



# THE CENTER & CLARK NEWSLETTER

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

Number 54

FALL 2011

## Director's Column

**Barbara Fuchs**, *Center/Clark Director, Professor, U.C.L.A.*

Although I have only served as director for a few short months, I have already encountered much of what makes the Center/Clark such a strong institution. The Center staff—Candis Snoddy, Kathy Sanchez, Alastair Thorne, Myrna Ortiz, and Fritze Rodic—have made my transition feel warm as well as smooth. It has been a pleasure to meet some of the friends and donors who make our programs possible, and I look forward to meeting many more. I have been fortunate to welcome our new Clark Librarian, Gerald Cloud, and discover in him a wonderful partner for programming and outreach. Last but certainly not least, I have begun to meet with many of the people I hope to involve closely in the activities of the Center/Clark, at U.C.L.A., in the broader arts community, and in the neighborhood of West Adams.

I would like to share with you my three main goals as director, and give you some sense of the progress we are making. I would also welcome your comments, ideas, and, of course, your assistance with any of these initiatives.

First, I want to involve graduate students even more thoroughly in the activities of the Center/Clark. Kat Lecky, who currently holds an American Council of Learned Societies (A.C.L.S.) post-doctoral fellowship in the Department of English, has graciously agreed to assist me with this goal. This fall, we are launching a program of Early Modern Working Groups, which will bring faculty and graduate students together to work on the cutting-edge problems in their fields, or between their fields. We are also hoping to develop and coordinate an interdisciplinary Certificate in Early Modern Studies that will involve both a series of courses in the fields and participation in Center/Clark programs. Finally, we are planning to host both methods and research seminars for graduate students at the Clark, beginning in 2012–13, and will be asking faculty for proposals in the coming weeks.

Second, I would like to expand the purview of the Center's programming beyond Europe, continuing the efforts to "globalize" the early modern period that were well under way under Peter Reill's tenure. In particular, and given not only my own expertise, but the rich resources of U.C.L.A. and the Los Angeles area, I want to expand our programming in the area of colonial Latin America. I am thus particularly thrilled that we will be hosting *Cities and Empire in the Early Modern Habsburg World* in 2012–13, and I hope that we will receive more proposals for transatlantic and New World programming, as well as for other geographical areas. This fall, we are partnering with LACMA (Los Angeles County Museum of Art) in conjunction with their forthcoming exhibit on the conquest of Mexico, on which more below.

Third, I hope to increase outreach at the Clark so that the library can be used and enjoyed by a broader range of readers and visitors both at U.C.L.A. and in the area. Several initiatives stem from this goal: we



Director Barbara Fuchs.

are launching a free shuttle service between campus and the Clark that will run most Fridays, and offering tours on Friday mornings with no need for previous scheduling. There is plenty of room on the bus, and we hope that instructors will bring their seminars; faculty and graduate students will fit in more Clark research days; and the general public will be encouraged to explore our wonderful library. We are also hoping to collaborate with the West Adams Heritage Association and other partners on expanding the Clark's role in its own neighborhood. Last but certainly not least, we are beginning work on a theater series at the Clark. Already the U.C.L.A. Theater Department has plans to stage *The Country Wife* at the Clark late in the winter quarter, and we hope that 2012–13 will see an exciting range of performances.

Fortuitously, I will serve as Clark professor this year, overseeing a core program that was planned long before I was named director. Rivalry and Rhetoric in the Early Mediterranean (on which more elsewhere in this newsletter) will be a three-part program, enlivened by the presence of our postdoctoral fellows: Andrew Devereux, Bill Goldman, and Emily Weissbourd. The program builds on the strong interest in Mediterranean studies both at U.C.L.A. and at the University of California more generally, and will allow us to coordinate programs with the U.C. Santa Cruz Mediterranean Seminar, directed by Brian

Catlos and Sharon Kinoshita.

Beyond the core program, we have planned four two-day conferences: Vision and Knowledge in the Seventeenth and Eighteenth Centuries; Taste and the Senses: Material Experience and Aesthetic Formation in the Eighteenth Century; Life Forms in the Thinking of the Long Eighteenth Century; and Skepticism and Politics in the Seventeenth and Eighteenth Centuries. It will be a special pleasure to welcome back Peter Reill for two of these events.

This fall we hosted “(In)Authentic Shakespeares,” a reading by novelist Arthur Phillips, whose most recent book *The Tragedy of Arthur*, features a full-length, recently discovered “Shakespeare” play. Professors Helen Deutsch and Claire McEachern held a discussion on notions of authorship, originality, and authenticity after the reading.

Saturday, November 19, is the date for our annual Kenneth Karmiole Lecture on the History of the Book Trade. Graham Shaw, formerly head of Asia, Pacific and Africa Collections, the British Library will speak on “English Books Around the World: India and the Globalization of the English Book-trade.”

On December 2, in conjunction with the Los Angeles County Museum of Art (LACMA) exhibit, *Contested Visions in the Spanish Colonial World*, and the LACMA/U.C.L.A. symposium on the same topic, we will be offering a concert of early music from the Old and the New World, entitled “Contested Songs: Music across the Atlantic.” I hope this program will lead to frequent collaborations with LACMA in the future.

Next year, Estelle Gershgoren Novak has organized our annual Poetry Afternoons at the Clark on Saturday, February 25. “Young Light, Extinguished Light,” will feature Alvaro Cardona-Hine, the poet, painter, and composer reading from his work exploring issues of life and death. He will also present a short recording of his music, *Elegy for Hank Feldrais*. Brief poems from his latest book, *With the Grown-Ups Gone*, will conclude the program.

Our Chamber Music at the Clark series presents a robust concert season. Such favorite artists as the Talich Quartet, the Boston Trio, Augustin Hadelich and Joyce Yang, the Parker Quartet, and the Ying Quartet will be performing. New to the series this year are cellist Sergey Antonov and pianist Ilya Kazantsev, solo violinist Rachel Barton Pine, and the New Zealand Quartet.

The Ahmanson Undergraduate Seminar this winter quarter will be taught by Professor Jonathan Post of the Department of English. *Shakespeare on Page in his Age* will make use of the Clark Library’s substantial Elizabethan collection of materials relating to Shakespeare. This will be the first class to explore the library’s recent gift of the Paul Chrzanowski Collection: 72 early English books that Shakespeare was likely to have read or could have read.

Rounding out the year is a new National Endowment for the Humanities-sponsored seminar on Oscar Wilde and His Circle. Professor Joseph Bristow of the U.C.L.A. Department of English will be leading this summer five-week course. We applaud Professor Bristow on his third successful N.E.H. grant for Wilde-centered studies at the Clark Library.

I am looking forward to a vibrant year at the Center/Clark, and to building on the strengths of our programs. I have felt warmly welcomed by you, the Center/Clark community, and want to reiterate my own welcome in return. My door is open; please come share your ideas and hopes for the Center/Clark. It will be a pleasure to work together on realizing them.



Vittore Carpaccio, *Saint George Baptizes the Selenites* (1507). Source: www.wikipedia.org

## Rivalry and Rhetoric in the Early Modern Mediterranean

Barbara Fuchs, *Clark Professor 2011–2012*

The program, which is based at the William Andrews Clark Memorial Library, considers the representation of empire and imperial rivalry in the early modern Mediterranean. The field of Mediterranean studies has grown tremendously in recent years, with rich investigations both within the national disciplines and in a comparative framework, placing empires side by side. This series will focus on the imbrication and entanglement of the various actors in the early modern Mediterranean (the Ottoman and the Habsburg empires, Portugal, Morocco, France, England, Venice, and so forth). How is imperial competition managed in different genres? How do literary and cultural productions render the alterity and the attraction of the cultures encountered? Rivalry and Rhetoric will feature three symposia that take us from the broadest problems of representation to a case study—early modern England—for which the “Mediterranean turn” has radically changed the field.

*Envisioning Empire in the Old World*, the first and broadest meeting, considers problems of visual, material, and textual representation of contact zones and encounters among the Mediterranean empires. Topics include: Spain in Italy, Spain on the Ottomans, versions of Lepanto, North African Borderlands, travel writing, captive’s tales, merchants and ambassadors, citationality and textual traditions, *lingua franca* and the problems of communication, and contested spaces on the page and the stage.

*Black Legends and Domestic Dissent* surveys the intersections between the discourses that discredit Spain or the Ottomans as imperial actors, and the contestation of orthodoxy in the domestic sphere. How is anti-Spanish sentiment used across Europe, and how does it enable local or national forms of resistance? How do conceptions of the Ottomans intersect with or influence conceptions of Spain? What is the role of race in the black legends? Conference sessions will focus on different iterations of black legends across Europe and the Americas, as well as on their interpenetration.

The final symposium, *Imagining the Mediterranean in Early Modern England* explores how England engages the Mediterranean as conceptual space, and how this engagement intersects with those of other European nations. What role does the representation of Mediterranean empire serve in thinking through England’s own expansion? How is the threat of the Mediterranean negotiated in various genres? How has the canon of early modern English writing changed in response to the Mediterranean turn of recent years? Topics will include the geography of revenge tragedy, Iberian tragedies, Shakespeare’s Mediterranean, Machiavellianism on stage, Spanish plots and plotting Spaniards, translation and appropriation.



## Clark Librarian's Column

Gerald Cloud, *Clark Librarian*

I come to the Clark and U.C.L.A. from the Rare Book & Manuscript Library at Columbia University where I held a number of roles. As the curator of literature, one of the most exciting was developing the American, British, and French literary collections. Some of my acquisitions included the first French translation of James Joyce's *Ulysses*—bound with an autograph manuscript by the critic Jean Cassou praising the work; a large collection of early Samuel Beckett works, in French and English, with many inscribed copies; and the personal papers of the legendary Grove Press publisher Barney Rosset. One way to get new acquisitions (and old ones) to live and breathe is to give scholars the opportunity to talk about them; in order to make that happen I established the Book History Colloquium at Columbia, a lively lecture series that hosts 10–12 lectures a year. When I wasn't occupied with buying books and scheduling lectures, I led an active outreach and instruction program that brought students, faculty, and researchers from Columbia and other New York area institutions in to the library, promoting both scholarship and instruction on using and interpreting rare book and manuscript collections.

Since my background is in English literature, I spent a lot of time interacting with Columbia's Department of English and Comparative Literature, both as a librarian and an instructor. I taught a graduate seminar, *Text & Culture: the Book in History* where my teaching relied on the library's rich collections of codex manuscripts, early printed books, and printing realia. I emphasized the cross-disciplinary aspects of book history, encouraging my students to approach their research as historians, as literary critics, and as bibliographers. The approach must have worked as the course drew students from many different academic departments, including English, History, Journalism, East Asian Studies, Fine Arts, and foreign languages. My other teaching includes working as a laboratory instructor for the Introduction to the Principles of Descriptive Bibliography course at Rare Book School, University of Virginia, 2004–11.

My own scholarship has been focused on bibliography, the history of the book, and literary history. My recently published book, *John Rodker's Ovid Press: a Bibliographical Study* (Oak Knoll Press, 2010) represents a convergence of these fields of study and attempts to shine some light on the activities of a little known but centrally placed modernist printer, poet, publisher, and translator.

My vision for the Clark is an ambitious one: I'd like to promote the already exemplary collections, resources, services, and programs that the library offers, as well as to bring my own ideas, activities, and collaborations—like those I developed at Columbia—to the Clark. I'm especially interested in offering scholars and students an integrated program of lectures, instruction, and guidance in the use and interpretation of rare and unique materials that will raise the Clark's profile as a collaborative center for learning. I am flattered that, in the brief time that I have been on the job, fellow librarians at the Huntington, the

Getty, and at U.C.L.A.'s Special Collections have already expressed their continuing interest in participating with the Clark on such projects. For example, the Clark and the Young Research Library's Department

of Special Collections will co-sponsor a lecture on February 9, 2012, titled, "Parallel Lines Never Meet: Dolphins and Anchors and Aldus: Book Historians and Numismatists and Roman Coins," by Terry Belanger. Other groups that the Clark will welcome in the near future include the Book Club of California and California Rare Book School.

Maintaining the collecting traditions that distinguish the Clark as one of the preeminent institutions for study in seventeenth- and eighteenth-century literature, culture, and history, Oscar Wilde and his circle, and fine printing is a great priority for me. As I begin to learn the particular strengths of the Clark's collections, new areas of collecting will be developed, while old ones are vitalized through the addition of unique materials. An example of these intentions is found in my first acquisition for the Clark: "Maîtresses des rois de France," circa 1780, an unpublished manuscript detailing the lives of the wives and mistresses of the French kings from Char-

lemagne to Louis XIV. In the world of fine printing, Russell Maret has promised the Clark one of the special limited copies of his latest book, *Specimens of Diverse Characters*, which has sold out prior to publication.

Reference services at the Clark already provide extensive support for its many visiting scholars and long term fellows. The ability to offer specialized reference expertise is an essential function to a library whose collections are as sophisticated and deep as the Clark's and I will be looking for more ways to succeed in this area. In addition to supporting senior and advanced scholars, the Clark will strive to provide a broad range of instruction to students unfamiliar with special collections libraries, thus cultivating our future scholars.

One of the areas of growth where the Clark can expand is in the digital realm. Our collections comprise a wealth of original visual materials and I will work to expand access to the Clark's collections through online exhibitions, digital collections, and collaboration with the Charles Young Research Library and its Special Collections department. Reproductions from the Eric Gill collection will soon be available through the U.C.L.A. Digital Collections Library's website. While I cannot take credit for the efforts of my predecessors, I will follow in their footsteps and look for other collections to digitize; after all, "plagiarism" as someone once said, "is the highest form of flattery."

In order to keep up with the robust efforts of the Center for 17th- and 18th-Century Studies, the Clark Library will either be hiring three new staff members, or stocking much stronger coffee in the staff lounge. Whichever model wins the day, the library will look to complement the Center's activities whenever it can. I've already started working closely with the Center's fabulous staff and its new Director, Professor Barbara Fuchs. The Clark Library staff will offer scholars a first-hand chance to see materials from our collections that are related to the lectures, conferences, and other programs led by the Center. We'll also be giving more tours to visitors and hope to see the readers of this newsletter in the very near future.



Clark Librarian Gerald Cloud.

## Van Loo, Cibber, and the Earl of Bath: A Clark Library Portrait Identified

Robert Folkenflik, *Edward A. Dickson Emeritus Professor of English, University of California, Irvine*

Jean-Baptiste Van Loo's painting on the upper left corner of the west wall in the drawing room of the Clark Library is well known as a portrait of Colley Cibber (illus.1) and appeared as the frontispiece to Helene Koon's biography of him. Purchased in 1963, it was first offered to the National Portrait Gallery, London, which turned it down without comment. The identification was plausible. The portrait is a good Van Loo. A passage in Horace Walpole's *Anecdotes of Painting*, based on George Vertue's notebooks, says, "In 1737 [Van Loo] went to England, where he attracted attention by his portrait of Colley Cibber and of Owen MacSwiny, the theatrical manager."<sup>1</sup> The pose is somewhat like that of MacSwiny (spelled variously), known to be painted in 1738 (in private hands), engraved by John Faber, Jr. in 1752 (illus. 2; NPG D5203). Gerard Vandergucht's head and shoulders engraving of a Van Loo portrait of Cibber that appeared in 1740 as the frontispiece to *An Apology for the Life of Mr. Colley Cibber, Comedian* gives his age as sixty-seven. Born in 1671, Cibber was sixty-seven in November 1738, which would tally with the notion that Van Loo painted him when he first arrived.

However, while working on the iconography of Cibber's daughter, Charlotte Charke, I became suspicious of this portrait for several reasons. First, the portrait, is not in a theatrical role, but the sitter is wearing ermine sleeves, the prerogative of nobility. As the first edition of the *Encyclopædia Britannica* (1771) put it, ermine served "for lining the garments of great persons."<sup>2</sup> Second, the expression is rather different from that of Cibber in known portraits, where he appears to be genial or bland. Although the portrait by Giuseppe Grisoni, which presents him in the role of Lord Foppington, should not be considered, Sir Henry Cheere's colored portrait bust (NPG 1045, illus. 3), or for that matter the engravings drawn from Van Loo's portrait of Cibber by Gerard Vandergucht in 1740 (NPG D20375, illus. 4) and Edward Fisher in 1758 (NPG D2075, illus. 5) do not give us the man in the Clark portrait. The Vandergucht frontispiece to Cibber's autobiography explicitly dates Van Loo's oil painting of him, probably with his granddaughter, definitely not with Charlotte Charke, as 1740. Although authentic portraits of the same known figures often differ, the Clark portrait and the engravings of Cibber after Van Loo represent different jowly men with wigs.

A trip to the Heinz Archive of the National Portrait Gallery, London, alerted me to the existence of a portrait similar to the Clark's (seen in a photocopy) that had "Earl of Bath" super scribed, and an auction at Christie's in 1995 (New York, East, 17 May, sale 7715, lot 202) sold the same version of the Clark Van Loo as "Circle of William Hoare" (it went unsold in their 6 October 1994 sale):

Portrait of a Gentleman said to be William Pulteney, later the Earl of Bath, seated three-quarter length, wearing an ermine lined green jacket and a gold embroidered waistcoat, beside a table with a quill pen and a paper indistinctly inscribed 'Willm \*\*\*\*ay/Earl of Bath' and bears inscription 'The Rt. Hon:ble Will:m Pulteney. Esq.r' --oil on canvas.

It is indeed the Earl of Bath, who was ennobled July 13, 1742, but the portrait is by Van Loo, not one of Hoare's circle. There can be little doubt Bath was commemorating his accession to the Earldom.



Illus. 1 Jean-Baptiste Van Loo, William Pulteney, Earl of Bath (1742), Clark Library



Illus. 3 Sir Henry Cheere?, Colley Cibber (ca.1740), NPG 1045



Illus. 5 Edward Fisher, after J.-B. Van Loo, Colley Cibber (1758), NPG D2075





Illus. 2 John Faber, Jr., after J.-B. Van Loo, Owen MacSwimny (1752), NPG D5203



Illus. 4 Gerard Vandergucht, after J.-B. Van Loo, Colley Cibber (1740), NPG D20375



Illus. 6 Jean-Baptiste Van Loo, William Pulteney, Earl of Bath (Philip Mould Ltd)

Since Van Loo left in October of that year for France, where he died in 1745, we can safely date the portrait as 1742. William Pulteney was painted by the best portraitists in England. As a young man he sat for Kneller's Kit-Kat portrait in 1717 (NPG 3194); after entering the House of Lords he was painted in robes by Allan Ramsay and Sir Joshua Reynolds (NPG 337). On the strength of what I found at the Heinz, I had enough to say in an essay on Cibber's daughter (1998) that the Clark Library "Cibber" was "almost certainly a portrait of William Pulteney, Marquis of Bath."<sup>3</sup> More recently, the London dealer Philip Mould sold a studio version of the Clark portrait under its rightful designation as a Van Loo (illus. 6). On grounds of quality, I believe the Clark Library portrait to be from Van Loo's hand, though such a determination awaits further study. Joseph van Aken may have been responsible for the "drapery," all the representations of cloth and fabrics in the portrait, but they were possibly painted by John Giles Eccardt or another of Van Loo's students.

Some questions remain about the lost portrait of Cibber with the child engraved by Fisher. Is his date of 1740 for the painting on his 1758 engraving correct? Is the engraving by Vandergucht, also dated 1740, from the same portrait or another, which would give us two lost Van Loo portraits of Cibber? I suspect that the answer is that, despite differences in the mouths of the Vandergucht and Fisher Cibbers, who wear the same clothes, there was one portrait, probably painted in 1738, the time indicated by both Vertue in his notebooks kept contemporaneously and Vandergucht in giving Cibber's age, and that Fisher was led astray in 1758 because he was copying the date Cibber's portrait appeared in his autobiography. Van Loo arrived in December 1737 and began painting in London in 1738. But this need not concern us greatly, for Van Loo's *Bath*, not his *Cibber*, is at the Clark Library.

Is it my imagination, or is the Clark's Van Loo *Pope* smiling a bit because he knew all along his old friend William Pulteney, not the main satiric butt of his *Dunciad* (1728), Colley Cibber, was next to him on the wall in the drawing room?

For help, I am grateful to the staff of the Heinz Archive, Jacob Simon, former Chief Curator at the National Portrait Gallery, Suzanne Tatian of the Clark, and I am especially happy to record my indebtedness in researching this piece (and in so many other ways) to former Director of the Center for Seventeenth- and Eighteenth-Century Studies and of the Clark Library, Peter Reill, and former Head Librarian of the Clark, Bruce Whiteman. The images from the National Portrait Gallery and Philip Mould Fine Paintings are published with their kind permission.

1. Horace Walpole, *Anecdotes of Painting, Works of Horatio Walpole, Earl of Orford* (London: 1798), 3:448.
2. *Encyclopædia Britannica* (Edinburgh, 1771), 3:512.
3. "Charlotte Charke: Images and Afterimages," in *Introducing Charlotte Charke: Actress, Author, Enigma*, ed. Philip Baruth (University of Illinois Press, 1998), 137–61.

## Eric Gill Archives Project

Jennifer Bastian, *Clark Library Visual Resources Specialist*

In February of 2010, I was brought on as a project archivist at the Clark library to work with their collection of Eric Gill artworks. The Gill Collection consists of works in a variety of media, including sculpture, woodblock prints, engravings, drawings, sketchbooks, oversize posters, woodblocks, and copper and zinc plates. The project was made possible by a grant from the Gladys Kriebel Delmas Foundation and funding from the Willam Andrews Clark Memorial Library endowment. Its purpose was to create a finding aid for over 2,300 pieces of art, as well as document each one photographically. Many of the pieces in the collection needed rehousing, identification, and renumbering. Larger and

or date of creation. Because most of the pieces in the collection were already organized by medium, many of the new identification numbers will also be grouped by medium. The largest improvement will be the accurate item numbers on each box label and folder that correspond to an online catalog of the collection. It seems like a simple change, but the single, comprehensive numbering system will greatly assist access to the collection.

### FINDING AID PROCESS

The finding aid includes several informational characteristics, including the item's new number, the name of the artwork, the date it was created, dimensions, detailed description, and medium. This part of the project has been the most time-consuming, due to the level of identification required for each object.



Illus. 1 CEG1903 Erotic Sculpture #2, Undated.



Illus. 2 CEG13 Untitled (Lvtyens, Godalming), c. 1900.



Illus. 3 CEG699 ms. Alphabet, 1910.

smaller works alike had been stored in various housings that were not ideal for their size, but were the best that could be done for them at the time. New acid-free folders, boxes, tissue and other materials were purchased and put into use. A couple of items that need restoration or conservation work have been identified, such as the stone sundial outside the window of the Clark's reading room

Items in the collection had been assigned several different numbering systems, some numbered by Gill himself, and other numbering systems imposed by other owners and institutions along the way (including the Clark Library). This has occasionally created confusion for librarians and scholars when searching the collection. Many items were not clearly identified, or had been identified with conflicting item numbers. To the untrained eye, this could appear to be a very arbitrary organization, and has not been ideal for scholarly use.

After several discussions with the Clark Manuscript and Archives Librarian, Rebecca Fenning, we determined that the best way to move forward with such a complex collection would be to introduce a completely new numbering system, based on one of Eric Gill's own systems. I began with a large set of his items that were already identified within his own records. For example, Gill might have numbered a wood block "EG89." For our purposes, we have kept the "EG" and the "89," prefixing it with a "C" for "Clark" to produce "CEG89." When we reached the end of the items that Gill had numbered himself in that series, we added new numbers in the same sequence (i.e. CEG2100, CEG2101, CEG2102, etc.).

Each item can then be identified without regard to type of media



Illus. 7 CEG1417 Drawing Book, c. 1890.

### COLLECTION CONTENTS:

#### —SCULPTURES

We have an excellent selection of Gill sculptures here at the Clark, most of which are on display. There are smaller stone sculptures in the Clark's reading room downstairs as well as upstairs in the north and south book rooms, including two of his elegantly executed erotic sculptures (see illus. 1 CEG1903 for the back view). We also have the carved wooden version of Gill's *Mulier* in all its stateliness (the stone version is on U.C.L.A.'s campus in front of the Young Research Library). Other examples include a painted plaster *Madonna* figurine, a sundial carved with classic Gill wit in its text, and a stone sculpture of St. Bosco and His Dog.

#### —DRAWINGS/PAINTINGS

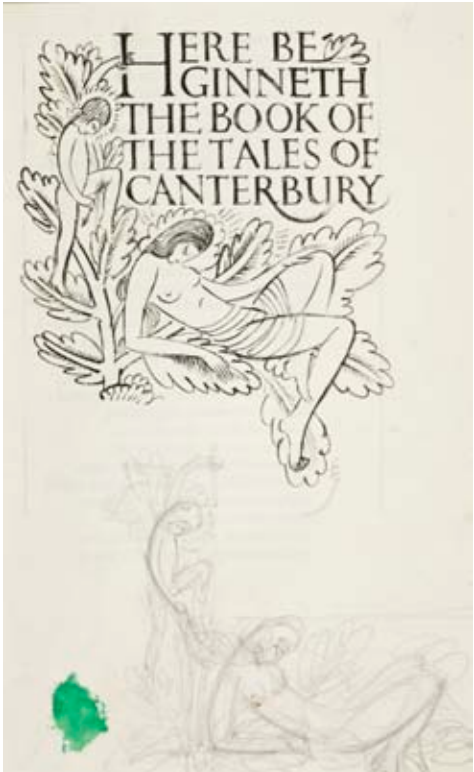
The drawings and paintings in this collection vary greatly. They include



architectural sketches, figure studies, typographic designs, family and commissioned portraits, and much more. The amount of paintings is not vast, but there are several small luminous watercolors that make one wonder why he didn't produce more (see illus. 2 CEG13). Early and near-final drawings of the Gill Sans and Perpetua typefaces were exciting to examine (see illus. 3 CEG699). Drawings for the *Canterbury Tales* (see illus. 4 CEG1933) are intermingled with the resulting proofs, every stage is visible if one searches for the correlating drawings, blocks, and prints.

—PRINTS

The Clark's collection of Gill prints ranges from small engravings designed for British postage to large typeset and woodblock broadsides. There are gorgeous political broadsides in Gill Sans (see illus.



Illus. 4 CEG1933 *Canterbury Tales*: Initial Letter H and Venus and Cupid without Golden Cockerel, 1928.

5 CEG1559), delicately rendered figural engravings (see illus. 6 CEG1810), designs for book illustrations, private library bookplate proofs, and even a print of a stamp for a bakery's paper bags.

—SKETCHBOOKS

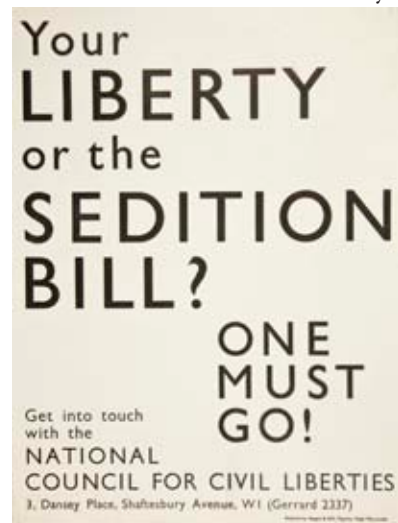
The collection of sketchbooks here is truly impressive. It's marvelous to see Gill's handiwork as a child, drawing trains and landscapes, with an intuitive understanding of space many adults could never aspire to (see illus. 7 CEG1417). There are sketchbooks and history books by Gill's daughters and books full of his drawings from trips to the Middle East. To contrast with the childhood innocence there is, of course, a small book packed full of erotic drawings.

—BLOCKS/PLATES

The Clark Library holds dozens of woodblocks and metal plates for wood-engraving prints, woodblock prints, etchings and engravings. Plates are made of either copper or zinc. Several of the blocks were commissioned for personal bookplates, some for holiday greeting cards, and many were for publication and illustration in books such as *The Canterbury Tales* (see illus. 8 CEG1648), *Troilus and Creseyde*, or one of Gill's own essays. You can see Gill's measured handwork in the great detail of his zinc plate for the *Prior of Caldey* (see illus. 9 CEG1824), burnished and shimmering with care.

DOCUMENTATION PROCESS

Nearly all of the images for this project were taken with a digital SLR



Illus. 5 CEG1559 *Your Liberty or the Sediton Bill?* 1937-1940.



Illus. 6 CEG1810 *Belle Sauvage II*, 1929.

camera on a copy stand and processed in Photoshop. The processing in Photoshop was minimal, used mainly for correcting color balance and exposure. A few items were scanned on a flatbed scanner. Oversize items were photographed in the Conservation Laboratory at U.C.L.A., a service generously offered by Conservator

Kristen St. John. A small documentation room in the laboratory enabled me to photograph items that otherwise would have been difficult to capture. These items were photographed standing on an oversized stair ladder with lighting on either side.

STORAGE AND PUBLIC ACCESS

We currently have a dedicated hard drive on site where all of the images and information related to this project are stored. We plan to partner with the U.C.L.A. Digital Library to make this extensive collection of images available to the public very soon. This has by no means been an exhaustive article on the contents of the Eric Gill Artwork Collection, but it will hopefully give a pinhole view into this collection that will leave every viewer wanting more.



(above) Illus. 8 CEG1648 *Crucible & Smoke*, Undated.



(right) Illus. 9 CEG1824 *Prior of Caldey*, Dom. Welfrid Upson, c. 1926.

## Hidden Assets III

[This is the third in an occasional series on some lesser-known resources of the Clark. The first essay, written by Natale Zappia, a Clark Short-Term fellow, focuses on the Mexican manuscript collection, supplemented by the Clark's extensive sets of published travel diaries on early California. (Some of the manuscripts are digitized and can be accessed through: <http://www.calisphere.universityofcalifornia.edu/browse/publisher/William+Andrews+Clark+Memorial+Library>). The second essay by Wilde scholar Ellen Crowell, brings attention to an overlooked cabinet rich in books, pamphlets, letters, and art items from the fin-de-siècle and early twentieth-century Britain.]

### Early Modern Connections at the Clark Memorial Library: the Mexican Manuscript Collection

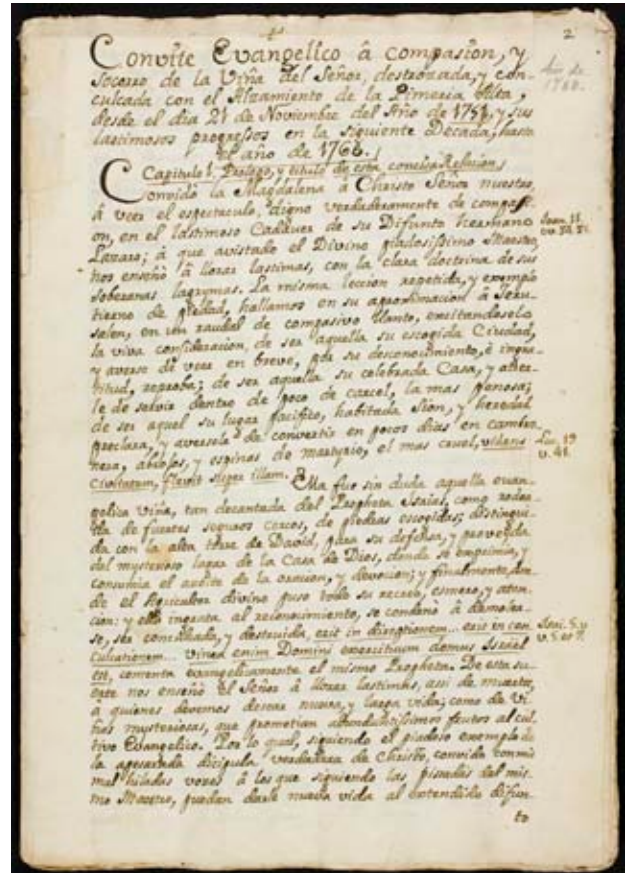
Natale Zappia

*Professor of History, Whittier College & Clark Short-Term fellow*

In addition to its renowned works of early modern literature, the Clark Memorial Library also contains a formidable collection of diaries, travel narratives, and early ethnographic accounts related to eighteenth-century California. These collections shed light on the ways that global, cultural, and economic trends shaped seventeenth- and eighteenth-century North America. Recently, scholars have begun to uncover early modern trends—including production, consumption, and trade—in previously overlooked regions of the world. This is especially true in the fields of Native American history, which has steadily moved towards the forefront of inquiry in the field of colonial history. Works by Karen Kupperman, Kathleen DuVal, Daniel Richter, Julianna Barr, and others span the North American continent but they all attempt to redefine our understanding of early American history by placing Native peoples at the center of the narrative. These works look at how Native societies helped shape early modern maritime and transcontinental trading routes during the colonial period.

My work also engages the recent historiography that has explored early American history from a transnational perspective, focusing on the role of Indian country in the formation of interregional identities. My examination of Native California incorporates these approaches while highlighting the influence of Indian trading and raiding in forging the borderlands of the American West. In the summer of 2010, the Clark Library afforded me an opportunity to develop these themes while researching and preparing my manuscript, “The Interior World: Trading and Raiding in Native California.” This study looks at how Indian trading networks, interethnic livestock raiding, and tribal warfare shaped colonial California. In particular, I set out to answer the question: how did Native communities in colonial California maintain their autonomy amidst the unprecedented changes occurring throughout the region during the early modern period? I argue that Native communities created an autonomous, interethnic, indigenous world that solidified and even expanded amidst an ever-encroaching early modern global economy. Through extensive trading networks, slave raiding, war, and even the incorporation of Euro-American goods, the southern California interior remained almost exclusively Indian country in the face of non-Native expansion. During this period, the “Indian economy” remained free of direct Euro-American influence. Situating itself within Indian country, “The Interior World” investigates the interethnic exchanges forged and disrupted during this period.

Several papers located within the Mexican manuscripts collection at the Clark were essential to the development of my research, including, but not limited to, papers authored by Spanish and Mexican colonial officials such as Jose Maria de Echeandia, (“Territorio de la Alta California”), Fernando de Concha, (“Explicacion de la Cruz, y caracteres pressedent en una gamussa, y nobre de la nacion yutas”),



The first leaf of an unpublished, untranslated manuscript, written by Salvador Ignacio de la Peña in 1760, detailing the events of the Pima revolt in 1751.

and Juan Calzada, (“Respuestas del R.P. Guardian F. Juan Calzada al Exmo. Snor Virey dando las razones porque no se hand entregado a la jursidiccion ordinaria eclesiasticas las misiones de la Alta California”).

These materials greatly enriched the focus and scope of this project, providing surprisingly nuanced ethnographic accounts of Native communities like the Quechans, Akimel O’odhams, and even the Apaches (see Bernardo de Galvez, “Noticia y reflexiones sobre la guerra que se tiene con los indos apaches en las provincias de nueva espana”). Of particular interest for me were the perceptions and recognition of Native power by Jesuit missionaries and Spanish colonial officials, pointing to the inherent political-economic power of so-called “subjects” or “converted” Indians. The Mexican manuscripts also contained several accounts of indigenous uprisings and attacks on Spanish missions and other settlements, including a fascinating reflection on the *Apacheria*—a region that was home of the semi-nomadic Apaches and other formidable raiders who shaped the economic development of the colonial southwest. Most of the material focused on the period from 1750–1830 in the regions of Alta California and Sonora. Almost all of the manuscripts have been photocopied, forming part of the Archivo General de Indias (A.G.I.), and are located at other repositories, including Seville, Mexico City, San Marino, and Berkeley. While housed in other libraries, the accessibility and organization of these materials at the Clark Library provides a vital service for Los Angeles-based scholars



like me who are documenting the history of colonial California.

Perhaps the most remarkable discovery, though, could be found in an account written by Salvador Ignacio de la Pena called, “Convite Evangelico á compasion, y Socorro de la Viña del Senor, destrozada, y conculcada con el Alzamiento de la Pimería Alta.” This document chronicles the events surrounding the Pima Revolt in 1751. During the revolt, Natives living around a Jesuit mission along the Gila River in present-day Sonora revolted against Spanish colonialism. While ultimately unsuccessful, the revolt forced Spaniards to accept and accommodate local Native cultural practices in order to remain in Sonora. Written in 1760, this 70-page chronicle of the revolt has yet to be translated, remaining a minor footnote in a few texts. Another important document that provides an early ethnography of the *Apacheria* (Bernardo de Galvez), “Noticia y reflexiones sobre la guerra que se tiene con los indos apaches en las provincias de nueva espana,” has not, as far as I can tell, been translated into English either. Both manuscripts deserve to be translated, edited, and made available to a larger audience. Indeed, I plan on returning to the Clark Library at a future date to undertake the first translation of the Peña and Galvez manuscripts.

The impressive collection of primary sources of early travel narratives is complemented by an important, overlooked repository of materials on pre-gold rush California. These works were written by German, Italian, French, British, and Spanish observers and thus provide an incredibly diverse global window into early modern California and the Pacific Rim. Despite its well-deserved reputation as the home of early modern British materials, I hope that this brief summary of these important collections will encourage other early Americanists to further explore the hidden treasures that still remain at the Clark Library.

## “We Are Odd!” Ye Archive of Ye Sette of Odd Volumes

Ellen Crowell, Associate Professor of English, Saint Louis University & Clark Short-Term fellow

Readers working at the Clark have no doubt wondered about the out-of-the way, unassuming object situated at the back left corner of the reading room. Three mimeographed pages inscribed with the insignia of London auction house Bertram Rota, dated October 12, 1950, describe the object as follows:

a glass-fronted mahogany book-case, 6ft x 2 ft, which was presented to Straus by Ye Sette to commemorate his 6 years Presidency. The cornice of the book-case bears a pair of O.V. initials and a gilt-lettered commemorative panel.

These three mimeographed pages, which have long gone unnoticed in the bottom cabinet of this custom-made bookcase, offer a detailed description of both the bookcase itself and its unusual contents: a meticulously kept private archive of the London literary and dining club Ye Sette of Odd Volumes, compiled by the Sette’s one-time president and self-declared “Archivist,” Ralph Straus. The top panel of the bookcase bears a dedication which reads:

PRESENTED BY YE SETTE OF ODD VOLUMES  
TO HIS ODDSHIP BROTHER RALPH STRAUS, SCRIBBLER  
IN MEMORY OF HIS PRESIDENCY WHICH EXTENDED FOR  
SIX YEARS (1913–1919)  
BEFORE, DURING, AND AFTER THE GREAT WAR.

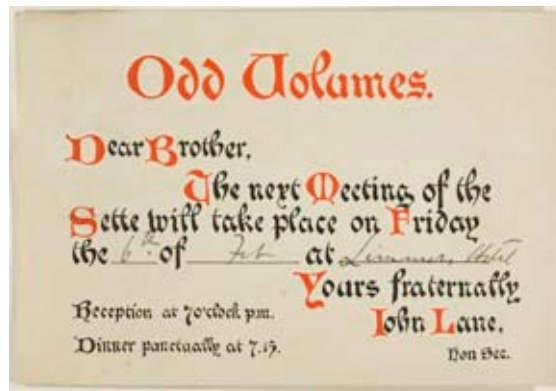
Although the bookcase houses a unique and curious collection of over 1000 rare books, typed and handwritten manuscript letters, original

artwork, photographs, and other ephemera chronicling the history of this literary and artistic society, neither the case nor its contents have yet been catalogued.

Perhaps one reason is that secret societies are clandestine by definition—“odd” by design. The archives of such societies may thus remain overlooked by even those scholars working mere inches away. Who were the Odd Volumes? In its June–November 1883 issue, *The Bibliographer: A Journal of Book-Lore* ran a story entitled “The Odd Volumes.” Admitting that although “the proceedings of an ordinary dining society would scarcely be a suitable subject for our pages,” *The Bibliographer* insisted that Ye Sette of Odd Volumes was a society “quite out of the common in its origin and its history.” Although largely forgotten today, the Odd Volumes was an eccentric gentlemen’s club whose history illuminates continuities between the cultures of aestheticism and decadence and the changing aesthetics of early literary and visual Modernist culture. Formed in London in 1878 by prominent bookseller and bibliophile Bernard Quaritch, and in continuous operation from 1878 through the 1940s, the group’s name derives from bibliophilic parlance: bound volumes not paired with others in their “set” were “odd,” and thus less valuable than when united. Members of the Odd Volumes extended this bibliophilic metaphor to the social sphere; each individual member—identified by a distinctive title and cartouche which demarcated that member’s unique talent—was “odd” until, at a monthly meeting held at one of London’s fashionable restaurants, he and his fellow volumes were “unite[d] to form a perfect sette.”

The Straus Odd Volumes bookcase at the Clark Library offers a fascinating glimpse into an elite gentleman’s club whose members comprise a who’s who of bibliophiles, illustrators, writers, graphic artists, publishers, and all-around eccentrics important to both the fin-de-siècle and modernist periods. Its members included Bernard Quaritch (Bookseller to the Sette), hailed in his 1899 *Times* obituary as “the greatest bookseller who ever lived”; Sir Edward Sullivan (Bookbinder to the Sette), childhood friend of Oscar Wilde and founder of the Irish Arts and Crafts Society; John Lane (Bibliographer to the Sette), prominent fin-de-siècle publisher and bibliophile; John Todhunter (Bard), Irish poet, playwright, and co-founder of the Irish Literary Society; George Charles Haité, (Art-Critic) founder of the London Sketch Club and cover artist for *The Strand*; Sir Alfred Edward East (Landscape-Painter), president of the Royal Society of English Artists; Edward Heron-Allen (Necromancer), chiromancy expert and noted translator of Omar Khayyam; R. T. Gould (Horologist), artist, horologist, and Loch Ness Monster expert; A. J. A. Symons (Speculator), Corvo biographer and bibliophile; Alec Waugh (Corinthian to the Sette); and Vyvyan Holland (Idler to the Sette), Oscar Wilde’s only surviving son—to name just a few. This group of writers and artists, naturalists and occultists, painters and book illustrators, bookbinders and bibliophiles, self-proclaimed “odd volumes” who collected the same, met for the dual purposes, as their archives record, of “conviviality and mutual admiration.”

This list of Sette members, many of which will be familiar to scholars working in late nineteenth- and early twentieth-century British cultural studies, can be expanded and complemented by a longer list of invited guests, including Charles Dickens, Oscar Wilde, Willie Wilde, Sidney Lee, Edmund Gosse, Aubrey Beardsley, G. B. Shaw, Max Beerbohm, George Meredith, George Sala, Ernest Dowson, Richard LeGallienne, Compton Mackenzie, E. F. Benson, Grant Allen, William Archer, and William H. Ward. Many important figures of the fin-de-siècle and early twentieth-century Irish literary and artistic landscape also attended Odd Volumes meetings, including Jack B. Yeats, Alfred Percival Graves, T.



(left) A broadside tipped into the first scrapbook of “Ye Odd Sette of Volumes,” an artistic and literary gentleman’s club formed in 1878. Each cartouche lists the name and title of the member.

(above) One of many monthly dinner invitations sent to members (“odd volumes”) that they may unite to form a perfect “sette of odd volumes.” The typographical style hints at the type of eating establishment where they will meet.

The menu (inside) keepsake produced for the club meeting.

W. Rolleston, Standish O’Grady. The June 1899 meeting was rescheduled, as a letter from then Sette president Conrad W. Cooke to John Lane shows, in order to accommodate a distinguished American guest:

Feeling that the presence, as a guest, of Samuel L. Clemens (Mark Twain) would be sufficiently acceptable to my brother Odd Volumes to justify a change of date, I, in sending him an invitation, told him that [...] I should like to consult his convenience as to the date of the next dinner; and he, in reply, told me that the only evening at his disposal is the 1st of July. I have therefore (after consultation with those of the Brethren whom I have been able to see) fixed that date for our next Meeting.

As these lists of members and guests demonstrates, the Sette of Odd Volumes archive offers scholars a window into multiple cultural histories, including fin-de-siècle and modernist cultures of fine bookbinding, typography and printing, book collecting, bibliophilia and Modernist publishing, as well as the history of late nineteenth- and early twentieth-century literary and artistic societies.

The Sette, largely comprised of London-based writers, publishers, illustrators and booksellers, was bibliophilic in nature. At each monthly dinner, one member would offer a short lecture on his particular area of expertise; these lectures were then privately printed (“To be had of no bookseller”), and circulated in limited, signed editions to members. Ralph Straus—Scribbler and Archivist to the Sette—collected copies of each privately published lecture, or “opuscula,” as the Sette called them, delivered before the society between 1878 and 1939 and the start of the Second World War—at which time the Odd Volumes ceased to meet.<sup>1</sup> Straus, a prolific if eccentric early twentieth-century novelist and biographer whose published works include *The Scandalous Mr. Waldo* (1909); *The Unseemly Adventure* (1924); *The Unspeakable Curll* (1927); and *A Whip for a Woman* (1931), acted as official Archivist to the Sette; his bookcase contains a complete (up through 1939) collection of all Sette publications—many of which are exceedingly rare. Many are signed, numbered, and inscribed to Straus; a significant number also include letters to Straus from the authors, many of whom were English and Irish figures prominent in the fin-de-siècle and early twentieth-century artistic, literary and publishing worlds. The Straus bookcase, for instance, contains a copy of Straus’s own lecture, “5000 A.D.,” specially bound for him “in full red morocco with an elaborate gilt-tooled design on the front cover incorporating the monogram ‘OV,’”<sup>2</sup> by Sette member Sir Edward Sullivan, master aesthetic bookbinder and founder of the Irish Arts and Crafts Society. Another one-of-a-

kind volume in this collection is a deluxe bound, privately printed copy of A. J. A. Symons’ essay “Baron Corvo,” presented as a lecture to the Sette eight years before Symons published his influential queer modernist “experiment in biography,” *The Quest for Corvo* (1934). This volume, limited to seventeen privately printed copies and inscribed to Straus, contains an original handwritten manuscript page from Corvo’s *Chronicles of the House of Borgia*, in Italian. No other library in the world has a copy of this deluxe edition.

Besides hundreds of these small volumes, or “Opuscula,” as the Sette called them, the cabinet’s lower shelf houses six large scrapbooks, three bound in leather and three in paper boards. These one-of-a-kind volumes record—in executive board photographs, illustrated announcements and invitations, dinner menus, presidential addresses, photographs of yearly “Ladies Nights,” tipped-in letters and original drawings—every dinner, election, and communication of the Sette between 1890 and 1939. The volumes also contain uncataloged letters from John Lane, Vyvyan Holland, A. J. A. Symons, Sir Edward Sullivan, and others connected to Wilde and his circle, and original pasted-in and often signed artwork by English and Irish graphic artists both remembered and forgotten, including Alfred West, George Charles Haité, and R. T. Gould. Compiled by the Sette Archivist Ralph Straus himself, these scrapbooks offer an unparalleled ephemeral record of London’s literary and aesthetic cultural scene from 1890 through 1950.

When Ralph Straus died in June of 1950, his bookcase was placed on offer by Bertram Rota Booksellers, London, for what now seems like the ridiculously low price of £150. On October 12, 1950, Lawrence Clark Powell, then head librarian to the Clark Library, purchased the Odd Volumes bookcase and its entire contents for £130—a price which reflects a 10% negotiated discount. The bookcase was then transported from London to Los Angeles and the Clark Library, where it has since resided. The unassuming bookcase at the back of the Clark Library’s reading room—unused, uncataloged, largely unknown—in fact vividly records the origin and history of a London aesthetic society that remained in constant operation from the fin-de-siècle through the modernist period.

1 The Sette re-banded in 1950 with different members; the Cambridge University collection of Ye Sette of Odd Volumes “opuscula” lists volumes printed up to 2002.

2 Rota catalog description.



## Anonymous Gift Enables Refurbishment of Historical Clark Library Chairs

*An anonymous donation has been dedicated to the restoration of a pair of reproduction, eighteenth-century camelback armchairs with mahogany scroll- and mask-carved cabriole legs.*



Photograph showing original fabric.

When the library building was completed in 1927, Mr. Clark asked his curator and friend, Harrison Post, to furnish the rooms. Post contacted designer/carpenter George S. Hunt, who was known for excellent quality reproductions of period furniture. His Pasadena studio was adjacent to that of architect Wallace Neff. Hunt was often commissioned by Neff, Farquhar, and other top Los Angeles designers and architects of this time to create furniture for their estates and those of their clients. (Hunt also produced his own line of exceptionally well-crafted pieces.) Hunt provided Post with an estimate for all the library pieces under construction in June of 1927. He listed \$12,000.00 for the millwork and assembly, \$8,000.00 for the fabrics. Carved desks, chairs, library tables, end tables, and even wastebaskets integrated seamlessly with the several antiques that Clark already owned. Each object bears Hunt's discreet label beneath. This increasingly valuable furniture represents a specific period in Los Angeles' cultural history, and the Clark is one of the few places left where people may admire such a large body of work by this influential Los Angeleno craftsman.

A black and white photograph of the drawing room from 1945 shows the original fabric covering the chairs was a bold diamond, cut-velvet pattern. This pattern influenced the selection of the new fabric, also cut-velvet cloth, woven in Belgium. Designer Betty Ann Marshall noted that its teal shade appears in the drawing room's nineteenth-century Kermanshah rug and in some of the robes in the paintings on the walls and ceiling. The background field of the fabric, by happy coincidence, is copper, a component of the metal alloy in the bronze bookcases and shutters that Clark specified to reflect the source of the mining fortune that enabled him to build the library.

In the 1960s and early 1970s the library replaced worn fabrics on several pairs of chairs. Unfortunately no records were kept of those changes, nor was a sample of the original fabric retained, but there is a 1970 color photo of the camelback chairs showing the second fabric when it was fresh. A sample of this pale gold fabric was retained for the archives when it was removed during the current reupholstering process.



Before restoration.

There remain two urgent furniture repair projects. A damaged spreader bar which helps support the weight between the legs of one of the red settees needs attention. Both of the settees have been declared too delicate for use until they are both examined and reinforced. A sixteenth-century, ornately carved spreader is cracked through on one of the "Charles II chairs" both of which have been roped off for more than two decades and are rarely moved owing to their age. There is no budget yet for these repairs. Donations toward either of these projects



After restoration.

would be gratefully received. (Contact Kathy Sanchez at the Center, 310-206-8552 or [ksanchez@humnet.ucla.edu](mailto:ksanchez@humnet.ucla.edu) or visit our website and click on "Giving" in the left column "Quick Links" area.

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### Shakespeare on Page in his Age: An Ahmanson Undergraduate Seminar, Winter 2012, directed by U.C.L.A. Professor Jonathan Post, Department of English

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It's a little known but glorious fact that the Clark Library holds a substantial collection of materials relating to Shakespeare—plays and poems that he wrote and matter that he read. The latter has been considerably augmented of late by the library's recent gift of the Paul Chrzanowski Collection. So, for instance, we can now read *Romeo and Juliet* not only as it might have looked to someone in 1632, the date of the publication of the Second Folio, which includes Shakespeare's famous play. We can also read and visualize (as it appeared to Shakespeare) one of the play's original sources, *Rhomeo and Juiletta*, published in 1567.

This undergraduate seminar will be modeled around the idea of imagining and understanding Shakespeare in his age by way of the page. In reading his works, the students will make extensive use of the Clark's printed material relating to selective aspects of his life and writings. Readings will include his poems—the sonnets as well as the spicy narrative poems—some of his plays, their sources, and their edited afterlife. By examining representative period title pages, frontispieces, commendatory poems, and engravings, we will also attend to the emergence of the author as subject, Shakespeare especially. Students will give one oral report and write one research paper.

*Through the generosity of the Ahmanson Foundation, up to ten undergraduate scholarships of \$1000 each are offered every year to support undergraduate student research at the Clark Library. These are intended for U.C.L.A. upper-division students from all disciplines. Program details, requirements, and application procedures can be found on the Center for 17th- & 18th-Century Studies' website: <http://www.c1718cs.ucla.edu/ugrad-sup.htm>*

## 2011–12 Winter Event Schedule

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Sat. Nov. 19

**Kenneth Karmiole Lecture on the History of the Book Trade:  
“English Books Around the World: India and the Globalization of  
the English Book-trade”**

—Graham Shaw, Formerly Head of Asia, Pacific and Africa Collections, the British Library, London

Fri. Dec. 2

**Contested Songs: Music across the Atlantic**, in conjunction with the LACMA-U.C.L.A. Symposium “Contested Visions in the Spanish Colonial World,” co-sponsored with the Herb Alpert School of Music’s Department of Musicology

Sun. Dec. 4

**Concert: Rachel Barton Pine**

Fri. Jan. 6, 2012

**Exhibition Opening, Murder in the Library**

Sun. Jan. 22, 2012

**Concert: Boston Trio**

Sun. Jan. 29, 2012

**Concert: Augustin Hadelich & Joyce Yang**

Thurs. Feb. 9, 2012

**“Parallel Lines Never Meet: Dolphins and Anchors and Aldus, Book Historians and Numismatists and Roman Coins”**

—Terry Belanger, Founder of Rare Book School, University of Virginia

Lecture co-sponsored by U.C.L.A.’s Young Research Library Special Collections

Fri./Sat. Feb. 10–11, 2012

**Rivalry and Rhetoric in the Early Modern Mediterranean: Black Legends and Domestic Dissent**

—organized by Barbara Fuchs, U.C.L.A.

Sat. Feb. 25, 2012

**Poetry Afternoons at the Clark: “Young Light, Extinguished Light”**  
—Alvaro Cardona-Hine

—organized by Estelle Gershgoren Novak

### Exhibits at the Clark

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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 1–December 22:** All Things New: Imperialism and Impact (curated by Nina Schneider & Rebecca Fenning)

**January 3–March 16:** Murder in the Library (curated by Scott Jacobs)

**March 21–June 29:** Book Club of California, a centennial exhibition (curated by Nina Schneider)



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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>