



# THE CENTER & CLARK NEWSLETTER

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

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SPRING 2013

## Librarian's Column

Gerald W. Cloud, Clark Librarian

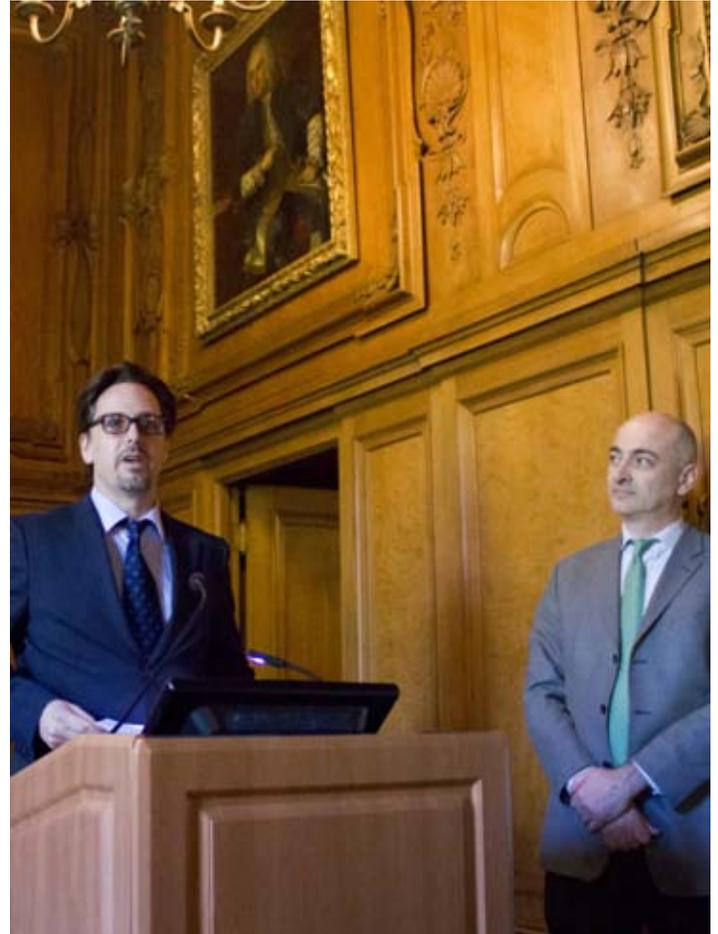
The first half of 2012–13 at the Clark has seen exceptional activity in acquisitions, exhibitions, public lectures, and a successful new internship program. The opportunity to contribute, participate, and observe these activities makes my role at the Clark a great pleasure, and it is with no little satisfaction that I can report what follows.

In the acquisitions department, the Clark continues to collect printed books and manuscript material that document the culture, history, and literature of Great Britain and the Continent. Among the most interesting of our new acquisitions are John Cary's *Survey of the High Roads from London to Hampton Court, Bagshot, Oakingham, Binfield...* (London, 1790), an excellent copy of the only edition of a rare guide to the roads, inns and turnpikes in and around London. The survey contains eighty engraved colored maps for which the author has paid close attention to "marking the Gentlemen's Seats, explaining the trusts of the different turnpike Gates, adding the number of Inns to each separate route, with other occurring matters which will be found on the face of the work." Cary and his firm were the leading mapmakers of their day, a status earned no doubt by the precise and elegant engravings that comprise our volume.

Arthur Hort's "Materials for an Essay on Painting" (circa 1750s) is an unpublished commonplace book that serves as a guide to the arts by a working artist and teacher in the mid-eighteenth century. Nearly 400 neatly written pages in length, it records notes, references, observations, quotations, and other entries focused on artistic practice, criticism, technique, and theory. The book is laid out according to the methodology established by John Locke and includes a biographical note describing the life and accidental death of Hort, who drowned saving the life of one of his pupils. The Hort commonplace book is on many levels an extraordinary document.

More first-hand observations of events on the Continent come to the collections in the form of a seventeenth-century French manuscript describing the Naples earthquake of June 5, 1688. The eyewitness account of the devastation the quake wreaked upon public buildings, palaces, and churches, as well as the charity of local inhabitants towards those who lost their homes, provides both historical and personal insights.

The Clark has traditionally acquired works documenting libraries, book collecting, and the book trade during the seventeenth and eighteenth centuries. These subjects converge in a recently acquired manuscript catalog (1814–1823) of the library of MP George Vansittart (1745–1825) of Bisham Abbey, Berkshire. The catalog documents the contents and organization of a typical country house library, the cost of some of the books found therein, and the provenance of a variety of works including the classics, modern literature, and works



Gerald Cloud introduces Thierry Rigogne at the third Clark Quarterly Lecture

on philosophy, agriculture, and medicine.

The Clark continues to add to our collection of books documenting the history of women. In our most recent acquisition, *Teutschlands Galante Poetinnen...Nebst einem Anhang Ausländischer Dames* (Frankfurt, 1715), Georg Lehms has compiled an anthology containing biographies of and literary extracts from works by over one hundred female German poets from the Middle Ages into the earlier eighteenth century. Volume two documents 166 non-German authors from Sappho and the Sybils to Jane Seymour and Madeleine de Scudery. The two-volume set provides not only a useful resource on women authors, but equally provides insight to the intellectual perceptions prevalent in the eighteenth century.

This fall and winter the programming schedule at the Clark has been typically robust. The Clark Quarterly Lectures Series got off to an excellent start in October when Greg Mackie delivered an entertaining and erudite talk on the complex and bizarre world of Oscar Wilde forgeries. Mackie's talk included tales of the eccentric Mrs. Chan-Toon and the spiritualist medium Hester Travers-Smith as well as a careful

analysis of the historical facts, and fictions, surrounding spurious Wilde manuscripts.

Serendipity produced a special lecture in October with Nicholas Pickwood, a talk co-sponsored by the Clark's good friends at the Huntington Library, UCLA Special Collections, and the UCLA Department of Information Studies, with support from the Breslauer Chair Fund. One of the world's leading experts on bookbinding structures, Dr. Pickwood presented his latest discoveries on how bindings for early printed books were prepared for sale, upsetting a number of received ideas regarding historical practice.

The inimitable Peter Stallybrass, University of Pennsylvania, delivered the eighth annual Kenneth Karmiole lecture on November 3; his talk, "Resisting Censorship: Petrarch and the Venetian Book Trade, 1549–1600," examined the influence of the *Index Librorum Prohibitorum*, first published in Rome, 1559, on the Venetian book trade during the last half of the sixteenth century. The talk was well illustrated with images of books showing the techniques of expurgation on the part of censors and the forms of resistance by printers and readers.

On December 13, punchcutter, typefounder, printer, and retired historian from the Smithsonian, Stan Nelson impressed his audience with an account of a different sort of forging, namely that of casting lead type from molten metal, as well as an explanation of how other materials of the handpress are created, including steel punches, copper matrices, and the type moulds from which printing type is cast. Nelson discussed the manner in which he brings historical methods and analysis of printing traditions to bear on his current projects.

The biennial William Andrews Clark Lecture on Oscar Wilde took place on January 31. The speaker was rare bookseller, writer, and broadcaster Dr. Rick Gekoski, who gave an inspired talk on "Oscar Wilde in the Marketplace." Dr. Gekoski brought the distinctive perspective of a former professor of literature turned rare bookseller to his talk, combining literary history and tales from the auction house. This lecture series is made possible by a generous endowment established by William Zachs.

And finally, this winter has been an excellent one for coffee aficionados: on February 21, the Clark Quarterly welcomed Thierry Rigogne, Associate Professor, Fordham University, who delivered a lecture on the history and development of coffeehouses in France. Attendees were able to look at the current exhibition "Bittersweet Uprising: Coffee and Coffeehouse Culture in Early Modern England," curated by Shannon Supple and Benjamin Wurgaft. Topping things off was a pre-lecture coffee tasting courtesy of Verve Coffee Roasters of Santa Cruz, California. Guests lined up for free samples of freshly brewed coffee on the Clark's front terrace.

February marked the midway point for the Clark's 2012–13 Internship Program. Conducted in collaboration with UCLA's Department of Information Studies, the Clark has engaged two library interns, Daniella Aquino and Gloria Gonzalez. Supervised by Head Cataloger Nina Schneider and Manuscripts Librarian Rebecca Fenning, the interns have been working to process two archival collections, the Richard Popkin papers and the Hannah More collection. Both interns completed the archival processing portion of their internship by the end of February. The next phase of work for Daniella and Gloria will be to catalog the printed materials in the two collections, thus complementing their training and experience in archival processing with rare book cataloging. The success of the internship program in training future librarians and archivists means that Nina and Rebecca will recruit two more interns for the 2013–2014 academic year.

## Bittersweet Uprising: Coffee and Coffeehouse Culture in Early Modern England

Benjamin Aldes Wurgaft, Visiting Scholar, UCLA History Department

The coffeehouses of seventeenth- and eighteenth-century England have been taken to stand for many things. Scholars have credited them with the rise of consumer culture and of the nascent middle class, the spread of Enlightenment doctrines of science and reason, and the rise of a "public sphere" in which citizens could freely engage with questions of governance, trade, and taxation. The latter, well-known concept of the "public sphere" is the contribution of the German social theorist Jürgen Habermas, for whom the coffeehouses of England played a role in the rise of bourgeois society, and even offered a kind of laboratory for experiments in liberal discourse. However, the William Andrews Clark Memorial Library collections offer evidence that supports a more "messy" version of the coffeehouse story, a counterpoint to what historian Brian Cowan terms our "Whiggishly optimistic and triumphalist paradigms."<sup>1</sup> In "Bittersweet Uprising: Coffee and Coffeehouse Culture in Early Modern England," an exhibit on display at the Clark during Winter Quarter 2013, we presented diaries, broadsides, pamphlets and books that can help us to understand that coffee, and the practice of drinking it in public, was the subject of much controversy. If coffeehouses were sites for the diffusion of knowledge and for conversation about politics, not everyone viewed them as sites of reasoned discourse, or assumed they were linked to an emergent culture of industry and progress: for example, "coffee-house discourse," for many was shorthand for time-wasting conversation from which nothing productive would emerge. Among other things, exhibition materials helpfully illuminated just how strange coffee itself seemed, to both its early adopters and detractors in sixteenth-century England, something often left out of the most Whiggish literature on the coffeehouse: this bitter beverage had no direct precedents in the English diet or pharmacopeia.

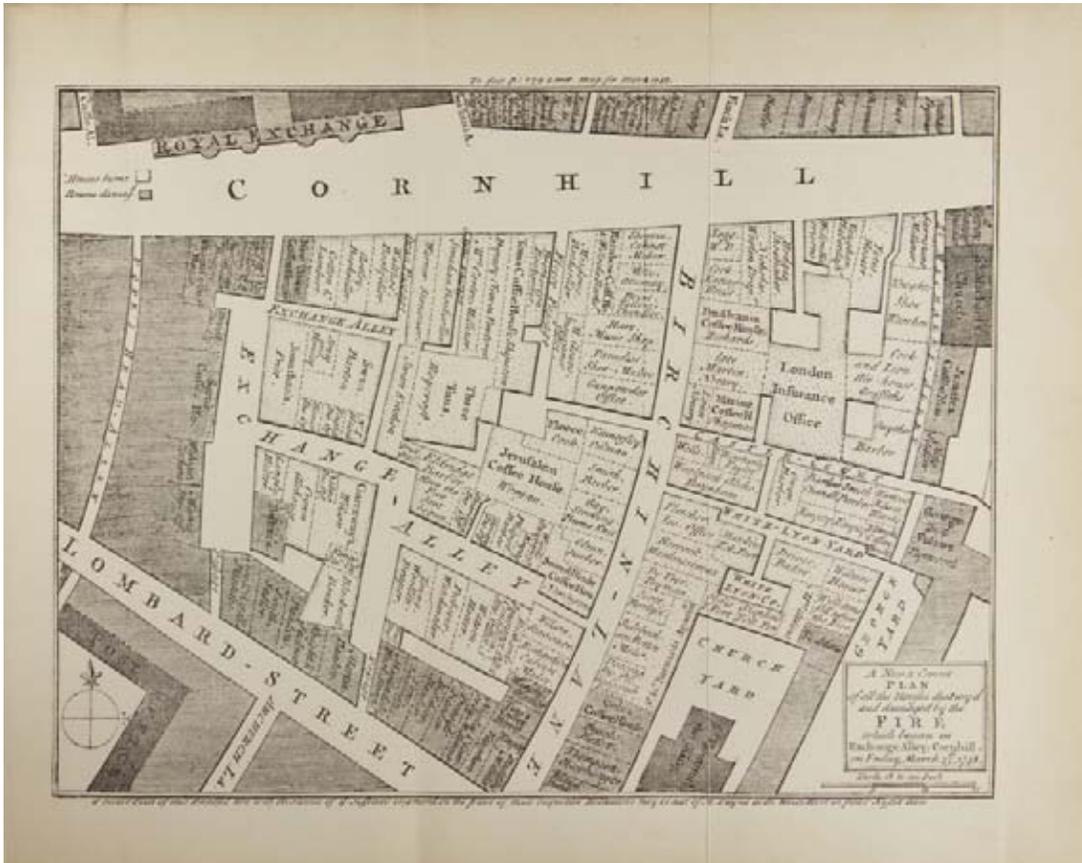
But if the coffeehouse was not the "cradle of democracy" in any simple sense, nor a social annex of the Enlightenment project writ large, it was certainly a crucible for much writing. With every turn in the story of the early English coffeehouses, their celebrants and critics took pen to paper and then manuscript to press. The first Englishman to write about coffee was the Protestant clergyman William Biddulph, who in 1600 commented on the "coffa-houses" of Turkey; the second and ultimately more influential was George Sandys, who in 1610 passed through Constantinople and reported on it again. Forty-two years later, when Pasqua Rosée opened what is generally held to be the first coffeehouse in London, in St. Michael's Alley, Cornhill, both the beverage and the venue were closely associated with their origins in the Near East, and particularly with Arabic and Jewish cultures themselves. As coffeehouses gained popularity and multiplied throughout London, they kept their exotic associations. By 1700, thirty-seven or more London coffeehouses called themselves "The Turk's Head" or variations on that theme, a few included Turkish baths, and coffee was often depicted alongside tea and chocolate, as in Philippe Sylvestre Dufour's *The Manner of Making of Coffee, Tea and Chocolate* (1685). These exotic imported beverages (chocolate was first used in Europe as it had been in the Americas for drinking) were often shown in drawings, being served and consumed by figures of the appropriate national origin: an Arab or Turk for coffee, a Chinese for tea, and a Native American for chocolate. One example

is supplied by Dufour's *Novi Tractatus* of 1699, which depicts "potu caphé," "de Chinensium thé," and "de chocolata." Notably such depictions confused coffee's first origins slightly: it is believed to have been first used and cultivated in Ethiopia, before making its way throughout the Arab world and into common usage in the Ottoman Empire, where Europeans encountered it. Coffee, naturally enough, did not flourish in Northern European soil; it was only with great

L. Lémery's *A Treatise of All Sorts of Foods* (1745) which illustrates the way coffee was thought to contribute to everyday health as opposed to treating specific diseases. The belief in coffee as a kind of health tonic survived many decades, appearing in William Ellis's *The Country Housewife's Family Companion* of 1750. Meanwhile, the status of coffee in England certainly validates the Austrian Catholic priest and social critic Ivan Illich's observation that "most cultures cannot

distinguish clearly between their pharmacopoeia and their diet." Across the Channel, coffee would notably make its way into that great compendium of Enlightenment thought, the *Encyclopédie* (1751–72) of Diderot and d'Alembert.

If some touted coffee's health benefits for the individual, others called coffee and coffeehouses a menace to the health of the body politic for two, suggestively linked, reasons. Coffeehouses, some said, eroded men's productivity, as they idled away their hours in useless conversation. Others suggested that coffeehouses led to wasteful forms of work. In the 1700 satirical poem *The Picture of a Coffee-House: or, the Humour of the Stock-Jobbers* the coffeehouse is portrayed as "The smoaky Office of this crack-brain'd Crew," who waste not just the penny it cost to sit for a time consuming any number of cups of coffee (one essentially rented a seat, and the



Reproduction of the coffeehouses of Exchange Alley, Cornhill, after the fire of 1748. Edward Forbes Robinson, *The Early History of Coffee Houses in England*; (London: K. Paul, Trench, Trubner & Co., Ltd., 1893)

effort that Dutch experimenters rooted a transplanted specimen in an Amsterdam greenhouse. Those who drank it, had—like most contemporary coffee drinkers around the world—never seen a coffee plant in person.

Nor were coffee and the Ottoman institution of the coffeehouse simply grafted onto the existing trunk of English foodways or social practice. Coffee culture required careful adaptation, though the existing institution of the "public house," which supplied a model roughly approximate to the Ottoman original. Further, as our exhibit shows, doctors, botanists and "natural philosophers" understood coffee as a drug, and struggled to determine its properties and incorporate it into the English pharmacopoeia. This process of incorporation can be observed in Francis Bacon's *Sylva Sylvarum*, a 1627 work that did much to popularize interest in natural history, and likely alerted many readers to the existence of coffee, which eventually became an object of research within the Royal Society itself. Dufour's 1685 work on coffee, tea and chocolate had explicitly identified all three as "drugs," noting coffee's diuretic properties as well as calling it an aid to digestion, menstruation and to skin health. Importantly, doctors came to see coffee as a treatment for a variety of maladies, demonstrated most dramatically in Richard Bradley's *Use of Coffee with Regards to the Plague* (1721), and more moderately in M.

coffee, which was terrible, flowed freely), but also their time. This is because all in the coffeehouse are drawn by the attractions of "stock-jobbing," or buying and selling stocks on the market, and ultimately waste their substance in bad investments. The specter of waste, and of the wasted time of England's young manhood in particular, likewise haunted the anonymous (and as it turned out, satirical) *Women's Petition Against Coffee* of 1674, which blamed coffee for a decline in sexual—and thus reproductive—prowess. As the Petition reads, [coffee] "has so *Eunucht* our Husbands, and Cripple our more kind *Gallants*, that they are become as *Impotent* as Age, and as unfruitful as those *Desarts* whence that unhappy *Berry* is said to be brought." The "public grievance" caused by coffee could be only remedied by denying coffee to men under three-score years in age, and the authors recommended in its place "lusty nappy Beer, Cock-Ale [...] and Back-recruiting Chochole (Chocolate)." An equally anonymous and equally satirical *Mens Answer* was published the same year, and attempted to exonerate coffee "That harmless and healing Liquor," not to mention denying any charges that the sexual prowess of English manhood had declined.

Ironically, coffee had a far greater impact on early modern science than such science had on it, and the coffeehouse's role as a crucible of scientific investigation is widely appreciated. Works such as Robert



Personification of the three social beverages: coffee, tea, and chocolate from Philippe Sylvestre Dufour, *Novi Tractatus de pout caphei: de Chinenstium the: et de chocolata* (Geneva: Cramer, et al., 1699)

## Five Overlooked Bronzes by Paul Troubetzkoy in the Clark Library

Anne-Lise Desmas, *Acting Department Head, Sculpture and Decorative Arts, the J. Paul Getty Museum*

The visitor to the Clark Library who stands in the middle of the north book room, caught by the particular atmosphere that emanates from this imitation of the Château de Chantilly library, may be unaware that the generous benefactor of the place is watching. Indeed, discretely displayed in the custom-made bookcases manufactured with the copper produced by the Clark family, are five bronze figurines, including that of William Andrews Clark, Jr. (fig. 1).

These are all works by Paul Troubetzkoy (1866–1938), an autodidact sculptor born in Northern Italy to a Russian prince and an American opera singer.<sup>1</sup> He first exhibited in Milan in 1886 and soon gained success with small bronzes of animals, Native American subjects, and portraits. In Russia, where he traveled in 1898, he became friends with Leo Tolstoy whom he sculpted in several works. Two years later, Troubetzkoy won the competition for the monument to Tsar Alexander III, which was unveiled in St. Petersburg 1909. From 1905, he resided in Paris where he was much appreciated for his statuettes and his portraits. There, among the many artists with whom he was acquainted, were Auguste Rodin (1840–1917), whom he portrayed, and the Spanish painter Joaquin Sorolla (1863–1923), who introduced him to Archer Huntington (1870–1955). In 1911, thanks to Huntington, who was founder of the Hispanic Society of America in New York, Troubetzkoy would organize for the Society an exhibition of his works, which was the first of his several successful one-man shows in the United States in the following years. His art, which represents a three-dimensional parallel to that of painter Giovanni Boldini (1842–1931), was indeed much celebrated for its freshness of execution and its sincere vitality in representing either human beings or animals.

In July 1918, Troubetzkoy won the competition for the memorial monument to General Harrison Gray Otis (1837–1917), publisher and owner of the *Los Angeles (Daily) Times*, and consequently spent two years in Hollywood where he established a studio. He may have known W. A. Clark, Jr. at that time, if not earlier: Troubetzkoy was in California in 1917, exhibiting in both San Francisco and Los Angeles. For Clark's sculpture, he represented him seated in an armchair in a very relaxed position, his legs crossed, cuddling his dog Snooks who is comfortably installed on Clark's lap. Both men were animal lovers and must have gotten along well, conversing together in French, Clark's first tongue and a language that Troubetzkoy mastered better than English. This is attested to by a dedication in French on a photograph preserved in the Clark archive that features the sculptor surrounded by his dogs: "To my friend William Clark, Jr. in exchange with the best portrait of himself. Delighted to meet one who appreciates my inspiration to be a life interpreter and not a sculptor. Paul Troubetzkoy."<sup>2</sup>

In fact, praised as such by art critics, this "life interpreter" may actually have felt a bit uncomfortable to honor Clark's very touching commission of the portraits of his two late wives. Perhaps to differentiate them better, the artist gave them opposite positions and settings. Mabel Duffield Foster (1880–1903),

Hooke's *Diary* can help to tell the story of the coffeehouses' role in producing scientific knowledge, and their role in shaping the social networks through which that knowledge was diffused. The Royal Society itself was established in 1660, about ten years after the first coffeehouses of London, and many Society meetings took place in coffeehouses; the coffee-house, along with the laboratory and the peer-reviewed journal, could indeed be accounted a crucible of the knowledge-cultures of modernity as we have come to know them. The performance of learned activities in cafés (including scientific experiments and in one downright bizarre case, the dissection of a dolphin) had the additional effect of making scientific knowledge more publicly available than it might otherwise have been; indeed, coffeehouses increasingly served as schoolrooms for all sorts of subjects, including the study of languages. Not all were sanguine about this development: for some, the public dissemination of knowledge always meant the watering-down of knowledge, and it was not necessarily desirable to broaden the ranks of the learned too much. This presents us with an irony worth considering: if for Habermas (and perhaps even more for his followers), the coffeehouse helped produce the public sphere by creating a space for free and rational discourse, what does it mean that the terms of scientific discourse within coffeehouses were themselves contested? If we affirm one element of the classic coffeehouse story, namely the creation of a novel form of public culture in early modern England, a form of life that in some ways we still enact, we must also affirm the multiplicity and chaos of that life.

1. Brian Cowan, *The Social Life of Coffee: The Emergence of the British Coffeehouse* (New Haven: Yale University Press, 2005) p. 3.



fig. 1 - Paul Troubetzkoy, *William Andrews Clark, Jr. and his Dog*, 1920, bronze, h. 14 in. Clark Library (ID: 3908327)



fig. 2 - Paul Troubetzkoy, *Anna Pavlova*, 1920, bronze, h. 14 in. Clark Library (ID: 3908324)

who died soon after giving birth to William Andrews Clark III, stands elegantly enveloped in a long coat, her head covered by a prominent hat. Alternatively, Alice McManus (1883–1918), whom Clark married in 1907, is seated wearing a simple dress, her statuette forming a pendant to Clark's. Not surprisingly, their faces do not reveal any expression, their gazes look absent, particularly when compared to the lively facial expression of the nearby statuette of the Russian dancer Anna Pavlova (1881–1931) (fig. 2). Troubetzkoy, who excelled in modeling dancers, realized several representations of the famous ballerina, caught either in full movement, or, as in this case, in a standing theatrical pose that includes an elegant gesture of the arms.

The most dynamic figurine among the Clark Library bronzes is certainly that of British-born conductor Walter Henry Rothwell (1872–1927) (fig. 3). In 1919, Clark, a music lover and proficient violinist, founded the Los Angeles Philharmonic Orchestra.<sup>3</sup> After both Sergei Rachmaninoff, and then Alfred Hertz, under contract in San Francisco, had declined Clark's offer to conduct, Rothwell, whom Hertz recommended, was hired just before the summer of 1919. A graduate from the Vienna Academy of Music, Rothwell had been assistant conductor to Gustav Mahler in Hamburg, director of the Royal Opera in Amsterdam and of the St. Paul Symphony Orchestra in London. Troubetzkoy may have met the conductor in Los Angeles through Clark and attended one of the 1919/20 season concerts. He caught Rothwell in full action, the legs straight in tension, the head turned to the right with chin and gaze raised up in the same direction. The conductor points his baton straight towards the upper right section of the orchestra, as if to cue the percussions, while the left arm, kept low in the back, seems to address a gentle impulse with the hand

towards the violins.

Interestingly, the Clark's archive contains a photograph by Nelson Evans (1889–1923) that shows a now lost model in clay for this statuette (fig. 4).<sup>4</sup> The old dark grey blanket that serves as background gives the impression that a set-up for the photographic session was improvised inside the sculptor's studio with whatever means was at hand. In addition, the model stands on a small wooden board, displayed on top of what is most likely a workshop easel. One can see that the lower part of Rothwell's legs is still very sketchy, the turn-up of his trousers and his shoes not yet defined as they are in the bronze version. In addition, the base shows shapeless edges, in particular on the front right corner, and is surrounded here and there by scrolls or pellets of clay that still look wet. This photograph survives as a rare visual of the sculptor's work in progress, long before the final realization of the bronze.

These five Troubetzkoy statuettes are all signed and dated 1920, a year that marked a turning point in Clark's life as a book collector for he then made his first major acquisition of Oscar Wilde items at the sale of John B. Stetson's library. Clark continued collecting, even after his decision in 1926 to gift his estate to the University of California, a fact attested to by his correspondence with the sculptor's sister-in-law, Amélie Rives Troubetzkoy (1863–1945). A renowned novelist for her famous *Quick or the Dead?: A Study* (1888), Amélie was indeed the wife of Pierre Troubetzkoy (1864–1935), the sculptor's eldest brother, himself a successful portrait painter. Both were independently invited in 1894 to a garden party organized in London by Oscar Wilde, who thought them the most beautiful persons present and, a true matchmaker, did this so they could meet: two years later



At the beginning of the year the Clark played host to a “radio style” performance of Jane Austen’s *Pride and Prejudice*. Adapted from the novel by Chicago playwright Christina Calvit, the play was performed by L. A. Theatre Works (LATW) under the direction of Brian Kite. LATW’s signature “radio theater” approach made for a lively and deeply enjoyable performance in the Clark’s elegant drawing room. The audience enjoyed high tea on the Clark lawn with the actors and Center and Clark staff after the performance. *Pride and Prejudice* marked the launch of a new initiative at the Clark, Arts on the Grounds. You can read more about Arts on the Grounds and find a schedule of new summer performances in this series on the back cover. Our gratitude goes to all the donors who made this such an enjoyable event, and especially to the patrons of the performance, Catherine Benkaim and Barbara Timmer, Regina and Bruce Drucker, Marcia H. Howard, Carol Krause, Janet and Henry Minami, and David Stuart Rodes.

*Pride & Prejudice*

This ticket admits one person to Jane Austen's *Pride & Prejudice* performed by L.A. Theatre Works a fundraising event to benefit Arts on the Grounds

Sunday, January 20, 2013, 2:00

Clark Memorial  
Marron St  
Los, CA 900  
non-ref

L.A. THEATRE WORKS  
Presenting  
*Pride & Prejudice*  
by Jane Austen  
adapted by  
Christina Calvit



at  
UCLA's William Andrews Clark Memorial Library  
on  
Sunday, January 20, 2013,



fig. 3 - Paul Troubetzkoy, [Conductor] Walter Rothwell, 1920, bronze, h. 18 1/4 in. Clark Library (ID: 3908326)



fig. 4 - Nelson Evans, "[Clay] model for Walter Rothwell statuette by Paul Troubetzkoy," 1919-1920, photograph, Clark Library, Gift of Claire Colfax, 1976 (MS.1976.026)



they were married.<sup>5</sup> Pierre would remember with much nostalgia the “very charming and interesting period of [his] English life gone for ever” in a 1925 thank-you note to Clark’s close friend, the lawyer William Minor Lile (1893–1932), president of the University of Virginia, who had sent him a quote concerning his art work in London from a letter by Oscar Wilde.<sup>6</sup>

Clark visited the couple in 1932 at their Castle Hills home, in Cobham (Virginia), in the company of Judge Sydney Sanner, chairman of the board of executors of the Clark estate. He also happened to send Amélie some books.<sup>7</sup> In a letter dated October 26, 1932, she thanks Clark for his gift of the volumes of *Wilde and Wildeiana*, and claims she was “very anxious to have the privilege of giving [Clark] a letter or note from Oscar Wilde written to [her] if [she] can find one that touches the matter involved in [their] correspondence about him.” She may have been quite close to Oscar Wilde for she owned a copy of *The Happy Prince*, presented by Wilde with a “dedication in his beautiful handwriting [that] ran as follows: ‘Amélie Rives from her sincere admirer Oscar Wilde. London a rose-red July 1889.’” On January 24, 1934, Amélie again thanked Clark for a Christmas gift, which included most likely *Ode on the Pleasure Arising from Vicissitude* by Thomas Gray, printed for the collector by John Henry Nash in 1933. She explains how much she admired the fine printing and paper, was delighted by Nash’s unicorn watermark, and enjoyed Clark’s comments on the poem.

The two book lovers may have met and shared their passion earlier: indeed the Clark library possesses a copy of Amélie’s novel, *The Ghost Garden*, published in New York in 1918, that is signed and dated by the author May 11, 1920.<sup>8</sup> Did Pierre and Amélie come that year from Virginia to Los Angeles? Paul Troubetzkoy’s bronze monument to General Otis was unveiled in August 1920

on Wilshire Blvd. in McArthur Park where it still stands, four miles away from Clark’s property. The sculptor returned then definitely to Europe, spending his time either in his native Italy, or in Paris. With a generosity similar to that of Clark, he bequeathed his studio material to Verbania, where his works are exhibited in the Museo del Paesaggio. Sincere “interpreter of life,” he had left behind him in California sparkling bits of bronze that offer a glimpse into the passionate activities embraced by true art, music, and literature lovers of the first decades of the 1900s.

1. On the sculptor, see above all Gianna Piantoni and Paolo Venturoli eds., *Paolo Troubetzkoy 1866–1938*, exh. cat., Turin: Il Quadrante, 1990.
2. The photograph is signed Franz Scottblorg 1916; Clark Library, Box 10, Folder 14. “A mon ami William Clark jr. en échange avec le merveilleux portrait de lui-même. Heureux de rencontrer un qui apprécie mon inspiration d’être un interprète de la vie et pas un sculpteur. Paul Troubetzkoy”.
3. Robert Stevenson, “William Andrews Clark, Jr., Founder of the Los Angeles Philharmonic Orchestra,” *William Andrews Clark, Jr. His Cultural Legacy, Papers read at a Clark Library Seminar 7 November 1981*, Los Angeles: University of California, 1985: pp. 31–52.
4. Clark Library, MS.1976.026, Box 12, Folder 44, gift of Claire Colfax.
5. Welford Dunaway Taylor, *Amélie Rives (Princess Troubetzkoy)*, New York: Twayne Publishers, 1973: pp. 68–9.
6. The letter is dated 3 Jan. 1925; Clark Library, Box 9 Folder 28.
7. The two letters by Amélie to Clark are preserved in the Clark Library, Box 9 Folder 28.
8. The book was printed in New York, by Frederick A. Stokes Company Publishers, Clark Library (\*PS3092.G41).

## Seeking and Studying Wilde's Library: Some Volumes at the Clark

Thomas Wright, *Author of Built of Books: How Reading defined the Life of Oscar Wilde*

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On April 24, 1895, while Oscar Wilde was in Holloway Prison awaiting trial on a charge of “gross indecency,” the entire contents of his house in Tite Street, Chelsea were sold by public auction at the demand of his creditors. Among the choicest items on offer was Wilde’s “library of valuable books.” Wilde had accumulated this collection of two or three thousand volumes ever since his childhood in 1850s and 1860s Ireland, and had transported the volumes between the various residences he had occupied in Dublin, Oxford, and London, before he finally settled at No. 16 Tite Street with his wife Constance in 1885. At Tite Street he had set out his books on the russet-colored shelves of his luxurious ground floor library.

The 1895 auction was attended by a frenzied crowd of curiosity hunters who had come in search of mementos of the “monster.” Members of the public crowded into Wilde’s library, eyeing up bargains, pocketing volumes, making “revolting jokes,” and pilfering manuscripts that had been emptied from Wilde’s desk onto the floor. The books were hastily and indiscriminately bundled up together as job-lots then sold for a song. According to the catalogue of the sale, known today as the “Tite Street Catalogue,” lot 114 consisted of “about” one hundred unidentified French novels. It fetched thirty-five shillings—little more than the price of a three-volume novel.

Wilde regretted especially the breaking up and dispersal of his “collection of presentation volumes from almost every poet of my time, from Hugo to Whitman, from Swinburne to Mallarmé, from Morris to Verlaine”; along with the loss of his “beautifully bound editions of my father’s and mother’s works”, his “*éditions de luxe*,” and his “wonderful array of college and school prizes.” The destruction of his library was, he lamented, “of all my material losses the most distressing to me.”

Wilde hoped his friends would buy some of the books on his behalf at the auction. Yet they were unable to out-bid the large cartel of London book dealers who attended. Some acquaintances did manage, however, to acquire certain volumes when the dealers put them on the open market then returned the books to Wilde on his release from prison. But these were exceptional cases. The overwhelming majority of the books were sold by dealers to individuals with no connection to Wilde, and, in time, sold again to be dispersed throughout the world. Wilde’s Tite Street library, which had taken over thirty years to build, was destroyed in a single afternoon.

The bulk of Wilde’s books have been lost without trace. Curiously, perhaps, for such an ardent bibliophile—Wilde was a man who wept at the sight of a beautiful cover—he never commissioned a personalized bookplate. The absence of a label makes his volumes impossible to identify, except in cases where the book either bears Wilde’s autograph, his annotations, or an inscription. There were many inscribed presentation volumes in Wilde’s library; and sometimes Wilde signed the books he bought, especially during his student years. Some volumes too, especially Wilde’s review copies, contain marginal notes in his “Greek and gracious hand.” Yet many of his annotations have doubtless gone unidentified, which is a shame except that it allows for some interesting future discoveries.

In the years following Wilde’s death in 1900 whenever a book from the Tite Street library was advertised for sale in an auctioneer’s or book dealer’s catalogue, Christopher Millard (better known by

the pseudonym Stuart Mason, with which he signed his legendary bibliography of Wilde) cut out the catalogue description and pasted it into a scrapbook. Over the years Millard’s scrapbook (now in the British Library) burgeoned to fifteen sheets, covered recto and verso, with over a hundred little white slips. Millard, a dealer himself, would sometimes buy the book on offer, then advertise it for sale.

It was through Millard that William Andrews Clark, Jr. first acquired some of the Tite Street library books that today form part of the Clark’s Wilde collection. Clark’s initial purchase, made in 1919, was the copy of Livy’s *Historiarum libri qui supersunt* that Wilde had used as a student at Trinity College, Dublin; then in 1924 he acquired from Millard Wilde’s copy of Robert Sherard’s poems *Whispers*.<sup>1</sup> Clark continued accumulating Tite Street library books in the years that followed, arriving at the respectable total of seven volumes before his death in 1934.<sup>2</sup>

Since Clark’s death the Clark Library has continued to acquire books from Wilde’s Tite Street collection. The most recent acquisition came in 2011 when the Clark secured a copy of John Davidson’s *Smith: A Tragedy* (Glasgow, 1888), inscribed “Oscar Wilde from J.D.” The Clark now possesses fourteen books formerly belonging to Wilde (if we also include, under that rubric, two volumes he gave away as gifts). This makes the Clark’s collection of Tite Street library volumes the second largest in the world. The British Library’s collection is the most extensive, all but two of their 26 volumes being received in 2003 as part of the “Mary Eccles bequest.” Apart from these 40 volumes, there are, to my knowledge, 16 other Tite Street library books in public collections in the US, and one in a UK archive. I have also been able to track down a further 20 volumes in private collections in the UK and the US.

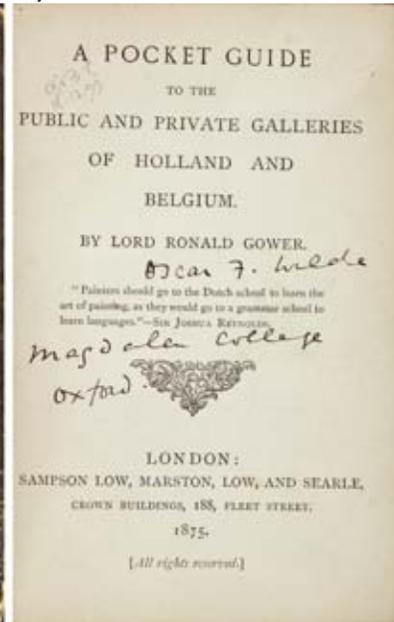
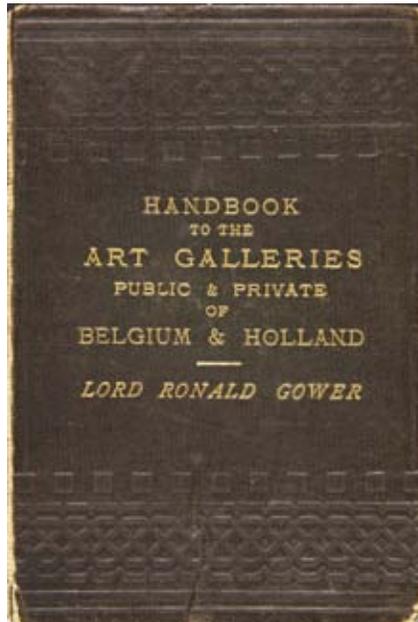
I traced these 76 volumes as part of the research I carried out for my book *Built of Books: How Reading Defined the Life of Oscar Wilde* (New York, 2009). The aim of the book was, on the one hand, to attempt to reconstruct Wilde’s library, with the idea of giving the reader a virtual tour around it. On the other, I wanted to write a sort of “bookshelf biography” of Wilde, telling and analysing the story of his life and writings through the books he collected and read.

My principal source concerning the contents of Wilde’s library was the (sadly incomplete and inaccurate) Tite Street Catalogue; there were also the numerous references Wilde made to his reading in his letters and published writings. In addition there was the Millard scrapbook; several surviving book-bills of Wilde’s; a list of his Bodleian library borrowings; and the various syllabuses he studied at school and university. Having compiled my list of Wilde’s reading, I entered the valley of the shadow of books for several months, and read, in Dickens’ phrase, “as if for life.” So far as understanding *how* Wilde had read, the most revealing evidence was of course the copies of the volumes he had actually owned and annotated. Every note, every marking (some of them made by wine and marmalade as well as by pen and pencil), every artistic doodle, and every tear was potentially revealing.

The advance I received from my publisher for the book did not, alas, run to a trip to Los Angeles (authors, to adapt Wilde, may be born but they certainly aren’t paid). So I was, unfortunately, unable to consult the Clark’s cache of Tite Street Library books as part of my research. The staff at the Clark did, however, compile and send to me (with customary kindness and efficiency) detailed information on the volumes, and photocopies of a number of Wilde’s book-bills. I referred to this valuable material throughout my book.<sup>3</sup> Still, the fact that I had not examined the books themselves was a real regret, and certainly one of the greatest limitations of my study.

So it was with enormous satisfaction that, a few months ago, I was finally able to consult the books. My Los Angeles trip was funded by BBC Radio 3, who commissioned from me a radio program about Wilde's library and, in particular, about the Tite Street books at the Clark (the program was entitled "Wilde's West Coast Collection"). The Clark graciously permitted me to examine the books; Dr. Gerald Cloud, the Clark Librarian, kindly agreed to be interviewed about the volumes, and about the rest of the Clark's vast and unique archive of Wilde material.

There is only space here to describe briefly two of the Clark's Tite Street library books. The first is Lord Ronald Gower's *A Pocket Guide to the Public and Private Galleries of Holland and Belgium* (London, 1875), a duodecimo yellow-brown cloth volume, whose fragile condition suggests that it has been well-thumbed by Wilde. The undergraduate Wilde autographed the book on the title-page in black ink "Oscar F. Wilde | Magdalen College | Oxford" (the inclusion of that



Lord Ronald Sutherland Gower, *A Pocket Guide to the Public and Private Galleries of Holland and Belgium* (London: S. Low, Marston, and Searle, 1875) Cover and title-page inscribed by Wilde: "Oscar F. Wilde | Magdalen College | Oxford." This guide was heavily used and annotated in the margins by Wilde.

middle initial "F" for Fingal allows us to date the autograph before 1877, the year Wilde dropped the middle initials from his signature). Wilde marked and annotated the volume throughout in pencil, and also scribbled some notes inside the back cover. The markings and notes attest to Wilde's keen interest in painters such as Velasquez, whose art would later inspire his 1889 story *The Birthday of the Infanta*.

The chief interest of this volume is the light it shines on Wilde's biography, and particularly on his religious opinions. Wilde and Gower were introduced by a mutual friend at Magdalen on July 4, 1875. Gower, then almost thirty, was an accomplished sculptor and art-critic; a handsome, rich and homosexual English aristocrat; a society wit and an erstwhile MP—attributes and achievements which may have piqued the interest of the twenty-year old Wilde.

After their first meeting Gower recorded in his diary having "made the acquaintance of young Oscar Wilde ... a pleasant cheery fellow, but with his long-haired head full of nonsense regarding the Church of Rome." Whenever the pair met subsequently, Gower was sarcastic about Wilde's sincere desire to convert to Catholicism. According to one of Wilde's friends, Gower eventually succeeded in "laughing" Wilde "out of his Catholic proclivities." Their theological banter provides the context for an innocuous, and typical, act of readerly "vandalism" Wilde committed on page 52 of the *Pocket Guide*. There is a passage here in which Gower condemns as "detestable" the "tinsel and gewgaws which flaunt in the Roman Catholic temples in Belgium"; and Wilde has repeatedly and vigorously scribbled over the lines in pencil, as though rising to Gower's provocation.

The *Pocket Guide* also reveals something about Wilde's taste in prose. This is particularly significant because Wilde was first becoming aware at Magdalen of what a "wonderful self-conscious art of English prose writing" was, and was himself trying to master that "difficult" art, by penning his first non-scholarly prose works. This is why, over

the years 1876–1878 especially, he seems to have read books with an eye to identifying and absorbing the stylistic techniques he admired.<sup>4</sup>

On page 215 of his *Pocket Guide* Gower describes a pilgrimage he made to the house of the Flemish artist Teniers. "I started," he writes, "on a bright afternoon towards the end of October. Overhead was a sky such as Teniers... would have loved to paint, deep blue, dotted over with fleecy clouds shaded with delicate violet." Next to this poetic passage Wilde has written the words "quite delightful;" reading this we can almost hear the budding young reader-writer murmur the words with pleasure, as he notes Gower's syntax and the cadence of the line.<sup>5</sup>

Wilde read another Tite Street library volume in the Clark's collections during his time at Oxford, or rather he re-read it there. His copy of volume three of Virgil's *Opera* (*Aeneid*, Books VI-XII), edited by John Conington (London, 1871), bears the autograph and date "Oscar Wylde [sic.] | 18 T.C.D. | Michaelmas. 1872."<sup>6</sup> Wilde, then a Classics

student at Trinity, studied the *Aeneid* (books VI-X) in the summer term of 1873. A diligent scholar, he acquired the volume in the Michaelmas (autumn) term of 1872 so that he could prepare, some months in advance, for his Virgil course. Wilde consulted the book again at Oxford in the run up to his Honor Moderations exam of 1876, which included questions on Virgil's epic, and for which the Conington edition was a set text. Wilde's frequent re-readings took their toll on the brown cloth octavo volume, which is rather battered and weak at the hinges.

At Trinity and Oxford, Wilde's "minute and critical" knowledge of ancient texts was rigorously tested, as was his ability to render Latin and Greek passages into English of various literary styles. Most of the copious markings and annotations Wilde made in his Virgil relate to these scholarly aims: he glosses and translates words and phrases, cites parallel passages from other classical authors, and underlines salient footnotes. The movements of the brilliant classicist's mind, as he scribbles notes in Latin and Greek as well as English, are nimble and decisive.

Not having had the benefit of a classical education myself, I was unable to decipher the Latin and Greek notes. I made up for this shortcoming by perusing the book in the company of the classics scholar, Tracey Carroll, who pointed out numerous points of academic interest. These cannot be discussed here but this book, along with Wilde's copies of Livy and Sallust, which are also at the Clark, merits scholarly attention.<sup>7</sup>

My untutored eye was inevitably drawn to Wilde's English annotations, and especially to some notes he scribbled in pencil at the back of the book, in the margins of the publisher's catalogue. The *Aeneid*, Wilde observes there, "is written for educated and literary people – [Virgil] has drawn attention (like Milton) to his diction." This, he continues, is contrary to "our [modern] conception" by which "an epic ought to be written" for ordinary people (Wilde then adds

the word “Morris”).

The parallel between Milton and Virgil is interesting and characteristic, as Wilde generally eschewed a strict historicist approach and preferred to compare, and so to create a dialogue between, modern and ancient cultures. The general tone of the remarks reminded me of some comments Wilde made in his *Pall Mall Gazette* review of Sir Charles Bowen’s translation of Virgil, published on November 30, 1887. In his article, Wilde surveys previous translations of the *Aeneid*, one of which was made by John Connington, a poet as well as a professor. While Wilde praises Connington as “an admirable and painstaking scholar” (a reference to his edition of Virgil), as a translator he is found wanting. Wilde then discusses the limitations of the translation of William Morris, who, he says, “hardly conveys to us the sense that the *Aeneid* is the literary epic of a literary age. There is more of Homer in it than Virgil, and the ordinary reader would hardly realize from [it] that Virgil was a self-conscious artist, the Laureate of a cultured Court.”

The similarities between Wilde’s article and the annotations he made in his copy of Virgil suggest that he may have referred to the book once again in 1887, and used its back pages to make draft notes for his review. Once again, I recommend that Wilde scholars, (especially students and editors of his journalism), examine the endnotes in his Virgil closely.

So much more could be said about Wilde’s Gower and his Virgil—not to mention the other twelve Tite Street library volumes in the Clark’s collections. The autographs and inscriptions in some of these books alone are well worth investigating.<sup>8</sup> Yet however brief and cursory my remarks have been I hope they have demonstrated the potential value of these books to Wilde scholarship.

Until recently, students of Wilde’s biography and writings have neglected his books as resources. This may be because Wilde’s markings are not easy to decipher and interpret, and also because the books themselves are difficult to read (Wilde read widely in at least five languages and literatures apart from English). Few people today can match Wilde’s linguistic proficiency, his aesthetic sensitivity, as well as extraordinary breadth and depth of culture. But some intrepid scholars have recently taken up the challenge of studying Wilde’s reading and intellectual formation, and hopefully others will now follow in their footsteps, which lead to some interesting places.<sup>9</sup>

To encourage these endeavors the Clark has embarked on an online project, the aim of which is to create a sort of virtual Tite Street library. The idea is to build a website containing information on all the Tite Street library books known to be in private and public collections, and to provide links to the available library catalogue entries. Hopefully the project will prompt owners of Tite Street library volumes that I have been unable to trace to come forward and furnish the Clark with information about their books.

On April 24, 1895, Wilde’s library shared the fate of so many famous book collections down the centuries to our own day: it was despoiled by barbarians, and its contents were then scattered throughout the world. In consequence we can only hope to reconstruct a few of Wilde’s bookshelves today, but, given the scholarly value of his volumes, even that would be an achievement.

1. Livy. *Historiarum libri qui supersunt*. Tomus I, Libri I–VI (Leipzig, 1867). Autographed “Oscar Wilde. | 18 Trin. Coll. D. | Jany 1873” (\*PR5828.L78). According to a note in the back of the book, this was purchased on 6/5/1919 from Millard. A similar note in Robert Harbrough Sherard’s *Whispers, Being the Early Poems* (London, 1884) (\*PR5828.S5W5) informs us that it was acquired from Millard on 4/15/1924.

2. Three volumes came to Clark via Wilde’s second son, Vyvyan Holland, one of them as a

gift. At the 1928 Dulau & Co. sale of Wilde material, where Clark purchased the bulk of his Wilde collection, two further Tite Street Library volumes were secured that had once been in Millard’s and Holland’s collections.

3. I would especially like to acknowledge the assistance of Bruce Whiteman, former Head Librarian at the Clark; Suzanne Tatian, Clark Library Site Manager & Editor; and Scott Jacobs, Senior Reader Services Assistant.

4. For a discussion of the way the undergraduate Wilde read John Addington Symonds and Algernon Swinburne from the point of view of a fledgling author, see my “The Difficult Art of Prose,” *The Oxonian Review* 16 (2), (May 16, 2011). <http://www.oxonianreview.org/wp/the-difficult-art-of-prose/>

5. This enthusiastic gloss was typical of the undergraduate Wilde, who wrote “quite charming” next to a marvellous metaphor in his copy of J.A. Symonds’ *Studies of the Greek Poets* (Second Series; London, 1876) which he autographed and dated “May 76.” The book is now in the Pierpont Morgan Library, New York (PML 125 894).

6. \*PR5828.V49.

7. For details of the Livy see note 2, above. *Sallust Libri de Catilinae coniuratione et de bello Iugurthino*. 4th ed. Ed. Rudolf Dietsch (Leipzig, 1876) (\*PR5828.S169). Both Sallust and Livy are for example referred to by Wilde in his Oxford essay-prize effort of 1879, “The Rise of Historical Criticism,” and in his Oxford notebooks. With regard to Wilde’s Virgil, editors of his poetry and his notebooks could attempt to trace Wilde’s numerous references and allusions to Virgil back to the markings and marginalia in this book.

8. On the title page of his Livy Wilde has written “light! more light! Goethe.” This is easy to identify as the famous last words of one of Wilde’s literary heroes, but is there a particular reason why he would write them in his copy of the Roman historian? The verso of the half-title of Wilde’s copy of the W.J. Linton edition of *Rare Poems of the Sixteenth and Seventeenth Centuries* (London, 1883) (\*PR5828.L761) bears the words “Given to me | by | Sam Ward. | London. | May. 83. | Oscar Wilde,” which is evidence of a hitherto unknown London meeting between Wilde and the legendary Uncle Sam. The inscription Robert Sherard wrote in Wilde’s *Whispers* is dated according to the French Revolutionary calendar: can this be interpreted as evidence of a mutual passion for the history of the Revolution?

9. Iain Ross’ *Oscar Wilde and Ancient Greece* (Cambridge, 2012) analyzes surviving copies of Wilde’s Ancient Greek volumes, and offers informed and imaginative accounts of the way Wilde read them. Philip E. Smith II and Michael S. Helfand (eds.), *Oscar Wilde’s Oxford Notebooks: A Portrait of Mind in the Making* (Oxford, 1989), should also be mentioned here, as it is the seminal work concerning Wilde’s intellectual formation.

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## Prize-Winning Undergraduate Research at the Clark

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Each year the Ahmanson Foundation sponsors a UCLA undergraduate scholarship course taught at the Clark by UCLA faculty. The students are required to complete research papers based on their work in the Clark collections. This winter, Professor Joseph Bristow led a group of students through “The Wilde Archive.” His students’ work from this seminar has garnered both praise and prizes across campus.

Elizabeth Pieslor’s paper, “A Study of Oscar Wilde’s Published and Unpublished Epigrams and Aphorisms,” has been selected as the Best Short Paper in the Arts and Humanities category of the UCLA Library Prize for Undergraduate Research’s Ruth Simon Award.

Andra Lim’s paper, “The *Isis*, the *Spirit Lamp*, and Male Sexuality: Oscar Wilde and Student Journalism at the University of Oxford 1892–1893,” has been selected as the winner in the Best Use of Clark Library Collections category of the UCLA Library Prize for Undergraduate Research’s Ruth Simon Award.

The paper, “From Bunthorne to the Black Dandy: Oscar Wilde’s Aesthetic Legacy” by co-authors Jewel Pereyra and Jonathan Carmona won a Teague Melville Eliot Award from UCLA Writing Programs. We congratulate the students and Professor Bristow on these well deserved accolades.

## Arts on the Grounds 2013

Join us for our 2013 theater series, Arts on the Grounds, starting this June! Enjoy summer afternoons and evenings in the Clark Library's beautiful gardens as we debut our outdoor performance program.

**Jun. 29–Jun. 30:** *Golden Tongues* (L.A. Escena series) For more information about Playwrights' Arena and tickets, please visit: [www.playwrightsarena.org](http://www.playwrightsarena.org)

**Jul. 27–Aug. 18:** *Lady Windermere's Fan* (Literature Live series) See Chalk Repertory Theatre for information and tickets: [www.chalkrep.com](http://www.chalkrep.com)

**Sept. 7–Sept. 8:** *The Dwarf* (Contemporary@theClark series) Learn more about Counter-Balance Theater and ticket information at: [www.counter-balancetheater.com](http://www.counter-balancetheater.com)

UCLA's William Andrews Clark Memorial Library seeks to create intersections between literature and the performing arts for the benefit of new and expanded audiences. In 2012–13, the Clark launched its collaboration with L.A. Theatre Works (LATW), which brought to the library's drawing room a dramatic version of Jane Austen's *Pride and Prejudice*, as well as Pierre Corneille's *The Liar*.

Building on the excitement over this initiative, we are expanding to an outdoor performance program set in the Clark's five acres of beautiful gardens. Performances for this summer will include modern interpretations of classical theater, site-specific productions designed for the Clark grounds, movement and dance.

The Clark Library funds programs with support from individual donors, independent foundations, and government agencies. For more information and ways to contribute, please contact Director Barbara Fuchs at [fuchsbar@humnet.ucla.edu](mailto:fuchsbar@humnet.ucla.edu) or 310-206-8552.

## Henry J. Bruman Summer Chamber Music Festival 2013

All concerts run 12:00–1:00 p.m. at the Korn Convocation Hall (this is a return to our original venue and a move from our most recent venue).

**Tuesday Jul. 23:** iPalpiti Soloists

**Thursday Jul. 25:** iPalpiti Soloists

**Tuesday Aug. 13:** Ensemble in Promptū

**Thursday Aug. 15:** California String Quartet

For more details please visit our website:

[www.c1718cs.ucla.edu/bruman13](http://www.c1718cs.ucla.edu/bruman13)

## Exhibitions at the Clark

The Clark Library mounts four exhibitions 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.

**Current:** "Bibliology and Bibliography from the Viewpoint of the Pig or, How to Describe a Squealer," bibliology curated by Nina Schneider; bibliography curated by Rebecca Fenning Marschall

**Jul. 2–Sep. 20:** "An Exhibition in Six Courses: Testing Recipes from the Clark's Manuscript Collection," curated by Jennifer Bastian

**Oct. 3–Dec. 16:** "The Sette of Odd Volumes at the Clark Library," curated by Ellen Crowell (Saint Louis University)



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