



# THE CENTER & CLARK NEWSLETTER

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

NUMBER 32

FALL 1998

## The Director's Column

Last year proved to be another full and exciting one at the Center/Clark. We were able to mount an ambitious academic program, expand our acquisitions budget, attract an outstanding group of post-doctorates for our core program, and increase our short-term fellowships. The success of our newly instituted Ahmanson undergraduate scholarship program has led to its renewal. Our chamber music series has become immensely popular, and our poetry reading program continues to attract a sizable following. We held our first fund-raising event, entitled an "Afternoon of Acquisitions," which proved highly successful; and we were fortunate to have received two extremely generous gifts: one from Mrs. Sidney F. Brody designed to lay the groundwork for renewing the Clark's gardens and physical plant, and the other from the Ahmanson Foundation for the acquisition of rare books and manuscripts. Last year, the Center moved into Royce Hall, where, in addition to its specific functions, it participates in the programs of the Humanities Consortium, consisting of our Center and the Centers for Medieval and Renaissance Studies and for Modern and Contemporary Studies.

As the end of the millennium and the century approaches, we have structured our core programs to reflect concerns raised by this event. Last year our core program, organized by Richard Popkin (UCLA), investigated early modern millenarianism and messianism; it culminated in a look at the relationship between millenarian thought and modern revolution. This year we will leave the early modern era and concentrate instead upon a series inspired by one of the richest and most important collections held by the Clark, its Oscar Wilde collection, which Bruce Whiteman describes below. The series, entitled *Oscar Wilde and the Fin de Siècle*, is being organized by Joseph Bristow (English, UCLA) and Debora Silverman (History, UCLA). Professor Bristow has put together four programs on Oscar Wilde, which he elegantly describes in this issue. Professor Silverman, an expert on the fin de siècle, will organize a general program entitled, "New Perspectives on the Avant Garde and the Fin de Siècle." To complement these academic events, we have been able to induce John Lithgow, a treasured supporter, to come to the Clark with some of his friends for a reading of *The Importance of Being Earnest*. Together these programs should provide an exciting look at a man and a period that continue to fascinate us today. And when the year 2000 arrives, we expect to be able to greet it with volumes drawn from both the millenarian and the Wilde programs.

Though the core program focuses on Oscar Wilde, we will not neglect the main concerns of the Center/Clark: the seventeenth and eighteenth centuries. Associated faculty members

have organized workshops and colloquia on themes covering such diverse topics as "Forging Connections: Women's Poetry from Renaissance to Romantic," "War and Science during the Old Regime," "Radical Culture of the 1790s in Britain," "Casanova and the Enlightenment," and "Materialist Philosophy, Religious Heresy, and Political Radicalism, 1650-1800." In short, we look forward to another exciting year and hope to see many of you at our academic and cultural events.

PETER H. REILL  
Director



Oscar Wilde among American celebrities as depicted by Harry Furniss in "The Private View," a satiric broadside presented gratis with the Christmas number of the World (1882)

## Oscar Wilde at the Clark

Rare book libraries everywhere are given to claiming that some part of their collections is the finest, or the most extensive, or the most important in the country or the world; it is a forgivable, even a charming, part of a special collections librarian's training to make such claims, as they are intended partly to attract readers and partly to convince the powers that be that there is something enviable and irreplaceable in the vaults.

As common as such statements have become, it nevertheless remains true that the Oscar Wilde collection at the Clark is the finest such public collection in the world. That it is so is partly a result of William Andrews Clark Jr.'s farsightedness as a collector, partly the result of timing, and partly the result of the dedication of the Clark's librarians over the almost eighty-year period during which the collection has been built. Virtually every edition of every printed book by and about Wilde is present, and the richness of the book holdings is matched by an

extensive collection of manuscripts, proofs, letters, photographs and other art, and material relating to Wilde's contemporaries.

William Andrews Clark's interest in Wilde seems to go back to the very beginnings of his collecting career, during the period of the first World War. Certainly by 1922, when the first volume of what would eventually be a five-volume catalogue of his *Wilde and Wildeiana* was published, the collection was already impressive. Clark had had a significant opportunity to add a good deal of material to the collection in the early 1920s, when the Anderson Galleries in New York auctioned off the private Wilde collection of John B. Stetson Jr. The material acquired from that sale included the holograph manuscript of one of the six chapters of *The Picture of Dorian Gray* added to the novel between its serial publication and its appearance in book form, as well as a complete typescript of the book; two manuscripts of *The Sphinx*, including the first draft; and a number of manuscripts of plays and poems in addition to correspondence and other material.

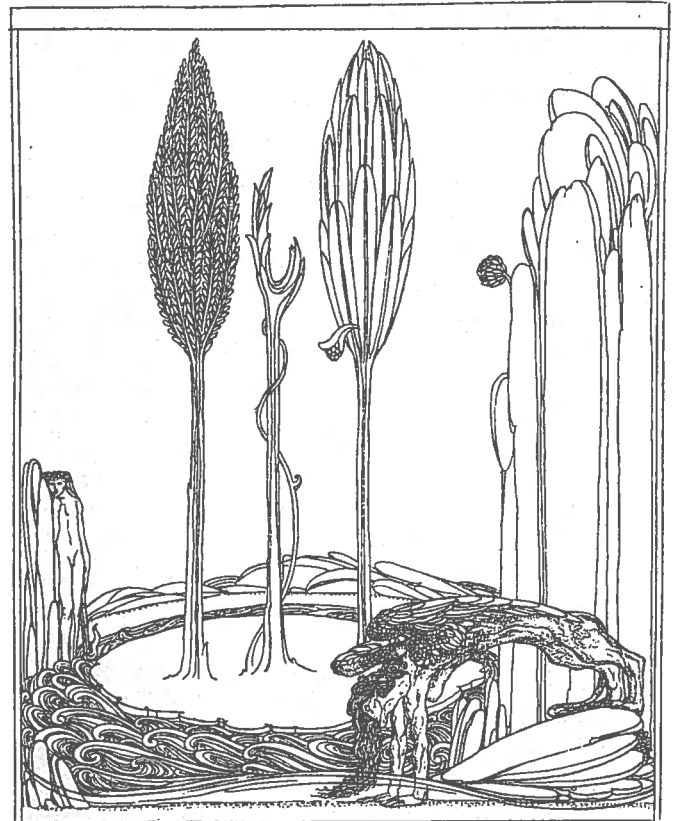
Clark's other great opportunity to buy Wilde came in 1928, when the London bookselling firm Dulau & Company issued an extraordinary catalogue of books and manuscripts compiled from material that had belonged to Robbie Ross (Wilde's great friend and literary executor), Christopher Millard (the Wilde bibliographer), and Vyvyan Holland (Wilde's younger son). Clark spent over \$28,000 to buy the entire portion of the catalogue devoted to manuscript material, and a rich trove it was: from the original manuscript of an unpublished play entitled "A Woman's Tragedy" and the original manuscript of *An Ideal Husband*, to student exercise books, to the original letters written by Wilde to Ross from Reading Gaol, to letters and other documents relating to Wilde's North-American tour of 1882. He bought as well from among the books (sold to Dulau by A. J. A. Symons), proofs, and *Wildeana*, including fifty-eight volumes of press cuttings about Wilde that Millard had compiled over the years 1909–26. With these purchases, the Wilde collection became incomparably rich as a scholarly resource.

Since Clark's death in 1934 the collection has been constantly added to, though never quite on the scale that the Stetson and Dulau acquisitions allowed. Individual pieces and batches of material have been determinately sought out during the last sixty years, and the fact that almost a third of the Wilde letters printed by Sir Rupert Hart-Davis in his 1962 edition of the *Letters* came from the Clark demonstrates the richness of the holdings. In 1966, for example, the Clark acquired the forgotten Wilde archive that A. J. A. Symons had put together for a projected biography that was never written; the material did not contain original Wilde letters, but it included extensive correspondence between Ross and Millard, letters from Lord Alfred Douglas to Symons, and other highly interesting primary documentation of Wilde's life. Although the supply of Wilde manuscripts is rather slim these days, as recently as 1994, the Clark bought a typescript of *The Ballad of Reading Gaol* that had been in private hands for almost a century. The library continues to watch for Wilde manuscripts and letters, but the truth is that the prices of these have climbed pretty much beyond the Clark's means. The chapter of *Dorian Gray* which Clark bought from the Stetson collection cost \$468; another chapter from the same group sold at a New York auction

in December 1996 for \$70,000. Letters have become similarly expensive, perhaps because of the approaching centenary of Wilde's death and the recent flurry of plays, movies, and books devoted to Wilde and his times.

The Wilde collection was from the beginning conceived on a broad scale, and it includes not only Wilde's own books and manuscripts, but much material by and about his contemporaries as well. Most of the books of the English fin de siècle writers are here: those of John Gray, Ernest Dowson, Arthur Symons, Max Beerbohm, George Moore, Ada Levenson, George Egerton, and many others. There are original drawings by Rothenstein, Beardsley, Beerbohm, and others; theater designs and other art by Charles Ricketts (including some of the illustrations for Wilde's *The Sphinx*); and much else, not forgetting an archive relating to the 1890s publisher John Lane. Most of the editions of W. B. Yeats's books, including *Mosada*, his very rare first book (in a presentation copy), are also at the Clark.

A distinction can easily be made between a bibliophilic collection and a research collection. The Clark's Wilde collection is rich in bibliophilically wonderful pieces: copies of Wilde's books presented by him to Lord Alfred Douglas, one of only four known 1880 prompt-copy versions of *The Duchess of Padua*, or Beerbohm's set of Wilde's works with a number of drawings and caricatures sprinkled throughout represent merely a few examples. These and other like items are wonderful to own, but they must be given textual and historical context in a collection that is going to be useful to serious Wilde scholars. That context is richly in evidence at the Clark, from primary mate-



One of Charles Ricketts's illustrations for Wilde's *The Sphinx* (London: E. Mathews and J. Lane, 1894)

rial such as literary manuscripts and holograph letters, to a collection of almost every edition and translation of Wilde's own works extensive enough to allow the textual scholar and editor to work without recourse to any other collection, to ancillary material that includes photographs, portraits (among them a full-length one by Harper Pennington), caricatures, playbills, posters, literary periodicals, and press clippings.

William Andrews Clark Jr. felt a certain need to justify his collecting of Oscar Wilde when he wrote the preface to the first volume of his Wilde catalogue in 1922. It is a long way socially and psychologically from that day to our own, and no one now could conceivably feel a need for a defense. The Wilde collection at the Clark is now an international resource for Wilde scholarship, a fact which Mr. Clark doubtless foresaw and would heartily approve.

BRUCE WHITEMAN  
Head Librarian

## Wilde Versions

Everyone who reads this newsletter is sure to know something about Oscar Wilde. Brilliant raconteur, eminent playwright, sexual outlaw, society wit, victimized genius: these components of the Wilde myth, which made him a legend in his own time, certainly endure in cultural memory. Right from the moment that Wilde, in 1877, made his social debut at London's fashionable Grosvenor Gallery (in a coat tailored in the shape of a violoncello), his image formed a deeper impression on late-nineteenth-century British and North American culture than practically any other figure of his time. As his star rose—with his dazzling 1882 tour of the United States and Canada, his controversial novel *The Picture of Dorian Gray* (1890, revised 1891), and his successful Society comedies of the early 1890s—Wilde became a distinctly modern icon: a fashionable celebrity whose mannerisms and sayings frequently stirred a sensationalizing press into frenzy.

Long before he went on trial for gross indecency in 1895, Wilde had the power to amuse, entertain, and shock a largely prurient public. And when he landed in court—not wholly able to maintain rhetorical control over the fierce cross-examination he underwent—his defamation as a man who consorted with male prostitutes proved a brutalizing extension of his well-established notoriety. In many ways, Wilde's fame was always intertwined with blame. What society found captivating about Wilde's persona and his writings was not entirely distant from what it found disgusting in his sexual habits. So if everybody knows something about Wilde, it is more than likely to relate to his meteoric rise and rapid fall. Wilde, after all, was the man who had two fine comedies on the West End stage playing to enthusiastic audiences at the very moment he launched into the first of three disastrous trials leading to his imprisonment for two years in solitary confinement with hard labor.

This familiar narrative of Oscar Wilde continues to absorb countless readers of his drama, fiction, and poetry. Indeed, this story has drawn a sizable audience for such documents as the transcripts of the trials, edited—one might say partly confabulated—by H. Montgomery Hyde in 1948. Several accounts of

Wilde's life have enjoyed a similarly popular appeal. In 1987, for example, Richard Ellmann expertly unraveled the Wilde myth in a magisterial biography that became one of the best-selling works of its kind. More recently, renderings of Wilde's memorable career have leapt from the biographical page to the Broadway stage. Moises Kauffmann's intelligent play *Gross Indecency* (1997) contemplates how versions of Wilde's profession, his persona, and his desires have been pieced together from various documentary sources. In a somewhat different vein, Tom Stoppard's *The Invention of Love* (1997) gives notable space to Wilde in a drama about the English poet and classical scholar A. E. Housman's homosexual and philological interests. And David Hare's equally important play *The Judas Kiss* (1998) extends this dramatic trend by exploring Wilde's complex intimacy with the young, beautiful, and in some respects treacherous Alfred Douglas.

Never before have Wilde's life and work been so eagerly appropriated, adapted, and remodeled for modern writers' purposes. The film *Wilde* (1997)—scripted by Julian Mitchell and starring Stephen Fry—anticipates at least two screen versions of the writer's plays currently in production. To be sure, there is much about Wilde's personal brilliance and literary skill that understandably fascinates late-twentieth-century students of literature. But exactly why Wilde and not any of his eminent contemporaries like George Bernard Shaw should command such attention remains somewhat unexplained. To my knowledge, in 1954 there were not any large-scale celebrations to commemorate the centenary of Wilde's birth. (Presumably, Wilde's name was at that time still sufficiently tainted not to warrant any commemorative gestures.) Yet it is clear that in 2000 a large number of exhibitions, films, and publications will appear on the market to honor the centenary of his death. There is no doubt that many things Wildean are now highly prized commodities. In the past decade the astonishing price that his manuscripts reach at auction is perhaps the most obvious token of the immense value staked upon his genius.

The world of academic scholarship hardly remains untouched by this intensifying desire to increase Wilde's value. Since the mid-1980s, there has been the steady growth of an impressive body of research dedicated to almost every conceivable aspect of Wilde's work. The year 1998 alone has welcomed Jerusha McCormack's lively edited collection *Wilde the Irishman* and Karl Beckson's compendious *Wilde Encyclopedia*. At the moment, a group of distinguished scholars is preparing the Oxford English Texts edition of Wilde's complete writings. Major projects such as a comprehensive stage history of Wilde's dramas, an updated biography, and a new edition of his letters are likely to reach completion within the next few years. This is, without doubt, a flourishing field of study. And it must be said that many of these fine inquiries draw on the Clark Library's extensive Wilde archive.

To take stock of exactly where Wilde studies has arrived in the months leading up to the centenary of his death, the Clark Library will host four conferences in a series titled *Oscar Wilde and the Culture of the Fin de Siècle*. On 22–23 January 1999, "Wilde Writings: Attributions, Editions, and Revisions" will give detailed consideration to the complex textual histories of Wilde's correspondence, essays, and dramas. Performance his-



*As he began his American tour, Wilde sat for a series of remarkable portraits taken in the photographic studio of Napoleon Sarony. This collage of drawings reveals the popularity of Sarony's distinctive portrayal of Wilde the aesthete (Frank Leslie's Illustrated Newspaper, 21 January 1882).*

tory is the central topic of “Wilde Stages: Productions, Traditions, Appropriations,” to be held on 5–6 March. Focusing on productions of Wilde’s plays in a range of cultural contexts, this second conference will throw fresh light on how noteworthy twentieth-century productions have laid competing claims on his dramas. On 9–10 April attention turns to the diversifying types of cultural and literary criticism that in recent years have transformed our consciousness of Wilde. “The New Wilde Criticism: Aesthetics, Politics, Sexuality” will pay particular regard to his theories of art, his Irishness, his sexual politics, and his socialism. On 14–15 May the fourth and final conference, “Sexual Controversies of the Fin de Siècle,” will assess the place of the 1895 Wilde trials in relation to a wide range of sexual scandals dating from the 1870s to the Great War.

Taken together, these four conferences will enable thirty-two scholars to scrutinize both highly popular and less familiar versions of Oscar Wilde. Certainly, current scholarship is producing many different Oscar Wildes, whose aesthetics, nationality, politics, and sexuality appear more complex than ever before. Celt, homosexual, radical, dandiacal: these are but a handful of the epithets associated with his name. But as our knowledge of Wilde deepens, the implications of each label undergo productive transformation. That is why it is more than probable that this series of conferences will produce some surprisingly new versions of Wilde: ones that future generations perhaps will popularize in their own dramas, films, and fictions.

JOSEPH BRISTOW  
*University of California, Los Angeles*

## Wilde, “Cartomania,” Caricature

In an oversize box of the Clark’s “Miscellaneous Wildeana” five chromolithographs, the size of small index cards, are mounted on large poster size board. Three are placed across the top: two are centered below. As the eye traverses the board, the brilliance of the color, the technical skill, and the recurrence of iconic sunflowers and lilies is astonishing. More astonishing still is the rude aggressivity of these representations. While I lingered over the images, fascinated by the odd juxtaposition of the beauty of the lithographs and the cruelty of the caricatures—for that is what the images are—how and why these lithographs came to be mounted on one large board eluded my interest. Yet, until that question claimed my attention, I could neither grasp the significance these images conveyed to North American viewers, nor could I explain the wide appeal they evidently enjoyed.

Some time before or, perhaps, some time after 1950, when the Clark purchased these cards from Philip S. Brown, they were affixed to the large board either by Mr. Brown or by some other person, in a particular rather than random order. Before they were affixed they circulated freely, almost certainly as trade cards. Trade cards enjoyed remarkable popularity in American cities, especially in Philadelphia, where, in 1882, these cards were printed.

Often, the product the card promoted was pictured on the face of the card. The verso, if not left blank, contained a message about the product and sometimes included the name of the vendor. Trade cards, however, did not always reproduce a graphic image of the product a manufacturer sought to promote. Some promoted coffee or cough-drops, corsets or corn-starch, soap or sewing-machines—or any other salable article—by displaying a popular icon. A card, for instance, bearing an image of the Statue of Liberty might have accompanied a salable article simply as a bonus, a bonus intended to promote, for example, cocoa-powder which, of course, as everyone understood, had nothing whatsoever to do with the Statue of Liberty. Those in the business of producing trade cards, which were, in turn, sold either to manufacturers or shopkeepers, promoted some “sets” to which there was always the possibility of adding one more card: for example, wild flowers, military uniforms, animals, insects, or trees. Other sets had a definite number of cards and often conveyed a simple story. If the bonus that was intended to encourage future sales belonged to a set with a definite number of cards, one expected each new card to contribute a new episode in a narrative that was concluded when one acquired the last card in the set. The inducement to continue to purchase a particular product increased as manufacturers of the cards or of the product appealed to buyers who might enjoy either the satisfaction of having a complete set, or of following a story to its conclusion. Inspired by the profusion of cards, some observers characterized their time as the “age of cartomania.”

The images reproduced here belong to a set of six and were probably promoted as a bonus. The verbal inscriptions on each card are keyed to the figures in the foreground: each is a caricature of, according to Anglo-American nineteenth-century racial and ethnic mythology, a commonly perceived and crudely

defined “nation,” members of which inhabited America: Irish, German, Jewish, African, Chinese, and, in the sixth card, French (that card is not, to my knowledge, held by the Clark). Quotation marks, printed imperfectly, surround inscriptions that are clearly intended to convey the thoughts of the figures: each speaks a variety of fragmented English that corresponds to the dialect rudely associated with a particular stereotype. Such stereotypes, already in place, were about to ride the wave of xenophobia that washed over North America during the last decades of the nineteenth century. Within each frame, the verbal captions and the visual images are continuous: in the one the grammar, syntax, and phonology are disfigured; in the other, according to the behavior of caricature, distortion occurs through exaggeration.

As one looks at the five cards on the large board one wonders about the relation of the verbal inscriptions to the pictorial figures in the foreground, the relation of their fractured English to what they mean to convey, and the relation of each card to the others. Elsewhere I take up these questions. Here I will note only that the cards convey a story designed for viewers to whom the linguistic expressions and the graphic indicators are appealing, legible, and comic: like all stories, this one depends upon the recognition of familiar events or concepts. To begin to understand these cards, we should turn our attention to the relation of the card in the upper left, the first card of the set, to the remaining four cards at the Clark, and to the sixth, which is at Cornell University.

The first card differs from the others in two respects: the word *national* appears in upper case letters. Directly under the



arc formed by the characters is the word *aesthetics*. This bold announcement of the subject of the set is illustrated by the inscription below and by the iconography of the lily and, in all but one of the cards at the Clark, the sunflower. The first card is also the only one that has attached to it a proper name—“Oscar”—which designates a particular person who would have been widely recognized. All of the figures on the other cards are anonymous, with the exception of the card with the Chinese figure, identified by the figure himself as “Johnee,” a generic name commonly assigned to Chinese men in North America by those who were not Chinese. Here, “Johnee” states that he wishes to be called “Oscar.” The lily and the sunflower were as readily recognizable as icons of the Aesthetic Movement as Oscar Wilde, who crossed the country on a widely popularized lecture tour. In this caricature, Aestheticism and Ireland, depicted so derisively, are conflated in the pictorial image of “Oscar.” This conflation is accomplished, in part, through the corruption of the Irish word *Begorra* (By God), which is spoken by the first figure: “Begorra and I belave I am Oscar Himsilf.” Whether or not the figure is “Oscar Himsilf,” his speech enacts a verbal blunder: it mistakenly wants the expletive to behave as though it were a proper name, hence part of the grammatical subject. Accordingly, one would expect *Begorra* to be the name that identifies the pig paired in the foreground with “Oscar.” Alternatively, if *Begorra* is used as an expletive, then, as one readily recognizes, *and* is being misused as a coordinate conjunction. The fractured syntax, the bogus phonetic spelling that designates the putative Irish inflection, and the deployment of the intensive pronoun common to Irish English but not to American English are indicative of verbal caricature. The same aggressivity that perpetuates Anglo-American disdain for Irish-English merges seaweed and swine as icons of Irish backwardness: the one as a mark of culinary deficiency; the other as a mark of indecorous hygiene.

We can see, then, the distinctive place that “Oscar” occupies among his companions in caricature. By 1882, in the eyes of some, Oscar Wilde had become the object of ridicule. In these chromolithographs, Ridicule makes him the master figure through whom it enacts its indiscriminate and venomous force.

SANDRA F. SIEGEL  
Cornell University

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## Pope Letters Acquired

The Clark Library has acquired twenty-two holograph letters by Alexander Pope, together with two letters written to him and a publisher’s agreement relating to an edition of his works. The letters date from 1717 to 1742, the second half of Pope’s life, and are addressed to a number of correspondents, including Charles Bathurst, William Fortescue, and Thomas Dan-castle. They range over a number of subjects, among which are literary work, piracy, Pope’s garden, and his health.

There are references to a few of these letters in Sherburne’s edition of the *Pope Correspondence* (5 vols., 1956), and some are printed there from earlier publications such as *The Gentleman’s Magazine*, with the excisions and errors one might expect. The

mention a thing to you; & I sent  
 up a Catalogue of some additional  
 pieces yet unprinted, which might  
 be inserted in 2<sup>d</sup> or three Vols.  
 of Miscellanies, <sup>instead</sup> ~~collected~~ of Dean  
 Swifts, & those removed into my  
 volume. I have heard nothing  
 from you ab<sup>t</sup> it. but shall be in  
 Town soon, & willing to do as you  
 like. I am to yr humble serv<sup>t</sup>  
 A. Pope.

Portion of a letter from Pope to Charles Bathurst, postmarked 2 Feb. 1741

letters are in a bound volume that comes from the collection of John M. Schiff (d. 1981), the son of another great collector, Mortimer Schiff, and a member of a well-known New York merchant banking family. The bookplate in this volume is missing, apparently removed when the letters were stolen; they were ultimately returned and were among the Schiff books auctioned at Sotheby's in New York in 1981. It was Schiff who made the letters available to Maynard Mack for publication, and they are thus printed among the larger group of Pope letters gathered as Appendix B in Mack's *Collected in Himself* (1982). Not printed there is the final document in the volume, an agreement dated 6 January 1756, in which the publisher John Knapton assigns half of his rights to Pope's works to Andrew Millar in exchange for £475.

This remarkable volume brings to twenty-six the Clark's holdings of Pope letters, which include a single letter acquired last year and three others that have been at the Library for some time.

BRUCE WHITEMAN

## Undergraduate Seminars at the Clark

The Ahmanson Undergraduate Research Scholarship Program, designed to support undergraduate student research at the Clark, has completed a second successful year. Last spring, Robert Maniquis (English, UCLA) guided ten students in his seminar "The Bible and Eighteenth-Century Culture." The aim was to explore ways in which the Bible thrived in eighteenth-century culture, whether as a platform for severe Puritan restraint or social agitation, the primary object of attack by Enlightenment rationalists, or the matrix out of which new literary forms emerged late in the century.

After an exhaustive introduction to the Clark's holdings, students took to reading texts appropriate to the theme of the seminar, including key works by Bunyan, Dryden, Voltaire, and Blake. In their independent research, students worked on rare volumes of sermons, pamphlets, emblem books, journalistic

penny-sheets, or children's books. Out of this work, there emerged a striking variety of fascinating papers on such topics as forms of religious despair, social classes in the audiences of emblem books, the secularization of biblical texts, and relations between scientific and biblical paradigms.

In course evaluations, students expressed a sense both of privilege and excitement in working closely with rare materials. They seemed to have learned the necessity of seeing texts in their original form and to have gained an appreciation of the concrete social facts implied in the very variety of physical forms of print. Studying culture in this way, rather than through the often textually homogenized anthologies usually presented to undergraduates, provided students with a new kind of learning experience as well as a new kind of intellectual pleasure.

In the current academic year, the undergraduate scholarships will be linked to the Winter 1999 seminar titled "The Enlightenment and Its Revolutionary Legacies," taught by Joyce Appleby (History, UCLA). The seminar, designed for upper-division students from any UCLA department, will examine the many eighteenth-century reform movements that have come down to us under the rubric of the Enlightenment. The goal will be to follow their radical influence on the production and distribution of knowledge, popular politics, and the relations of men and women, masters and servants, and Europeans and people of color. Students will be asked to write a paper that investigates a reform effort and its consequences, drawing in part on the materials in the collection at the Clark.

Enrollment is limited to twelve students; those who successfully complete the course requirements will receive awards of \$1,000 each. The seminar will meet at the Clark every Tuesday afternoon. Prospective students should arrange interviews with Professor Appleby during November either by contacting her at the history department or directly by phone (310-470-8946 or 310-825-3679) or E-mail (appleby@history.ucla.edu).

## Fellowships: Center and Clark Programs

The Center's Ahmanson-Getty Postdoctoral Fellowships, available to scholars who received their Ph.D. in the last six years, are linked to its yearlong core programs. Awards, for two consecutive academic quarters, offer a stipend of \$18,400 for the two-quarter period. The core program for 1999-2000, is titled *The Global Eighteenth Century: The Four Corners of the Earth*. Discussions, while organized around the geographic regions that replicate the eighteenth-century world view (Europe, America, Africa, Asia), will also focus on interdisciplinary and cross-cultural themes that link parts of the world in less predictable ways. Issues include theories of race and geographical origin; attitudes toward sexual and racial intermingling; ideas of orientalism, exoticism, and primitiv-



World map by Frederick de Wit, in Nicolaas Visscher, *Atlas Minor* (1719)

ism; religion and colonialism; and missionary zeal. There will be a consideration of circuits of influence that reconfigure notions of geographical and national boundaries. While Europe remains central in such discussion, the goal of the program will be to resituate eighteenth-century studies within a wider realm that encompasses but is not confined to the four corners of the earth.

Several other fellowship programs support postdoctoral and predoctoral research at the Clark Library. These are available for periods from one to three months and offer stipends of \$2,000 per month. The Clark Dissertation Fellowship, restricted to UCLA doctoral candidates, is for a full academic year and offers a stipend of \$12,000 for the year.

Detailed information about all Center and Clark fellowships is available on the Center's Web site. All inquiries and requests for applications should be addressed to the Fellowship Coordinator at the Center (the mailing address, phone number, and Web site address appear in the box on this page). The E-mail address for general inquiries is [cl1718cs@humnet.ucla.edu](mailto:cl1718cs@humnet.ucla.edu).

## Fellowships: Humanities Consortium

The Andrew W. Mellon Postdoctoral Fellowships in the Humanities are administered by the UCLA Humanities Consortium. The two-year, theme-based fellowships, available to scholars whose Ph.D. was awarded in the last four years, offer a yearly stipend of \$33,000. Appointments are usually made to one fellow in each of the historical periods represented in the Consortium (medieval-renaissance, the seventeenth and eighteenth centuries, the nineteenth and twentieth centuries). In the first year of their tenure, fellows participate in a yearlong topical seminar; in the second, they teach undergraduate courses of their own design.

The fellows participating in the current Consortium Seminar, *The Passions*, are Charlene Villaseñor Black (U. of Michigan), Daniel Gross (UC, Berkeley), and Thomas Albrecht, (UC, Irvine). Approximately eight sessions, planned monthly during the year, will conclude with a two-day conference.

In 1999–2000, the theme of the Consortium Seminar will be *Sacred and Profane*. From the medieval era to the present, whether in general social life or in more narrowly construed religious forms of expression, *sacred* and *profane* have served as elemental but shifting organizing categories. The Seminar will explore the often-neglected question of how cultures define, or blur, the boundaries between these two categories and will examine the equally important mechanisms that preserve categorical continuity in the face of profound change. It will ask what happens when the vehicles carrying these categories are subverted or when inescapable social and intellectual developments—European scientism or contact with “primitive” others—challenge the established relationship between them. It will ask as well how the *sacred* and the *profane* continue to shape social passions as we approach the millennium.

Additional information about the Consortium and the Mellon Fellowships can be obtained from the Consortium's Web site (<http://www.humnet.ucla.edu/humnet/consortium/>) or the Consortium office (310-825-9581).

## Fellows in Residence at the Clark, 1998–99

RICHARD BARNEY, U. of Oklahoma, “The Scatological Sublime: Repulsion and Modernity in Early Modern England”

VICTORIA BURKE, Nottingham Trent U., “Julia Palmer and the Perdita Project: Early Modern Women's Manuscript Writing”

JEANNE CLEGG, Università dell' Aquila, “Eyewitness and Evidence in Early-Eighteenth-Century England: Swift and His Circle”

ELIZABETH COVINGTON, UCLA, “The Egotistical Spectator: Rachilde and Her Novels”

RICHARD DELLAMORA, Trent U., “Aestheticism and the Fate of Politics in the Work of Henry James and Oscar Wilde”

ROGER GASKELL, Roger Gaskell Rare Books, “Engraved Plates in Seventeenth-Century English Natural Philosophy Books, 1660–1700”

LISA HAMILTON, Harvard U., “Myths of Recognizability: The Signifying Body in Nineteenth-Century Culture”

CORRINNE HAROL, UCLA, “Virginity in England, 1660–1750”

LISA HEER, independent scholar, San Francisco, “A Culture of Copies: The Reproduction of Painting in Eighteenth-Century England”

RUTH ISKIN, UCLA, “Femininity and Desire in Fin de Siècle Posters: Modern Women and the Consumer Society in Late-Nineteenth-Century Visual Culture in France and England”

VLADAMIR JANKOVIC, U. of Kentucky, “Eighteenth-Century Uses of Georgics and the Construction of British Rustic Empiricism”

COLLEEN JAURRETCHE, UCLA, “The Vanishing Subject: Death and Transfiguration in Pater, Wilde, and Joyce”

BENJAMIN KOLSTAD, UCLA, “The Epistemology of Gesture: Aesthetics in the Enlightenment”

CHRISTOPHER KOX, UC, Berkeley, “Politics, Publishing, and Patronage: The Collaborative Roles of Subscribers, Patrons, and Agents in the Subscription Publishing of Thomas Hearne at Oxford, 1710–1735”

DIANA MALTZ, Stanford U., “Slumming in Bohemia: Sympathy and Social Reform in Aesthetic Periodicals of the 1890s”

PAUL MORRISON, Brandeis U., “Oscar Wilde and the History of Genre”

DEBORAH PAYNE, American U., *Four Libertine Plays* (an edition in the World Classics Series, Oxford U. Press)

NIGEL RAMSAY, independent scholar, London, “Seymour de Ricci and the Uses of Book-Sale Catalogues”

ANN VAN SANT, UC, Irvine, “Women's Bodies, Women's Stories”

WILLIAM WEBER, California State U., Long Beach, “The Interaction of Canonic and Contemporary Music in Oscar Wilde's London”

*The Center & Clark Newsletter* is published by

The UCLA Center for 17th- & 18th-Century Studies  
405 Hilgard Avenue, Los Angeles, California 90095-1404  
Telephone: (310) 206-8552; fax: (310) 206-8577  
Internet: <http://www.humnet.ucla.edu/humnet/cl1718cs>

The William Andrews Clark Memorial Library  
2520 Cimarron Street, Los Angeles, California 90018-2098  
Telephone: (323) 731-8529 or 735-7605; fax: (323) 731-8617  
Internet: <http://www.humnet.ucla.edu/humnet/clarklib>

Editors: Marina Romani and Ellen Wilson

## Conferences, Concerts, Exhibitions—Fall 1998

Detailed information will be available about a month before each program. The overwhelming demand for seating at the chamber music concerts makes it necessary for reservations to be made on the basis of a lottery. For inquiries about all programs, please call 310-206-8552.

### 25–26 September (Friday & Saturday)

*Grand Crossings: A Symposium Honoring the Life and Work of Professor Alexander Saxton.* To be held on the UCLA campus and at the Clark, the conference will bring together those who studied with Alexander Saxton and others who have been inspired by his work and his life. Registration deadline: 14 September.

### 11 October (Sunday)

*Chamber Music at the Clark: Ying Quartet.* In their second appearance at the Clark, the Yings offer their “Russia Program,” which consists of works by Arensky and Shostakovich, as well as Beethoven. Reservations lottery closes: 18 September.

### 24 October (Saturday)

*The Goethe Society of North America.* The third annual Southern California meeting of the GSNA. The central text will be Goethe’s autobiography, *Dichtung und Wahrheit*. Participants are asked to reread the Gretchen episode in Book 5 (in either German or English). Registration deadline: 7 October.

### 1 November (Sunday)

*Chamber Music at the Clark: Gilles Ragon and Jean-Louis Haguenauer.* Mr. Ragon, tenor, and Mr. Haguenauer, piano, return to the Clark for the third time to perform a program of art songs. Reservations lottery closes: 9 October.

### 13–14 November (Friday & Saturday)

*Forging Connections: Women’s Poetry from Renaissance to Romantic.* Leading scholars of women’s verse will begin the process of crossing over traditional historical boundaries in search of continuities, hidden and manifest alike, that will ultimately enable scholars to rethink the larger issues concerning literary relations among and between the sexes. Registration deadline: 6 November.

### 20–21 November (Friday & Saturday)

*War and Science during the Old Regime.* The conference is designed to examine possible links between the scientific and the military revolutions. Separate sessions will deal with the topics of artillery, fortification, and navigation. The conference will conclude with a roundtable discussion. Registration deadline: 13 November.

### 22 November (Sunday)

*Chamber Music at the Clark: Orion String Quartet.* This internationally acclaimed ensemble celebrated its tenth anniversary year during the 1997–98 concert season. Reservations lottery closes: 19 October.

### — ON VIEW AT THE LIBRARY —

Exhibits are open during all scheduled programs. Viewings at other times are by appointment (323-731-8529).

### 1 July–30 September

*Hall of Marbles.* An exhibit on the art of marbling features specimens from the eighteenth century through the twentieth, including some privately owned twentieth-century examples.

### 5 October–25 November

*The New Woman: Literary Voices of the 1890s.* The New Woman writer played an important part in the cultural history and the development of fiction of the 1890s. Works of these writers and of their detractors will be on display.

### 1 December–29 January

*Christmases Past and Present.* Christmas books issued by W. A. Clark Jr. in the 1920s and those designed for the Peter Norton family in the years 1989–97 offer contrasting views of gift books (from the collections of the Clark and of the UCLA Arts Library).

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UNIVERSITY OF CALIFORNIA, LOS ANGELES  
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*The background image, above, is adapted from an engraved ticket in a collection at the Clark*