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Director Peter Reill's Contributions to the Center and the Clark

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Before discussing Peter Reill's contribution to seventeenth- and eighteenth-century studies at UCLA, I want to give a historical background to his achievement. Several years after I came to UCLA's English Department in 1962, I began serving on the governing board of the William Andrews Clark Memorial Library. Under University Librarian Lawrence Clark Powell and then under his successor, Robert Vosper, the Clark already had the Augustan Reprint Society, which produced six issues a year with introductions by distinguished scholars along with a printed seminar series that sometimes touched on topics involving areas in which the Clark specialized. But UCLA had enormous potential in its faculty that was not being used in an organized fashion. It was Peter Reill who provided that direction and organization.

The Dryden project, which was to produce a twenty-volume edition initiated by Professors Edward Niles Hooker and H. T. Swedenberg, had attracted a large number of English Department faculty during the boom period of the 1960s. One of the leading lights of the Dryden Project, Professor Earl Miner, along with a member of the Spanish Department, Professor Edward Dudley, began thinking of the possibility of a Center for Seventeenth- and Eighteenth-Century Studies and began a series of seminars that produced some distinguished volumes. But many of these volumes of essays were to be arranged by an invited "Clark Professor" from universities other than UCLA. The thinking was that the Clark Library and UCLA in general, far from institutions in Britain, Europe, and the numerous universities clustered in the eastern part of the United States, needed to invite faculty from these universities so that eventually they would become better known.

Although the quality of these volumes was high, there was a lack of any real focus or emphasis. Also, the arrangement with the University of California Press, which published the volumes, ran into difficulties from the start.¹ The idea of a true Center for Seventeenth- and Eighteenth-Century Studies which would be located at UCLA but have a second center of operations at the Clark was mainly that of Robert Vosper and Professor Norman Thrower of UCLA's Geography Department. After a few years in which Norman Thrower served as Director and I as Associate Director, Professor John Brewer was hired. He created a series of programs in history and art history, which had a relatively narrow focus. Although three excellent volumes of essays were published by Routledge from these seminars, the volumes seemed to have little connection to either the Clark or the Center.

When Peter Reill took over the directorship of the Center in 1991, I did not know what to expect. I knew Peter's excellent work on the concept of historicism in German universities at the end of the eighteenth century, *The German Enlightenment and the Rise of Historicism* (University of California Press, 1975), but I was not prepared for the breadth of his knowledge and the perfect temperament that he



Peter Reill at the lecture in the Clark drawing room during *Compassion Behind Bars: Oscar Wilde in Reading Gaol and After*, June 1995.

brought to the position. Economic considerations had dictated that the program shift to seminars directed by UCLA faculty, but so far from being detrimental, this seemed to lead to a genuine flowering of new and varied ideas and approaches. Suddenly, departments throughout UCLA began contributing seminars with a broad European and trans-Atlantic scope. The emphasis grew toward intellectual concepts that were in need of investigation—not a tired history of ideas, but a genuine exploration of new concepts and approaches. Some time before the year 2000, Peter arranged to have the most distinguished essays from the seminars published by the University of Toronto Press in a special series—a series which has flourished remarkably well. He made arrangements with universities in Europe for exchanges which hold the promise of connecting UCLA's Center to a larger world with different ideas and approaches. And under Peter's direction, with his expertise in music, a concert series went from triumph to triumph as new groups performed magnificently. In short, Peter succeeded in fulfilling what seemed merely a dream in the 1960s: a true intellectual Center drawing upon the rich holdings of the Clark Library.

¹ What was to be the first volume, *The Wild Man Within*, was rejected by readers for the University of California Press. This volume, re-edited by Edward Dudley and myself, was published by the University of Pittsburgh Press in 1972, went into several editions, and continues to be an influential scholarly work.

A Tribute to Peter Reill

Suzanne Tatian, *Editor*

During nineteen years of service as director, Peter Reill transformed the Center for Seventeenth- and Eighteenth-Century Studies and the William Andrews Clark Memorial Library into a combined institution with a worldwide reputation for research and scholarly exchange in the field of early modern literature, history, and culture in Britain, Europe, and the Americas. This tribute will detail a sampling of his achievements.

In the later part of 1991, Peter became the third director of the Center and of the Clark Library, which was now attached to it. The new center, established on July 1, 1984, was the first organization for seventeenth- and eighteenth-century studies at a United States campus. Building on the work of his predecessors at the Clark, which had largely focused on British culture, Peter and his Advisory Committee soon determined to expand the geographical (the Americas and Europe) and chronological reach (first half of the seventeenth century to the first third of the nineteenth century) of the academic conferences organized by the Center and held at the Clark. They would continue an emphasis on interdisciplinary and comparative studies.

In the first year of Peter's directorship, he started with the concept of organizing a cluster of core programs centered on a common theme. A Clark Professor chosen from UCLA faculty would organize the sessions and three to four outstanding junior scholars would be selected as postdoctoral fellows to participate in the program. Peter secured co-sponsors and co-organizers from various UCLA departments, local institutions, and consulates. Speakers from all over the globe eagerly accepted the opportunity to exchange ideas with their North American peers. Early lists of participants included people from Stanford, the Universities of Richmond, Idaho, New York, Michigan, Duke, Pennsylvania, and Maine as well as UC and CSU campuses, along with their peers from the Netherlands, Germany, United Kingdom, Mexico, Switzerland, France, Italy, China, Canada, and Brazil. On the local level, the departments of literature, history, and political science at UCLA contributed most heavily to the individual conferences which supplemented the annual "core" or thematic program, but the thematic and geographical range of these drew in speakers from such diverse departments as philosophy, archeology, musicology, Near Eastern studies, French, theater, Germanic languages, arts, and the Center for the Study of Women.

Peter also expanded the reach of the Center by forging exchanges with European universities and research institutions in Warwick, Paris, Pisa, Lecce, Venice, Bologna, Zürich, Göttingen, and Uppsala. In addition, the Center increased support for foreign postdoctoral scholars through fellowships awarded by the Center each year. The Clark Library provided a congenial intellectual environment for these scholars in residence to meet and share their research.

Two seminal events heightened awareness of the Center and the Clark Library among early modern Europeanists nationwide and overseas. The first was an international seminar on the eighteenth century for junior scholars co-hosted by the Center in 2001, and again in 2002. Young researchers from around the world submitted papers and gathered for three days of intensive discussion and exchange. The second was the Eleventh Quadrennial Congress of ISECS and ASECS, the international and American societies of eighteenth-century studies respectively, which met at UCLA in 2003 with the support of the College of Letters and Sciences. This was only the second time the

Congress had convened in the United States. Spanish was added to the traditional official languages (French and English) of the congress in recognition of Los Angeles' connections with Spanish-language culture, both locally and abroad. The program boasted three hundred sessions during which eleven hundred scholars explored two themes: "the global eighteenth century" and "filming the eighteenth century." Film screenings, eighteenth-century music concerts, visits to the Getty, the Huntington, and the Clark and other cultural offerings made this one of the most successful congresses; such that it inspired a follow-up event the next year.

To complement the Center's programs, Peter, along with the Advisory Committee, also expanded the scope of the library's acquisitions. The Clark would continue to collect in its strengths of British culture, 1750–1840, Oscar Wilde and the Decadents, and modern fine printing. However, a new book endowment fund would be established to expand the Clark collection of books and manuscripts from 1750–1815, and to purchase Continental material that would supplement the British collection. An initial gift of \$100,000 from the Ahmanson Foundation in 1990 laid the foundation for this new fund. A year after Peter arrived he secured additional money from the Ahmanson to increase this endowment. Generous supplements by the Ahmanson followed in subsequent years, allowing Head Librarian Bruce Whiteman to make many noteworthy purchases during his tenure.

Peter regularly mentored or sponsored young scholars. He offered junior scholars from Britain and Europe visiting scholar status at UCLA, through which they gained access to the vast resources of all the campus libraries and a connection to the academic community. In 1997, he secured funding from the Ahmanson Foundation to establish an undergraduate research scholarship at the Clark. Upper division undergraduates would participate in a seminar centered on a subject richly represented in the Clark collection. A few examples have been: *Actors, Performance and Text, 1676–1737*; *The Wilde Archive*; *The King of Parnassus: Alexander Pope*; *Islands of Power*; *Protestant Dissent and English Literature, 1640–1799*; *Fighting Words—Political Literatures and Print Culture*. The selected students meet at the Clark with their professor to learn how to work in a rare book library. Upon completing a research paper based on Clark material, they receive a monetary award to aid them in their studies. Continued fund-raising enabled Peter to increase the number of other fellowships the Clark offered as well, including dissertation and pre-doctoral fellowships. Through the generosity of Penny Kanner, a three-month fellowship named in her honor has also been awarded since 2000 to scholars of British history and culture.

Peter was instrumental in expanding cultural activities at the Clark. He supported Estelle Gershgoren Novak and Bruce Whiteman in arranging an annual Poetry Afternoon at the Clark. He encouraged literary organizations such as the Southern California chapter of the Goethe Society of North America to use the Clark as a venue for their meetings. Most importantly, in 1994 he established the Chamber Music at the Clark series, engaging outstanding musicians who have performed to sold-out audiences year after year. The Los Angeles community treasures the opportunity to listen to excellent music in a historical setting as beautiful and intimate as the Clark. One of Peter's enduring legacies is the firm financial footing that this series enjoys thanks to his tireless fundraising efforts.

To add to this considerable raft of accomplishments we must also briefly consider Peter's own personal academic achievements which have served to increase the profile of the Center and the Clark within international academia. Peter's extensive publication record includes

the recent publications of *Vitalizing Nature in the Enlightenment* (2005), *Discourses of Tolerance and Intolerance in the Enlightenment* (2009) and *Cores, Peripheries and Globalization: Essays in Honor of Ivan T. Berend* (2010). In addition to the numerous prestigious international fellowships Peter has been awarded, he is the past president of the American Society for Eighteenth-Century Studies, and has been elected a corresponding member of the Göttingen Academy of Sciences. A few years ago, a review committee of leading academics summed up Peter's leadership qualities in these words, and they are just as true today:

Three principles characterize Reill's success ... first, his academic rigor, which has resulted in very high quality research and intellectual exchange; second, his openness to new trends and ideas and to varieties of methodology. His agenda is not ideologically nor methodologically driven, and he possesses a broadness of vision which has been tremendously empowering and motivating to people not just at UCLA but throughout the larger region and internationally. Third, the combination of his intellectual rigor and his openness has fostered what faculty members with whom the committee met referred to as an 'ethos' of outstanding intellectual exchange and conviviality that has been very fruitful for scholarship.

During his important tenure, Professor Peter Reill has more than fulfilled the university's original aim of establishing a nationally and globally recognized Center for Seventeenth- and Eighteenth-Century Studies. He helped the Center and the Clark flourish with grace and style. Peter's dedication and leadership were unrivaled and will be truly missed.

The Music Legacy of Peter Reill and Bruce Whiteman

Suzanne Tatian, *Editor*

Our founder, William Andrews Clark Jr., was also founder of the Los Angeles Philharmonic Orchestra and personally covered all of the orchestra's expenses from its beginnings in 1919 until his death in 1934. A proficient violinist, Mr. Clark so enjoyed music that he asked his architect to build a room in his new library (1923) in which he could enjoy small concerts. Robert Farquhar obliged by constructing a space that resonated: a spacious drawing room built completely in wood, from the quarter-sawn oak parquet floor to the elaborately carved English oak walls and coffered ceiling. The barrel vault ceiling of the marble-lined vestibule provided a natural echo chamber.

Shortly into his tenure as director of the Center and the Clark, Peter Reill, also a great aficionado of music conceived the idea of establishing a permanent chamber music series at the Clark to be held in this drawing room with its magnificent acoustics. He intended the new



Alan Gampel practices in the Clark drawing room before a chamber music concert, 2006.

series both to stand as a tribute to our founder's achievements and to expand the Clark's role as a cultural center in the community—as called for in Mr. Clark's deed of the library to the University of California. Peter envisioned bringing to the Clark international and local chamber ensembles of the highest quality to perform concerts for a very modest admission fee.

In 1994, Director Reill obtained a generous pilot grant of \$45,000 for the first two years of this undertaking from the Ahmanson Foundation of Los Angeles. On Sunday, February 5, 1995, the Cherubini String Quartet played the first concert at the Clark in what became known as Chamber Music at the Clark. The spring issue of the *Center & Clark Newsletter* in 1995 reported "success among the public and ... favorable attention from the press. The Library drawing room—admired for both its acoustics and for its beauty—was filled to capacity at each of the year's three programs. 'As a concert venue, the handsome... Clark Library is for the happy few, but not only the wealthy happy few,' commented Herbert Glass of the Los Angeles Times." All three programs were subsequently broadcast in full by KUSC, the radio station of the University of Southern California. KUSC's Alan Chapman hosted the concerts, providing commentary on the pieces performed.

By 1996, the pilot grant from the Ahmanson Foundation had underwritten seven concerts. Audiences drawn from both the academic and local communities reacted enthusiastically. That spring Professor Emeritus Henry Bruman offered a \$50,000 challenge grant in support of Chamber Music at the Clark. By fall music-lovers and supporters of the Center/Clark programs had responded generously.

Another important event occurred in July 1996: Bruce Whiteman was hired to be head librarian of the Clark. In addition to his qualifications for the job, Bruce brought a deep knowledge of and love for classical music. (He often enjoyed playing on Mr. Clark's piano at day's end.) Peter invited him to join the Music Committee, and they were soon collaborating on which artists would perform at the Clark each season. Bruce became essential in choosing which pieces the musicians would play from their repertoires. He also wrote extensive program notes for each concert. These have been a great success among the concertgoers. They enjoy his easy, erudite style which is both informative and witty. He wields a rich vocabulary as he discusses the composer, composition, and cultural scene of the period. During his tenure at the Clark, Bruce often filled the role of page-turner for the pianists

who performed in the library.

Over the years artist groups have included quartets such as American String, Artemis, Bartók, Ensō, Leipzig, Orpheus, Shanghai, and Ying; trios Boston, Eroica, Jerusalem, Manhattan Piano, and Paris Piano; and duos Finckel and Han, Hadelich and Cheng, Hadelich and Parker, Rogé and Lysy. Piano soloists Alan Gampel, Kevin Kenner, Jean-Claude Penner augment this partial list. The musicians who played piano all performed on Mr. Clark's fully restored 1926 Steinway salon grand piano.

Through Peter and Bruce's faithful efforts, the Center/Clark was able to offer four, six, then seven and even eight concerts each season. Significant sponsors such as the Ahmanson Foundation, Catherine Benkaim, the Edmund D. Edelman Foundation for Music and the Performing Arts, Mary and Donald Eversoll, Elizabeth and Gunter Herman, and Joyce Perry have helped make this series self-supporting. Chamber Music at the Clark, along with our Bruman Chamber Music Festival, held in the summer at UCLA, establishes the Center/Clark as the most prolific presenter of professional chamber music at UCLA.

A Tribute to Bruce Whiteman, Head Librarian of the Clark (1996–2010)

Peter H. Reill, Professor Emeritus, UCLA & Suzanne Tatian

If there is one overriding feature that I believe defines Bruce Whiteman, it is his commitment to rare books and special collections and the enthusiasm by which he went about this calling. When Bruce came to Los Angeles from Montreal, his task was fivefold; to build up the collection, expanding it in logical directions; to make the Clark more visible within the academic and book-loving communities; to forge important relationships with the other institutions in the greater Los Angeles area that collected rare books and manuscripts; to participate actively in our fund-raising activities; and to help shape the Center's academic and cultural programs. He was successful on all counts.

He drew up an acquisition policy that, while focusing upon existing strengths, also carved out a collecting sphere uniquely our own. Following the vision of Director Reill, the collection was expanded to include the last half of the eighteenth century and the first third of the nineteenth century—a period often referred to as the “long eighteenth century.” Augmenting our British holdings, Bruce added European books that were translations of British works (1640–1800); English translations of Continental books; defined subject collections such as bibliography and the history of women and gender; and a focus on manuscript purchases. The Ahmanson Foundation has supported this growth with generous financial donations. Bruce assiduously cultivated the book-selling community, visiting sellers, working with them, and including them in our programs.

Some of Bruce's acquisitions during his tenure at the library were, a collection of books by and relating to Pietro Aretino; a predominantly French collection of women writers on the history of women; a European collection of volumes devoted to the history of sexuality; *The Concerts of Antient Music*, a number of bound volumes of classical music programs performed in London between 1780 and 1790; and a large body of letters written by Hannah More (1745–1833). He also purchased important philosophical treatises published in the latter half of the eighteenth century; and many book auction and library catalogs of the period. A manuscript of philosophy notes kept by Wilde dur-

ing his undergraduate years (1876–78) was the most important addition to that collection since Mr. Clark's time. Another stunning purchase of equal magnitude was a group of original drawings and proofs by Eric Gill for the illustrations of the Golden Cockerel Press edition of Chaucer's *Canterbury Tales* (1929–1931). Bruce also built up the Clark's early modern scientific holdings with purchases of rare books, manuscripts, and autograph letters. In fact, so successful was he in building up the manuscript collection, that he won his case to add a manuscript and archive librarian to the staff.

Bruce has been able to let faculty know what we have to offer, what new materials we have purchased, and when possible bring these faculty in to consult with him about books under consideration. He established an admirable rapport with both UCLA academics, and those at other Los Angeles area universities. In 2005 the California Rare Book School was founded at UCLA. Bruce was an active member of their Advisory Committee, and one of the teaching staff. He also participated in the Center's Fellowship and Programs committees and the Faculty Advisory Committee for the Center and Clark.

His ability to see what cultural wealth Los Angeles had to offer, led him to formulate an extremely important project that highlighted the area's immense riches, the ambitious exhibit which was accompanied by the magnificent catalogue, *The World from Here*. Bruce chaired a committee of ten librarians who selected 391 items from thirty-two public collections to display at the Hammer Museum in fall 2001. It took four years to assemble and document the largest exhibition of local rare books, manuscripts, photographs, maps and other special collections material ever shown in Los Angeles.

Bruce's charm and love of book collecting enabled him to be very successful in helping us raise money or in convincing collectors and booksellers to donate books and collections to the Clark. Just two examples should suffice: through Bruce's good offices, we were the proud recipients of the Heritage Bookshop's vast reference collection, and the Paul Chrzanowski collection (books that William Shakespeare read or might have read), each valued at well over one million dollars.

Of course, Bruce played a crucial role in our cultural offerings. He enthusiastically served as co-organizer of our poetry series. Furthermore, his friendships with booksellers and bibliophiles enabled him to add three highly popular lecture series: The Stephen A. Kanter Lecture on California Fine Printing (1998); The Kenneth Karmiole Lecture Series on the History of the Book Trade (2005); and the biennial William Andrews Clark Lecture on Oscar Wilde (2007) endowed by Mr. William Zachs.

We at the Center/Clark will miss him greatly, but we all wish him well in his decision to devote his next years to his true spiritual loves: poetry, writing, and music.



Bruce Whiteman at his retirement party in the gardens of the Clark Library, 2010.

Announcement of New Director, and Head Librarian

We are delighted to welcome Dr. Barbara Fuchs as the new director for the Center for Seventeenth- and Eighteenth-Century Studies and the William Andrews Clark Memorial Library, beginning July 1, 2011. A member of the Departments of English, and Spanish & Portuguese, Dr. Fuchs came to UCLA in 2008, having taught previously at the University of Washington and at the University of Pennsylvania. Dr. Fuchs has a combined B.A. and M.A. in Comparative Literature from Yale (1992), and a Ph.D. in Comparative Literature from Stanford (1997). Her primary research interests involve European culture from the late fifteenth century through the seventeenth century, and in particular the relationships between literature and empire. She is the author of four books, including *Mimesis and Empire: The New World, Islam, and European Identities* (2001), and most recently, *Exotic Nation: Maurophilia and the Construction of Early Modern Spain* (2009), for which she was awarded a Guggenheim fellowship. She recently received an NEH Collaborative Research grant for her work with Aaron Ilika to translate and edit two captivity plays by Cervantes, *The Bagnios of Algiers* and *The Great Sultana* (2009). Her research articles have appeared in journals such as *Modern Language Quarterly*, *Journal of Medieval and Early Modern Studies*, *English Literary History*, and *Journal of Spanish Cultural Studies*, to name a few. She is also an accomplished editor, having served as editor of *Hispanic Review*, and presently as an editor of the *Norton Anthology of World Literature* and the *Norton Anthology of Western Literature*. She is currently working on a book on the occlusion of Spain in English literary history.

To quote Dr. Fuchs on her vision for the Center and the Clark's future:

The Center for Seventeenth- and Eighteenth-Century Studies and the Clark Library are an increasingly important cultural and academic resource in the Los Angeles area and beyond, and I look forward to meeting its dedicated community of supporters. I will strive to enhance the Center's current offerings as well as build upon its history and existing strengths. I hope to expand the cultural programming to include not only chamber music and poetry, but also theater and visual arts.

We are equally pleased to welcome Dr. Gerald W. Cloud as the new head librarian of the William Andrews Clark Memorial Library. For the past four years, Dr. Gerald Cloud has served Columbia University as curator for literature in the university's Rare Book & Manuscript Library, and as lecturer in English and Comparative Literature, where he taught courses on bibliography and *The History of the Book*. Before taking that position, Dr. Cloud served as reference and instruction librarian at the Mandeville Special Collection Library at UC San Diego (2005–2007). He earned his Ph.D. in English literature at the University of Delaware (2005), where he also worked as associate curator for the Mark Samuels Lasner Collection. Since 2004, he has served as a laboratory instructor for an introductory course on the principles of bibliographical description at the University of Virginia's Rare Book School. In 2010, he published John Rodker's *Ovid Press: a Bibliographical Study* (Oak Knoll Press). A California native, Gerald is thrilled to return to California, and honored to take his position at the Clark, beginning August 15, 2011.

Yeats and the Museum

Renée Fox

Ahmanson-Getty Postdoctoral Fellow, Clark Library, UCLA, 2010–11;
Assistant Professor of English, University of Miami

In May of 1887, lately removed from Dublin to London, the twenty-four-year-old William Butler Yeats wrote to his friend Katharine Tynan that every day in this English city was “much like any other day,” but that finally he had found a spot in which to begin work on a series of essays on Irish literature: the South Kensington Museum, which he grouchily described as “a very pleasant place, the air blowing through the open windows from the chestnut trees, the most tolerable spot London has yet revealed to me.”¹ Throughout his first few months of feeling, as he wrote, “like a Robinson Crusoe in this dreadful London,” both the South Kensington Museum and the British Museum were Yeats's work locales of choice for the essays, poems, and stories that connected him to the world of Irish literature, and he fell into black moods whenever the rain meant he “lost [a] day” at the museum.²

Nearly fifty years later, Yeats would again turn to a museum—this time Ireland's Municipal Gallery—and find in that “hallowed place” Ireland's “spiritual freedom.”³ In this gallery, he said in a speech to the Irish Academy of Letters in 1937 (the Clark owns a rare numbered printing of this speech), “there were pictures painted by men, now dead, who were once my intimate friends,” but here also Yeats found himself “restored to many friends,” twisting his grammar to envision simultaneously the restoration of his dead compatriots and his own return from the dead.⁴ Although Yeats's speech about the Municipal Gallery, revised and re-imagined in the poem “The Municipal Gallery Re-visited,” has seeds of what Jahan Ramazani describes as “the poet's battle with his own death,” the speech has not yet transformed the museum into the space of elegy that we see in the poem.⁵ As Ramazani points out, in the poem's last stanza, “Yeats positions himself among the dead and speaks to us from beyond the grave”⁶:

You that would judge me do not judge alone
This book or that, come to this hallowed place
Where my friends' portraits hang and look thereon;
Ireland's history in their lineaments trace;
Think where man's glory most begins and ends
And say my glory was I had such friends.

This mortal positioning revels in its own past tense: although the poem uses insistently present tense verbs to describe the gallery in which portraits “hang,” lineaments of history “trace,” and man's glory “begins and ends,” its last line reverts to the past tense to situate Yeats firmly in the grave: “And say my glory was I had such friends.” The poem invites us to see the persistence of the museum and its portraits as an epitaph, not for those memorialized in the gallery but for Yeats himself—the speaker, the viewer, the rememberer—who has entered this space of memory to die rather than to live again.

In contrast, the speech, though in many instances lifted directly into the lines of the poem, sees the museum not as an epitaph but as a space of revivification. During his visit, Yeats says in his speech, he saw “the events of the last thirty years in fine pictures: a peasant ambush, the trial of Roger Casement, a pilgrimage to Lough Derg, event after event.”⁷ These words, reproduced in the poem as static and fragmented images, in the speech have a progressive energy, calling to mind a film reel projecting a series of moving images. The gallery of the speech is emphatically not the place of a stagnant, persistent present—this is “Ireland not as she is displayed in guide book or history,”

Yeats says—but a locus of “magnificent vitality,” where the work of artists has rendered Ireland “in the glory of her passions.” Where the museum in “The Municipal Gallery Re-visited” seems to lure Yeats to his death, his words about the gallery in his speech imply instead that the museum has brought him back to life.⁸

The museum, as a space of contextual and historical dismemberment, relies on the way its visitors experience its collections to re-establish (or destroy) the life-force of the objects within them. Yeats’s poem and speech about the Municipal Gallery both suggest that the way in which one looks at the art in a collection—with a critical eye in the poem and with “overwhelming emotion” in the speech—can either kill or restore one to life, although in Yeats’s case it is his own mortality, rather than the mortality of works of art, at stake in the act of looking. The notion that the museum, or the collection, could either destroy or revive its spectators, as well as its objects, recalls us to Yeats’s first months in London, when the city’s museums offered salvation from the dreary streets where Yeats imagined “the souls of the lost are compelled to walk...perpetually.”⁹

It was during these months of 1887 and 1888 that Yeats began the first of several anthologies of Irish writing he would compile over the next five years, a collection of Irish fairy and folk tales that emerged from melancholic visits to his native Sligo and a sense that Ireland was losing touch with its native past. In the introduction to this anthology, he describes its composition with a semblance (tongue-in-cheek though it may be) of anthropological sensibility. “Yet, be it noticed, if you are a stranger,” he writes, “you will not readily get ghost and fairy legends, even in a western village. You must go adroitly to work, and make friends with the children, and the old men . . . The old women are most learned, but will not so readily be got to talk, for the fairies are very secretive, and much resent being talked of.”¹⁰ This collection of folk tales marks Yeats’s first attempt to create an ongoing collection of Irishness in the midst of London’s “dead souls”—to construct an aesthetic, anthropological, and literary museum of the Celtic past, at the same moment when Ireland was itself in the midst of building and debating the contents of its first national museum, and when Yeats himself was beginning to consider the most “workable” relationship between modern poetry and the ancient past.¹¹ Although critics usually look to “The Municipal Gallery Re-visited” to understand Yeats’s sense of the museum as a deadening aesthetic revision of history, his early collections offer an alternative perspective of the aesthetic collection: one that culminates not in the Municipal Gallery poem’s epitaphic sensibility, but rather in the Municipal Gallery speech’s revivifying energy. Between 1887 and 1903 Yeats would produce multiple anthologies of Irish literature (more fairy tales, collections of Irish prose, and collections of Irish poetry) in which he would struggle to articulate a kind of *ars poetica* of collecting Irish literary history that imagines the collection not as an object-mausoleum or a place of mortal ruins—as did many of his nineteenth-century contemporaries—but rather as a space that allowed Irish identity to come to life.

FROM A SPEECH DELIVERED AT
THE BANQUET OF THE IRISH
ACADEMY OF LETTERS, ON 17th
AUGUST, 1937.

Guests and Fellow Academicians,

Mainly through the help of Dr. MacCartan I was able to collect in America money enough to pay for the beautiful Gregory medal, the principal award of the Academy, and for certain working expenses. Dr. MacCartan has himself paid for the O’Growney award, and I think we owe to his influence with his friend, that generous Irishman, the Marquis Macdonald, the Casement award. These are the reasons why we entertain him at a banquet—but for him this Academy would not exist.

I have a reason for gratitude of which you know nothing. A year ago Dr. Gogarty told me that Dr. MacCartan and certain wealthy Irish Americans wished to show their appreciation of what I had done or had tried to do; they knew, he said, that my wife and I had sufficient

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The speech, “The Dublin Municipal Gallery Re-visited,” by W. B. Yeats was published in a limited edition of 70 copies, of which the Clark’s is number 68.



An example of Yeats’s production of anthologies on Irish literature; this attractive copy was published in 1888.

- 1 May 31, 1887, *The Letters of W.B. Yeats*, ed. Allan Wade (New York: The Macmillan Company, 1955), p. 39.
- 2 To Katharine Tynan, Feb. 12, 1888 (*The Letters of W.B. Yeats*, p. 59); Summer 1888 (p. 78).
- 3 W.B. Yeats, “The Municipal Gallery Re-visited,” p. 321 (Unless otherwise noted, all quotes from Yeats’s poetry taken from *The Collected Poems of W.B. Yeats*, ed. Richard J. Finneran (New York: Simon and Schuster, 1996); W.B. Yeats, *A Speech and Two Poems* (Dublin: Sign of the Three Candles, Dec. 1937), p. 5.
- 4 *A Speech and Two Poems*, p. 4.
- 5 Jahan Ramazani, *Yeats and the Poetry of Death: Elegy, Self-Elegy, and the Sublime* (New Haven and London: Yale University Press, 1990), p. 50. Ramazani argues that “The Municipal Gallery Re-visited” expresses a struggle between the museum and the poetic imagination for elegiac primacy, one that ultimately (and triumphantly) subsumes the former into the latter. Similarly, Carle Bonafous-Murat has argued that the poem proceeds “on two distinct planes: a plane of visual representations and a plane of verbal reminiscences,” but believes that both “fail to capture the past in a satisfactory way: the paintings no less than the words fail to give direct unmediated access to the reality which they are meant to represent” (“Palaces of Art or Memory Palaces: Museographic Poetry from Tennyson to Auden,” in *Mémoires perdues, mémoires vives*, ed. Marie-Christine Lemardeley, Carle Bonafous-Murat, and André Topia [Paris: Presses Sorbonne Nouvelle, 2006], p. 223).
- 6 Ramazani, p. 50.
- 7 *A Speech and Two Poems*, p. 4.
- 8 “The poet magnanimously identifies himself with his dead friends,” Ramazani writes of the poem, “but in doing so, he also bids us to see their portraits as signifiers of himself” (p. 50).
- 9 To Katharine Tynan, Aug. 25, 1888 (*The Letters of W.B. Yeats*, p. 81–2).
- 10 *Fairy and Folk Tales of the Irish Peasantry*, ed. W. B. Yeats (London: W. Scott; New York: T. Whittaker, 1888), p. x-xi.
- 11 To Katharine Tynan, Sept. 6, 1888 (*The Letters of W.B. Yeats*, p. 88): “You will have to read straight through my book of folklore. It was meant for Irish poets. They should draw on it for plots and atmosphere. You will find plenty of workable subjects...”

'One Single Ivory Cell': Oscar Wilde and the Brain

Elisha Cohn,

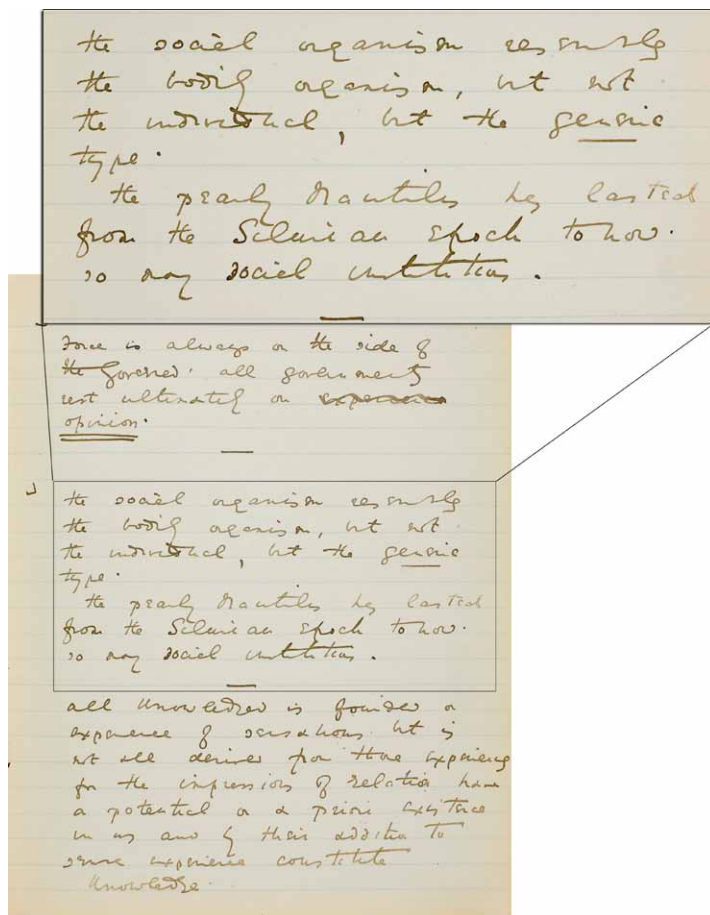
Ahmanson-Getty Postdoctoral Fellow, Clark Library, UCLA, 2010–11;

Assistant Professor of English, Cornell University

My research at the Clark Library considers Oscar Wilde's ongoing interest in the image of a single brain cell as the souvenir of intense human experience in a world of matter. Taking a long view of Wilde's career that demonstrates the relevance of his college interests in physiology and philosophy to his literary work, my research reads Wilde's Oxford notebooks alongside his later fiction. As the Oxford notebooks show, Wilde was fascinated by the materiality of mind, but for many late Victorian thinkers, brain science threatened beauty because it had the potential to invalidate conscious experience. However, when *The Picture of Dorian Gray* traces "the thoughts and passions of men to some pearly cell in the brain," Wilde lends a decorative aspect to this invisible material object.¹ In imagining the visual pleasures of invisible brain cells, Wilde adapts scientific ideas without relinquishing sensual beauty as his ultimate value: Wilde, therefore, offers a counter to late-Victorian worries about materialism—the idea that physical matter is the only reality, and thus that human biology determines feeling, thought, and action—by privileging pleasure and beauty over anxiety.

The young Wilde showed a clear interest in aligning his aesthetic theories with evolutionary materialism, though he has typically been viewed as an idealist: a Kantian who emphasized the limits of scientific knowledge, or a Hegelian who theorized the transcendence of consciousness. But I argue that his Oxford notebooks also show interest in the aesthetic possibilities materialism raises. When Wilde explains the irrelevance of the human individual to the process of evolution, he uses an adjective that would belong to his life as a dandy: "the social organism resembles the bodily organism, but not the individual, but the generic type. the pearly Nautilus has lasted from the Silurian epoch to now. so any social institutions."² It is not minor embellishment but a new application of decorative aesthetics when Wilde garnishes his most serious critiques of the status of individuality with pearly nautilus and neurons.

Wilde begins to consider biological materialism in his 1884 poem "Roses and Rue." The poem centers on a lover helplessly trying to recover love lost, and there is a psychological ambiguity to his plight: the lover covets his former passion, yet he already possesses it in the record of his memory. An unanticipated neurological image expresses this ambiguity in the poem's conclusion: "But strange that I was not told / That the brain can hold / In a tiny ivory cell / God's heaven and hell."³ Whether or not the speaker can experience love again, the experience is captive within him. Evoking the stasis and captivity of the jail cell, the speaker's use of the image of the brain cell suggests that he is condemned to yearning by his biology. The biological image determines and thus unseats the primacy of subjective experience: the brain cell, like the jail cell, is a structure of entrapment in an impersonal system. The perceiver is, to turn to Walter Pater's words, "keeping as a solitary prisoner in its own dream of a world."⁴ In the poem, "heaven and hell" represent the lover's solipsistic entrapment in pains and pleasures that turn out not to have been shared by his beloved. At a deeper level of determinism, the structure of the mind reflects the structure of the cosmos: heaven and hell are products of physiology, and the poem worries that the brain cell, as a single, isolated chamber, forecloses access to experience. Yet Wilde cannot seem to



Wilde's notebook kept at Oxford, 1874–1876 (Clark Library, Wilde W6721 M3N911 [1974/6] Bound).

help an aesthetic flourish that emphasizes the pleasure and appeal of material objects—the static and deathly cell is ivory, a term that evokes smoothness and purity of color, as well as the preciousness, delicacy, and unnaturalness of a rare collectible.

In *Dorian Gray*, Wilde returns to the cell image again when Dorian explores materialism:

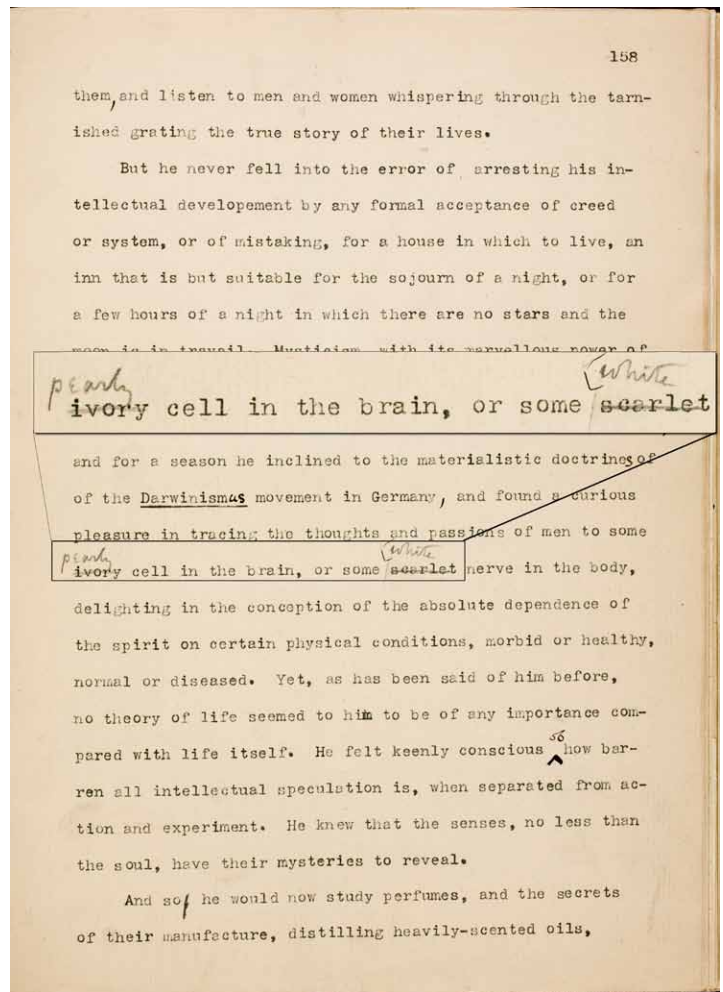
He never fell into the error of arresting his intellectual development by any formal acceptance of creed or system. ... [F]or a season he inclined to the materialistic doctrines of the Darwinism movement in Germany, and found a curious pleasure in tracing the thoughts and passions of men to some pearly cell in the brain, or some white nerve in the body, delighting in the conception of the absolute dependence of the spirit on certain physical conditions, morbid or healthy, normal or diseased. Yet, as has been said of him before, no theory of life seemed to him to be of any importance compared with life itself. He felt keenly conscious of how barren all intellectual speculation is when separated from action and experiment. He knew that the senses, no less than the soul, have their mysteries to reveal.⁵

Dorian eagerly accepts materialism—it's a convenient excuse for bad behavior. Yet in the light of the claims attributed to "Darwinism," the narrator's assessment that Dorian does not take materialism seriously should be questioned. The phrase "Dorian felt keenly conscious" signals the materialist threat to render thought epiphenomenal: thought is reduced to a qualitative feeling. Wilde thus illustrates the double bind of determinism, in which natural change occurs without human control, rendering the individual passive, static, helpless. Dorian "would often," Wilde explains, "adopt certain modes of thought that he knew to be really alien to his nature, abandon himself to their subtle influences, and

then, having, as it were, caught their color and satisfied his intellectual curiosity, leave them with ... curious indifference." But both Dorian and the narrator appear to have "caught the color" of materialism far more deeply than either acknowledge, and the pearly cell and white nerve (neither connected to each other nor envisioned in the plural) sound gorgeous but impenetrable, underlining the isolated passivity of the determined subject.

Wilde appeals to the brain as an object in a rather ordinary sense. It is not incorrect, in Lord Henry's view, to adhere to the surface of things—"shallow people who do not judge by appearances" err because they do not attend to the integrity of anything other than themselves. In examining Wilde's insistence on the brain as object, I focus specifically on Wilde's use of color and texture. The color of the brain's nerves in *Dorian Gray* changed in editing: in the typescript of the 1890 version of the novel, held in the Clark Library, the cell was ivory and the nerve was scarlet.⁶ There are several reasons for the nerve's original hue, and its alteration to "white." One factor may have been that brain cells become visible when dyed and put on a microscope slide; through the 1880s, microscope specimens were almost all stained using natural materials, appearing purple from logwood extract or carmine red, from cochineal insects.⁷ This would have given the experience of conducting scientific investigation a certain sensuous appeal. Donald Lawler, editor of the Norton edition, suggests that Wilde's editor at *Lippincott's Monthly Magazine*, J. M. Stoddart, knew more about brain science, and, presumably understanding that the myelin sheath of the nerve is a lipid, amended it to "white."⁸ Yet Lawler's interpretation seems a bit limited. White is more technically correct, but the fact that nerves and cells are not normally available to view, and when they are, they could appear many different colors, might well have justified a degree of free-play for Wilde. And again, "ivory," the adjective Wilde had used up to that point, was also changed to "pearly." Some textual critics claim that Stoddart often overstepped bounds in making editorial changes, but according to Joseph Bristow, "Wilde's willingness to meet Stoddart's editorial demands probably stemmed from their longstanding acquaintance," and Stoddart had taken a "supportive stance" toward Wilde's aestheticism during the writer's American tour.⁹ Thus Stoddart's substitution shows a willingness to think with Wilde about the brain in terms of color, texture, and medium. Brain cells have, to borrow some words of Pater's from *The Renaissance*, "an unfixed claim to colour ... never permitting more than a very limited realism"; Wilde's insistence on attaching color to the cell recognizes the cell as an aesthetically appealing object.¹⁰

The word "color" is prominent in Wilde's discussions of the taking of theoretical stances: hue matters because it expresses the impossibility of discarding aesthetic experience. A "scarlet" nerve or neuron would certainly have accorded with Lord Henry and Dorian's rationalization that materialism renders sin inevitable. Nonetheless, there are aesthetic reasons for the cell to be white: neuroscientific accuracy coincides with white's connotations of purity, sterility, and inaccessibility. The cell's white determinateness suggests as well an affinity to sculpture, a connection writers like William James and Josiah Royce also made.¹¹ Moreover, ivory and pearl, like sculptural marble, evoke the objects collected in a museum. The novel's infamous chapter 11 catalogs Dorian's acquisitions in sumptuous detail. The tactile, textural elements of the "pearly" or "ivory" cell and the "white nerve" decompose the mind into mere matter, but also make it available to the same eager senses that drink in "[o]ld brocades, green bronzes, lacquer-work, carved ivories, exquisite surroundings, luxury, pomp." To figure the brain cell as a collectible is, from this perspective, to imagine in reductive terms



Wilde's editor W. M. Stoddart's suggested edits shown here in the typescript of *The Picture of Dorian Gray*.

the artificiality of human identity and action, and yet to suggest that beauty remains unthreatened. The pearly or ivory cell proposes sensual access to what is both a human and inhuman form of beauty—human, because it is the material basis of our mental life; but inhuman, because, as Wilde often suggested, the richness of consciousness is determined by the brain's microscopic and little-understood materials. By stressing the brain cell's lovely surface, Wilde underlines its indifference toward forms of human consciousness. The possibility of cellular beauty explains why Wilde brings neuroscientific accounts of the brain to his aestheticism: art and science collaborate to "cure the soul by means of the senses"—to reveal a shared yet inhuman world.

- 1 Oscar Wilde, *The Picture of Dorian Gray: The 1890/1891 Texts*, ed. Joseph Bristow, vol. 3. *The Complete Works of Oscar Wilde*, ed. Ian Small (Oxford: Oxford University Press, 2005), 280.
- 2 Wilde, *Oscar Wilde's Oxford Notebooks: A Portrait of the Mind in the Making*, ed. Philip E. Smith II and Michael Helfand (New York: Oxford University Press, 1989), 53, my emphasis.
- 3 Wilde, *Poems and Poems in Prose*, ed. Bobby Fong and Carl Beckson, vol. 1, *The Complete Works of Oscar Wilde*, ed. Russell Jackson and Ian Small (Oxford: Oxford University Press, 2000), 118.
- 4 Walter Pater, *Studies in the History of the Renaissance*, ed. Matthew Beaumont (Oxford: Oxford University Press, 2010), 119.
- 5 Wilde, *Dorian Gray*, ed. Bristow, 111.

[continued on page 11]

William Ernest Henley: Aesthetic Pleasure and Imperial Heroism

Neil Hultgren,

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Assistant Professor of English, California State University of Long Beach

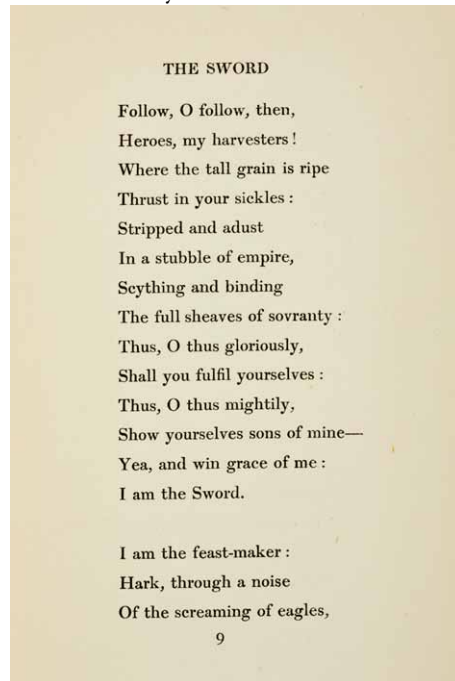
A fellowship year at the Clark Library has allowed me to explore the ties between imperialism and aestheticism in the works of William Ernest Henley (1849–1903), a poet and editor both vastly different from Oscar Wilde yet often closely tied to him. Among scholars of the late Victorian period, Henley is most frequently remembered today for his poems of masculine stoicism, such as those published together as *In Hospital*, as well as for his contentious stint as editor of the Tory newspaper the *Scots Observer* in the early 1890s. For Wilde scholars, the *Observer* is often discussed because it published a particularly homophobic attack on Wilde and the *Lippincott's* version of *The Picture of Dorian Gray* in the summer of 1890.

The Clark's collection has been especially useful in allowing me to explore more than simply Henley's role within debates about Wilde's controversial story. The Clark holds a number of rare first editions of Henley's poetic works, including his breakthrough volume, *A Book of Verses* (David Nutt, 1888), his blend of impressionist and imperialist verse, *The Song of the Sword and Other Verses* (David Nutt, 1892), and his anthology of patriotic verse for boys, *Lyra Heroica* (David Nutt, 1892). Early on in my research, a look at the Clark's copy of *Lyra Heroica* signaled for me the uniqueness of Henley's situation as what Linda Hughes has termed an "imperialist aesthete."¹ *Lyra Heroica* does not simply strive to represent the courage required for acts of British heroism, many such acts set on the outskirts of the empire, but it does this in a way that the Victorians recognized as charming and beautiful. The book's cover includes an illustration of a sea battle as well as a quotation from Walter Scott's *Old Mortality* evoking the "glorious life" of combat praised by the "sensual world." A reviewer for the *Morning Post* acknowledged that the volume was "beautifully bound and printed," commenting that it was "pleasant to look upon and to handle," while other periodicals also suggested that the volume would be an appropriate prize or gift for English boys.² Here imperialist ideology was packaged beautifully in the form of the ornamental book.

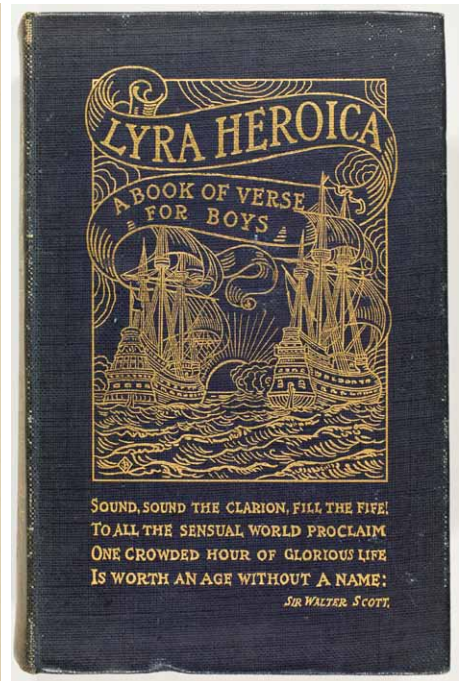
This joining of aesthetic pleasure and imperial heroism was not always as harmonious as is intimated in *Lyra Heroica*. Henley's poetic career suggests greater tension between imperialism and aestheticism. Henley both composed clever examples of the medieval French verse form, the ballade, and wrote poetry that resembles the rousing and frequently bellicose works of the British music hall. On one hand, his work with French forms garnered the praise of Wilde, who Henley considered a friend at one point during the 1880s. On the other hand, Henley aligned himself with Rudyard Kipling, whose intentionally rough and slangy "Barrack-Room Ballads" he published in the *Scots Observer* in 1890. Attempting to reconcile the fact that Henley wrote French ballades and music-hall ballads, that he aligned himself at different points with Wilde and with Kipling, I focused on three aspects of Henley's career that tie him to both imperialism and aestheticism:

his strong friendships with other male writers, his fascination with the boundaries of action and idleness, and the repeating discussion of death in his aesthetic and imperialist poetry.

In a paper that I delivered as part of the Cultures of Aestheticism Conference that took place at the Clark in late January 2011, I juxtaposed Henley's ballades with his violent imperialist poem dedicated to Kipling, "The Song of the Sword" (1892). As a short excerpt demonstrates, "The Song of the Sword" has frequently and unsurprisingly been related to Henley's nationalism and his ardent glorification of military prowess. The sword sings,



An excerpt from "Song of the Sword," Henley's nationalistic poem which he dedicated to Rudyard Kipling, 1891.



Copy of Henley's *Lyra Heroica*, richly bound in gold-embossed leather; note the quotation from Sir Walter Scott below the ship.

Follow, O follow, then,
Heroes, my harvesters!
Where the tall grain is ripe
Thrust in your sickles:
Stripped and adust
In a stubble of empire,
Scything and binding
The full sheaves of sovereignty [sic]:
Thus, O thus gloriously,
Shall you fulfil [sic] yourselves: (lines 102–111)³

Unlike Henley's ballades, which keep the threat of death suspended via an appreciation of aesthetic artifice, this poem celebrates death, not only encouraging self-sacrifice in favor of imperial ideals, but also glorifying the frequently indiscriminate violence of the sword's "thrusting." The repeated gerunds also draw attention to the poem's foregrounding of action as a main theme. While Henley's work with French forms had involved anxiety about the seeming inactivity of the repetitive, lapidary ballade—a problem that often had to be addressed by relating the ballade to some form of exercise or male heroism—here the poem explodes with action, the repeating gerunds often overrunning any more sophisticated grammatical structures.

Lastly, "The Song of the Sword" served as the culmination of Henley's meditations on male friendship, especially his close ties to Robert Louis Stevenson during the 1870s and early 1880s. While *A Book of Verses* had situated male friendship as an anodyne for Henley's serious struggle with tuberculous disease, "The Song of the Sword" goes in a different

direction. In a poem almost exclusively male, the main friendship of the verse is that between the male soldier and the male sword itself, with the bombastic rhetoric of the poem suggesting homoeroticism at a number of junctures. “The Song of the Sword” simplifies the contrary impulses found in Henley’s earlier poetry, aligning male bonds, death, and action in a single tribute to the sword. The problems Henley considered in his aestheticist works could be set aside in the frenzied portrayal of imperial violence found in “The Song of the Sword.”

Yet what most fascinated me in this research was that critical response to “The Song of the Sword” deemed the poem inferior to Henley’s earlier verses, suggesting that the poem went too far in its displays of manly courage and prowess. *The Spectator* compared Henley to “a professional athlete who, not content with proving his strength by actual achievement, is for ever showing his muscle and dilating his chest.”⁴ While an escape from the restraint of aestheticism on one level, the poem also brought Henley in line with figures such as Wilde on another. By throwing himself headlong into a vigorous verse of empire, Henley had engaged in a form of ostentation and self-display that repeats the stationary displays of the Wildeian dandy in a different register. An attempt to explore manly courage had blurred the boundary between male friendship and homoeroticism, a boundary frequently discussed in studies of Wilde. To use Scott’s words from the cover of *Lyra Heroica*, the “glorious life” of combat in imperialist poetry ended up intersecting with the “sensual world” so often celebrated by the aesthetes.

1 Linda K. Hughes, “W. E. Henley’s Scots Observer and Fin-de-Siècle Books,” *Bound for the 1890s: Essays on Writing and Publishing in Honor of James G. Nelson*, ed. Jonathan Allison (High Wycombe, Bucks: Rivendale Press, 2006), 69.

2 “Literary Notes,” *The Morning Post*, November 5, 1891, 2.

3 W. E. Henley, “The Song of the Sword,” *The Song of the Sword and Other Verses* (London, David Nutt, 1892), 9.

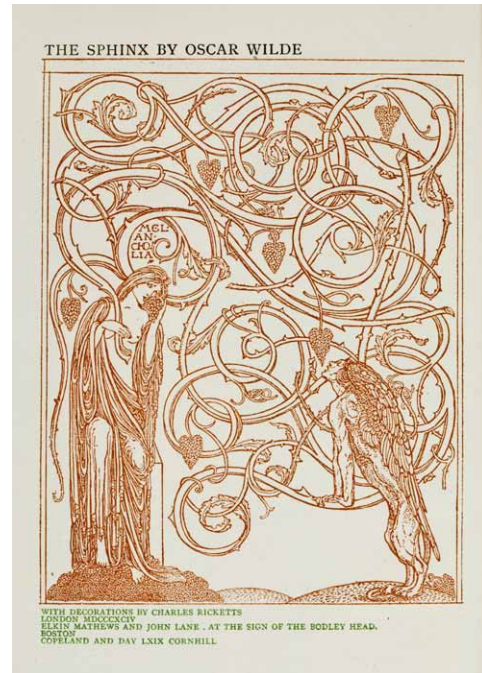
4 “Mr. Henley’s New Poems,” *Spectator*, May 21, 1892, 717.

A Wilde Dream

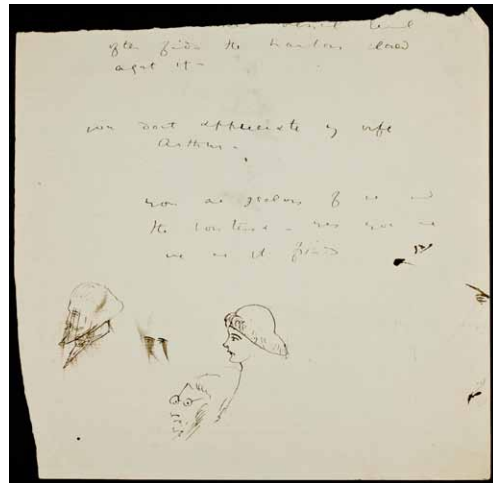
Shiela Kane, *Clark Reader*

In 2004, I was on holiday in the English Lake District. On visiting the Museum of Lakeland Life and Industry, I saw, in a locked case, a copy of Arthur Ransome’s *Oscar Wilde: A Critical Study* (1912), along with many editions of Ransome’s children’s novels set in the Lake District. A long-time Wilde fan, I was fascinated to discover the connection and what Ransome had written about him. Having failed to borrow a copy via the Public Library Interlending scheme, I discovered, whilst browsing the British Library catalog, that they held two copies. Thus began an intense program of reading Wildeiana for pleasure through my priceless reader’s ticket in the British Library.

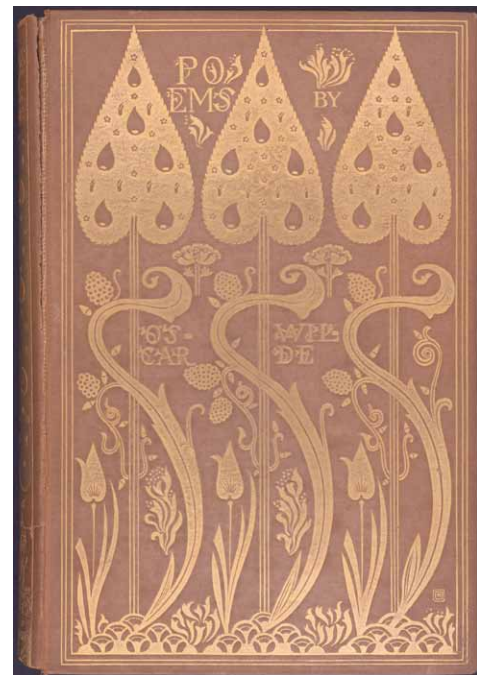
The more I read, the more I was directed to read, via the bibliographies found in most of the material. I was continually coming upon references to the unique collection at the William Andrews Clark Memorial Library, University of California, Los Angeles and I became fascinated by the idea of visiting it. The dream continued to grow, so, when I retired, I decided to investigate the possibility. I googled “William Andrews Clark Memorial Library” and found lots of information and photographs which fired my enthusiasm. So it was that, at the end of 2010, I wrote for permission to visit, and spent a glorious week steeped in the life, personality, and works of Wilde. I can only attempt to describe the utter joy of burying myself in first editions, proof sheets



One of 25 copies of the first large paper edition of Oscar Wilde’s *The Sphinx*, illustrated by Charles Ricketts, 1894.



A manuscript leaf from Wilde’s unpublished play, “A Wife’s Tragedy” (Clark Library Wilde W6721 M2W653 [189-]).



Oscar Wilde, *Poems* (London: Mathews & Lane, 1892). Author’s copy, designed by Charles Ricketts.

with Wilde's corrections, Wilde's typewritten copies, privately printed editions, original seminar papers, printed letters with handwritten comments by Bosie, the manuscript of an unfinished play, "A Wife's Tragedy," the manuscript of *The Sphinx*, the typewritten copy of *The Picture of Dorian Gray* with Wilde's corrections, and much, much more.

I am not an Oscar Wilde scholar, so I do not write with a view to publication or gaining a qualification. I am in that glorious position where I can read and study for pure personal fulfillment, and enjoy every minute with no pressure. So it is that I am very grateful indeed to all the wonderful staff who made me so welcome and were unendingly helpful. I would particularly mention Carol Sommer, head of Reader Services, and Suzanne Tatian, Clark site manager, who gave me a history and tour of the building, including all the "behind the scenes" areas.

Now my ambition is to return to satisfy that initial taste. In the meantime, I can awaken my memories of such a special week as I read the notes I made and browse through the photographs I took. My thanks go to all who contributed so much to my Wilde dream.

Obituaries

It is with deep regret and great respect that we announce the loss this year of three important people associated with the Center and the Clark:

Mildred R. "Mel" Johnson, a native Californian, became a member of the Director's Advisory Council for the Center for Seventeenth- and Eighteenth-Century Studies and William Andrews Clark Memorial Library in 1998 and began supporting the chamber music program. In September 2004, she established the Raymond E. and Mildred R. Johnson Concert Fund to bring an additional concert to the campus as part of the Henry J. Bruman Summer Chamber Music Festival. Mel and her late husband were passionate about classical music, including opera and chamber music, and were also great supporters of UCLA athletics since they were fervent sports fans.

Mel pursued a successful career in banking in which she worked her way from secretary to vice president and manager of the Law Department of First Interstate Bank. In later years, she served on the board of directors for the Committee of Professional Women (COPW), one of the seventeen support groups of the Los Angeles Philharmonic Orchestra. Mel helped COPW celebrate its 45th anniversary with a special program at the Clark in January 2009. Mel passed away on March 23, 2011 and will be fondly remembered for her gracious, friendly manner.

Loraine Gjording Vosper passed away peacefully in her sleep in the early morning on April 4, 2011. Born May 1, 1918, in Glens Ferry, Idaho, Loraine was one of four children, along with her brothers Royal, Jack, and Paul. She graduated from the University of Oregon, where she met her husband, Robert Gordon Vosper. They married in Glens Ferry on August 20, 1940, and raised their four children, moving from Berkeley, California, to Pacific Palisades, California, and then to Lawrence, Kansas, where her husband had been recruited in 1951 by Chancellor Franklin D. Murphy to serve as director of libraries at the University of Kansas. In 1961 Chancellor Murphy, newly appointed as chancellor at UCLA, persuaded Mr. Vosper to serve as university librarian at UCLA and head librarian at the Clark.

Throughout their years together Loraine was a source of strength

and support for her husband as a vibrant hostess and warm friend to his colleagues and associates, a lively travel companion and fellow adventurer for many of his national and international library activities, and a voice of confidence in times of uncertainty and struggle. She regularly attended events at the Clark Library. Loraine was an avid reader, cook, seamstress, and gardener. Loraine is survived by all her children, Ingrid McCarroll, Kathy Katz, Elinor Charles, and Stephen Vosper, as well as eight grandchildren and two great-grandchildren.

William A. Clark Jr.'s half-sister, **Huguette Marcelle Clark**, the last child of Senator William Andrews Clark Sr., died this spring, two weeks before her 105th birthday. Her mother, Anna Eugenia La Chapelle, was a ward of the Senator in her teens. He sponsored her schooling in France. In 1901, eight years after his first wife died, Clark Sr. began courting Anna in France. According to the marriage certificate, they married the same year; Andrée was born in 1902 and Huguette in 1906. After Huguette's birth, the family moved from France into the Clark mansion on Fifth Avenue in New York. Sadly, Andrée died at the age of seventeen when Huguette was thirteen years old.

In 1926, at age twenty, Huguette made her debut in New York society (a year after her father died). She married William MacDonald Gower in 1928, but the couple divorced two years later. Huguette largely withdrew from society at the young age of twenty-four following the dissolution of her marriage. She lived with her mother in an elegant New York building. They also enjoyed visiting their garden estate in Montecito and traveling to Paris. After Anna Clark died in 1963, Huguette became even more private, preferring the solitude of her beautifully furnished apartments. She enjoyed music and art, had a well-developed aesthetic taste, and particularly delighted in her antique French dolls. She maintained light contact with other Clark descendants, but confined her social circle to her housekeeper, nurse, lawyer, and accountant. About twenty years ago, she opted to leave her residence for the continuous care of a nursing facility in New York. For a personal viewpoint of Huguette's early years, please see the article in the *Santa Barbara Independent* by Barbara Hoelscher Doran: www.independent.com/news/2011/jun/09/huguette-clark-1906-2011/

2011-12 Calendar of Events

For a sneak-peek at next year's calendar of events, please visit our website:

www.c1718cs.ucla.edu/calendar.htm

[*Ivory Cell* continued from page 8]

6 Wilde, *The Picture of Dorian Gray* (Clark Library, Wilde W6721 M3P611 [1890] Boxed).

7 Bevan Lewis, "Methods of Preparing, Demonstrating, and Examining Cerebral Structure in Health and Disease," *Brain: A Journal of Neurology* 19 (1882): 77.

8 Donald M. Lawler, ed. *The Picture of Dorian Gray*, by Wilde (New York: W. W. Norton, 1988), 246 no.5.

9 Bristow, "Introduction," in *The Picture of Dorian Gray*, xxxiii, xxxiv.

10 Pater, 106.

11 See William James, "Are We Automata?" *Mind* 13 (1879): 1-22; and Josiah Royce, "'Mind-Stuff' and Reality," *Mind* 6 (1881): 365-77.

Henry J. Bruman Summer Chamber Music Festival 2011

We are very pleased to announce that this summer sees the return of the Bruman Summer Chamber Music Festival after last year's hiatus. Our regular venue, Korn Auditorium, is still under renovation, consequently we have a new venue this year, the Gloria Kaufman Dance Theater. This year's festival is dedicated in memory of Mildred R. Johnson.

July 20—iPalpiti Soloists
July 21—iPalpiti Soloists
August 3—Ensemble in Promptu
August 4—Fiato String Quartet

All concerts will be held at the Gloria Kaufman Dance Theater, 200 Gloria Kaufman Hall, UCLA, and will begin at 12:30 p.m. Admission is free, no tickets are required. Seating is limited and available on a first-come, first-served basis.

This festival is made possible by the Henry J. Bruman Trust; by a gift from Professors Wendell E. Jeffrey and Bernice M. Wenzel; by a gift in memory of Raymond E. Johnson; and with the support of the UCLA Center for 17th- & 18th-Century Studies.

www.c1718cs.ucla.edu/bruman11.htm

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.

July–September: Oscar Wilde and the Visual Art(ist)s of the Fin de Siècle, curated by Manuscript and Archives Librarian, Rebecca Fenning.

October–December: Murder in the Library, curated by Senior Reader Services Assistant, Scott Jacobs with student library assistants, Albany Bautista and Lauren Zuchowski.

New Gift Opportunities

In order to preserve the Clark Library and enhance the quality of its unique collections and public programs, the Center and Clark depend on substantial support beyond what the state of California can provide. Private contributions play a key role in enabling us to expand the Clark's holdings, attract and support innovative interdisciplinary research, continue offering affordable academic and music programs, and sustain the elegant Library facility and grounds.

Besides accepting donations mailed to our office, we can now receive donations by credit (or debit) card on our website: www.c1718cs.ucla.edu (click on 'Giving' under Quick Links).

Some areas of need are:

- Book Acquisitions and Preservation
- Chamber Music Series at the Clark Library
- Restoration Projects at the Clark Library
- Bruman Summer Music Festival, held on UCLA campus

If you have any questions about donations, please email Kathy Sanchez at ksanchez@humnet.ucla.edu or call her at (310) 206-8552. For additional information about the Center and the Clark, please visit our website.



A Celebration in Honor of Peter H. Reill

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Publicity for our programs and events is now predominantly digital. Using e-mail and web-based publicity helps us operate economically in these difficult financial times and supports the University's ecological mission. Please be sure we have your current email address by signing up for our e-mailing list: <http://www.c1718cs.ucla.edu/form-mail.htm>