept in boxes of uncataloged materials. As a consequence, the seminar participants gained insights into Wilde's processes of composition, all the way from his handwritten pages to the proof-corrected copies of his published work. In one class, for instance, we studied the evolution of Wilde's fourth Society comedy, *An Ideal Husband* (1895), by looking at the manuscript drafts, the corrected typescripts, and the proof copy of the edition that Leonard Smithers—the only publisher willing to work closely with Wilde after his release from jail in May 1897—issued in 1899.

The students, who were handpicked from an applicant pool of twenty-six candidates, brought to the classroom a wide range of disciplinary interests, including anthropology, comparative literature, English literature, history, and library and information studies. The results of their research revealed an extraordinary level of intellectual motivation and accomplishment. Connor Fitzpatrick (English) examined Wilde's lifelong fascination with fictional "lying" in one of the author's best-known fairy tales, "The Happy Prince" (1888). Jennifer Ta (English) produced a finely detailed account of Wilde's uneasy relations with social purity feminism; she explored his critique of what he saw as the outspoken Josephine Butler's harshly moralistic approach to sexual inequality. Gina Frassetto (anthropology) meticulously scoured a large number of medical and biographical sources that variously debate whether Wilde died from syphilis or meningitis.

De Profundis proved to be one the students' favorite readings. Travis Lau (English) looked closely at Wilde's critical engagement with "Sorrow" in the posthumously published prison document, which the writer's literary executor, Robert Ross, titled *De Profundis* (it first appeared, in an abridged edition, in 1905). Lau's thoughtful analysis showed that Wilde's celebration of the redemptive power of "Sorrow" involved a careful revision of Matthew Arnold's attentive reading of

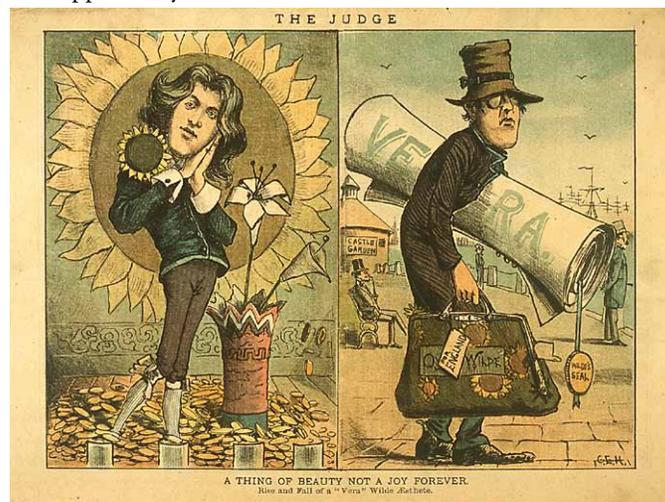
Baruch Spinoza's philosophy. Alyssa Hunziker (English) discussed Wilde's self-comparisons with Jesus Christ in this frequently autobiographical work. Kat Adams (linguistics) investigated the types of redemptive language that Wilde often employs in this remarkable document, which he completed under strict supervision toward the end of his two-year prison sentence.

Several of the students addressed topics that were adjacent to Wilde's hectic, and often controversial, literary career. Stephen Allen (comparative literature), who has a strong interest in French writing, unearthed many illuminating materials on Wilde's attraction to Parisian culture. Monika Fitschen (history) turned up a range of little-known sources that threw light on maverick illustrator Aubrey Beardsley's depiction of the New Woman. Meanwhile, Kelsey Sharpe (English) evaluated the representation of two pornographic works with which Wilde is said to have had contact: *Sins of the Cities of the Plain* (1881) and *Teleny* (1893). In 1934, Parisian bookseller Charles Hirsch claimed that in the early 1890s he sold Wilde a copy of the first of these erotic works, which met with the writer's displeasure. Hirsch went on to elaborate that Wilde counted among the coauthors of the highly allusive and somewhat erudite *Teleny*, which Smithers issued in a limited edition for the "Erotika Biblion Society." While scholars generally dispute Hirsch's account, it remains the case, as Sharpe's essay showed, that these two works of clandestine erotica are extremely important sources for comprehending the development of homosexual subculture in late nineteenth-century London.

The Wilde Archive is the third Ahmanson-sponsored seminar that I have had the privilege to direct at the Clark. As always, these talented students seemed sure to make their mark both in and beyond the academy. This is particularly true of Sam Allen, who wrote an expertly researched essay on Wilde's encounters with the American press during his coast-to-coast lecture tour of 1882. Interested in developing a career in journalism, Allen proceeded immediately upon graduation to an internship at the *Los Angeles Times*, where he took the initiative to write a much-appreciated feature on the Clark. No sooner had his well-received article appeared on July 15 than Reference Librarian Carol Sommer received more than fifty phone calls requesting tours of the library. The Clark of course strongly welcomed the publicity, since it provided the library staff with the opportunity to invite the public to see its historic rooms. Throughout late July and early August, Scott Jacobs (Reader Services) and Suzanne Tatian (Clark site manager) graciously escorted numerous guests who wished to find out more about the remarkable institution that Sam Allen aptly called a "charming hide-away for rare book lovers." Visitors included distinguished actress Lauren Hutton and renowned artist Edward Ruscha. The article in the *Los Angeles Times* can be accessed at:

<http://articles.latimes.com/2010/jul/15/local/la-me-outthere-20100715>

(All tours must be arranged by appointment, 323-735-7605.)



Chromolithograph by G.E.H. satirizing the opening of Wilde's play Vera in New York.

The Center's New Look: New Appointments, New Faces

Peter Reill, *Director*

There have been many changes to the staff at the Center/Clark and we would like to welcome our new members and bid farewell to those who have left. We have already mentioned the departure of Elizabeth Landaw in the director's column. Elizabeth did an amazing job during her all-too short stay with us, but though we will miss her greatly, we hope that her expertise will help the dean of the Social Sciences navigate the precarious waters of budget and personnel cuts with a minimum of difficulty. We also bid farewell to Mark Pokorski who left because he received a very fine job in another part of the university. We replaced Elizabeth with Candis Snoddy, who has served as program manager for years and has long been the backbone of the staff at the center. When Candis was appointed assistant director, she immediately undertook a major reorganization of the Center's staff, designed to strengthen and streamline its operations. Kathy Sanchez has been hired as program and administration manager. In July, Myrna Ortiz was selected for administration and fellowship coordinator. Alastair Thorne, who has been our invaluable digital guru has been hired full time and promoted to the newly created position of web designer, publicity officer and technologist. Fritze Rodic now serves as our program coordinator. Suzanne Tatian, who has been at the Clark longer than I have and knows more about its history and quirks than anyone, has been named editor and Clark site manager. We believe this reorganization will serve the Center/Clark well, insuring its efficient operation during these trying times.

Fellowships

The Center for 17th- & 18th-Century Studies and the William Andrews Clark Memorial Library offer a range of research fellowships for pre- and post-doctoral scholars interested in working with the Clark's collections. For 2011–12 our theme-based resident Ahmanson-Getty Postdoctoral Fellowships will be directed by Clark Professor Barbara Fuchs (UCLA). This core program for 2011–12 will be titled *Rivalry and Rhetoric in the Early Modern Mediterranean*. Fellowship details and applications are available on our website at:

www.c1718cs.ucla.edu/fellowships.htm

The deadline to apply for all fellowships is February 1, 2011.

Exhibits at the Clark

The Clark Library mounts four exhibits annually, each with an opening and reception. Please check our websites for the dates of openings. Viewings are **by appointment only**, please call 323-731-8529.

-October–December: *California Publishing and the Fine Press Tradition 1910-1970*, curated by UCLA Professor Johanna Drucker and her graduate class in the department of Information Studies.

-January–March: *New Acquisitions to the Clark Library Collections*, curated by former Clark Library Head Librarian, Bruce Whiteman.

-April–June: *Celebrating the 400th Anniversary of the King James Bible*, curated by Interim Head Librarian, Nina Schneider & Suzanne Tatian.



West Adams Heritage Association: Ice Cream Social

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