



THE CENTER & CLARK NEWSLETTER

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

NUMBER 36

FALL 2000

The Director's Column

This academic year will be a special one for the Center and the Clark. It will mark the seventy-fifth anniversary of the Clark Library and the fifteenth of the Center. We shall also be observing the anniversaries of the deaths of two literary giants whose works and papers constitute crucial Clark collections: the tercentenary of John Dryden and the centenary of Oscar Wilde. Therefore, in addition to our normal offering of diverse academic and public programs, we have planned special events to highlight these occasions. To commemorate Dryden, the focus of the founder's collection of "classical authors," our colleagues Maximillian Novak and Jayne Lewis, both of English, UCLA, have organized a two-part series on *The New Dryden*, seeking to emphasize those elements of the poet's work that speak especially to our world. The musicology department will present a concert of compositions set to Dryden's texts, and the Clark will mount an exhibit, drawn from its collection, of some of his most important books and manuscripts. To celebrate Oscar Wilde, the "modern author" Mr. Clark focused upon, we will hold on 30 November, the day of Wilde's death, a one-day conference organized by Joseph Bristow (English, UCLA), who continues the project he began two years ago as Center/Clark Professor of encouraging leading Wilde scholars to meet at the Clark in an exchange of views on Wilde and the culture of the fin de siècle. We will also devote this year's Ahmanson undergraduate seminar to Wilde, and in early November we will cosponsor a four-day program at the University of Bologna in commemoration of Wilde. Four of the participants, including the keynote speaker, Joseph Bristow, will be from UCLA. We will celebrate the Library's seventy-fifth anniversary not only during our *Afternoon of Acquisitions* event in May but also in other programs throughout the year.

Although no single event is planned to recognize the Center's fifteenth anniversary, the numerous collaborative exchange programs crafted over the past years by the Center and the resulting offerings of this year attest to its coming of age. Together with the Fondazione Giorgio Cini in Venice, we have organized two academic programs, one to be held in Venice, the other at the Clark. In conjunction with the University of Bologna, we will sponsor a graduate and postdoctoral colloquium, to take place at the Clark, devoted to new directions in the history of science. In the years to come, we expect to see the fruits of a postdoctoral exchange agreement with the University of Zürich and of our preparation with the Voltaire Foundation (Oxford) and the University of Paris VII for a major two-part conference on Denis Diderot. At present, the Center is planning and organizing the next meeting of the Interna-

tional Society of Eighteenth-Century Studies (ISECS), which will be held at UCLA in August 2003.

To these special events, we add a broad palette of exciting academic programs. This year's Center/Clark Professor series, organized by Massimo Ciavolella (Italian) and Patrick Coleman (French), both of UCLA, will explore the theme *Culture and Authority in the Baroque*. Other academic conferences will deal with topics ranging from the history of science to the histories of musical performance and organization. Our full complement of public programs will include six chamber music concerts, a poetry reading, and lectures in our two endowed series: the *Stephen A. Kanter Lecture Series on California Fine Printing* and the *Richard H. and Juliet G. Popkin Lecture in Intellectual History and the History of Philosophy*. In sum, in this year of notable anniversaries, we hope that, with twenty-one separate programs in a thirty-week academic year, we will offer something to interest every one of our friends.

PETER H. REILL
Director

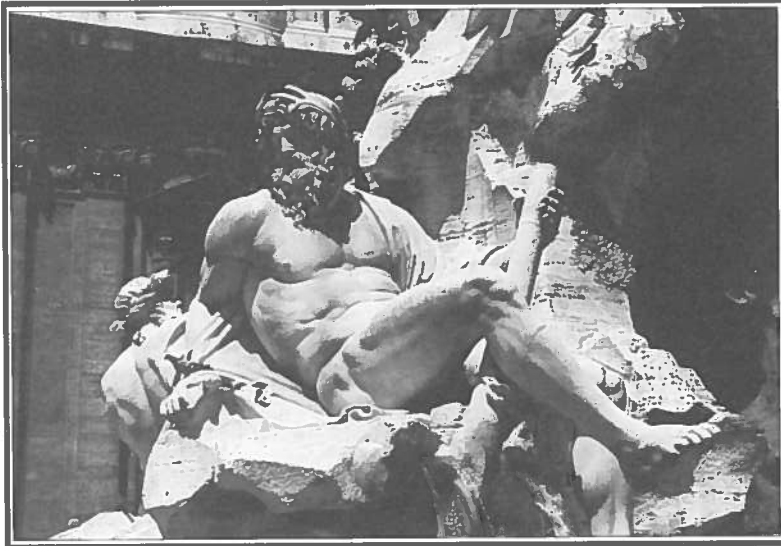
From an invitation design by Francis
Farquhar, 1944. Ward Ritchie
Archive, Clark Library.



Mazel Tov, Lori Stein!

We are sad to report that Lori Stein, Assistant Director of the Center and the Clark, is leaving us, but we congratulate her on her new position as Assistant Dean of Humanities. Lori was with the Center/Clark for eleven years, serving for two years under John Brewer and nine with me. In that time, she played a crucial role forging the successful marriage of the Center and the Library, placing our finances on a sound footing, expanding our fund-raising activities, and helping us to create and shape new academic and public programs. Lori accomplished all this with infectious élan and enthusiasm, dedicating an enormous amount of time and energy to her work. Whenever anything went wrong, either at the Clark or the Center, Lori was the first on the scene and usually the one to find a way to avert disaster. Her desire to improve the Clark's physical plant led her to engage virtually every university administrator who could help in the task. During the nine years of our collaboration, Lori has become a true friend; we have shared the same goals and we have worked together as a team. I will miss her sorely, as will the staff and the librarians at the Center and the Clark. We are positive that she will be equally successful as an Assistant Dean, and we wish her our very best.

PETER H. REILL



Gian Lorenzo Bernini, *The Fountain of the Four Rivers*, detail (1648–51), Piazza Navona, Rome. Photo by Kathryn Sanchez.

Culture and Authority in the Baroque

[In the year 2000–01, our core program, directed by Center and Clark Professors Massimo Ciavolella, Italian, UCLA, and Patrick Coleman, French, UCLA, will focus on a reconceptualization of the baroque. Here, Professor Coleman introduces the issues.]

In the late nineteenth century, the word *baroque* came to be applied to a cluster of artistic, rhetorical, and religious forms that had emerged in the late sixteenth century, after the Renaissance and the Reformation, and that had fallen out of favor a century or so later under the pressure of Enlightenment rationalism. Bernini's statue of a Saint Teresa whose experience of God manifests itself in bodily paroxysms rather than in a quiet, purely "spiritual" illumination; the ornate facades of a public architecture designed to subjugate viewers by first disorienting them; the assertion of political power through extravagant and mystifying displays of the divine right of kings, and of *raison d'état*; Spanish and French mystical poetry and the form of German drama known as *Trauerspiel* ("mourning play"), which attend in detail to the most transient physical phenomena and highlight humanity's disenchanted, creaturely, existence yet seek to escape the world through fusion with an ultimate yet elusive spiritual reality—all these unstable juxtapositions of seemingly contradictory energies have been deemed characteristically baroque.

Like *romantic*, the term *baroque* can be applied to a wide variety of cultural forms, and it came into fashion in the late nineteenth century precisely because of the historical and interdisciplinary linkages it allowed. Limited initially to forms of late-sixteenth-century architecture and painting (and not clearly distinguished from mannerism), the term took on wider resonance in the early twentieth century for French surrealists, German expressionists, and (although he did not use the term, he focused on the same themes) the modernist T. S. Eliot. It came to designate, not just a fondness for fluid, open, and yet ornate forms or an emphasis on display and astonishment in the choice of poetic devices, but an overarching sensibility characterized by a tension between disenchantment and wonder, between an

obsession with decay and a faith in mystical metamorphosis. In this sensibility, now primarily associated with the first half of the seventeenth century, these moderns found analogues to their own experience of cultural crisis, as well as anticipations of their experimentation with poetic imagery. The concept of baroque also played a role in overcoming national boundaries. Critics of French literature, led by French-speaking Swiss, used it to rehabilitate those authors who did not fit chauvinist notions of French classicism; scholars of Spanish culture used it as a way of situating the political and religious mentality of that country, often viewed as exceptional in its conservatism, within shared pan-European developments; and in those broad areas of Eastern Europe that did not experience a Renaissance, the influence of baroque poetry and architecture from Dalmatia to Poland to Russia provided important points of connection to the West. Conversely, in England, which saw and still celebrates a late but powerful Renaissance under Elizabeth and the early Stuarts, the notion of baroque has played only a marginal role in historical scholarship. Thus any reassessment of the baroque today must also reflect on the historiographical motives underlying the use of the term in the century that has just ended.

Such a reassessment must also acknowledge that, precisely because the term *baroque* is so flexible, its heuristic value should be questioned. Does it refer primarily to a kind of flamboyant style that may appear at different times and places? If it is meant to designate an historical period, then not only are its contours vague, since the musical baroque extends well into the eighteenth century, long after poetry recognized as baroque has disappeared from Western Europe, but it also seems to leave out many important features of the early seventeenth century, notably the rise of the new science. Even its association with religious sensibility—the baroque, as a verbal and architectural rhetoric has sometimes been called the "Jesuit style"—is now under scrutiny, as historians of religion abandon the notion of "Counter Reformation" in favor of the more neutral "early modern Catholicism." In the climate of current historiographical inquiry, any conception of the baroque as a repertoire of stylistic or rhetorical devices, despite its usefulness in drawing attention to the links between different arts and different linguistic or national cultures, will be vulnerable to methodological critique or will, at best, be viewed as a secondary manifestation—or reaction to—more fundamental historical forces. Perhaps the notion of baroque itself should be absorbed into a broader conception of early modernity, focused primarily on developments in political organization, the rise of print culture, and the emergence of a new, disenchanted rationality.

This year's core program begins with the assumption that the notion of the baroque, in its very focus on stylistic tensions and persuasive techniques, provides insight into the contradictory nature of early modernity. As Herbert Muschamp observes in a review of a major exhibit of baroque architecture at Washington's National Gallery (*New York Times*, 26 May 2000), the artistic effort to reestablish religious and political

authority after the turbulence of the Reformation era, through its emphasis on individual psychology, “would accelerate the modernity it sought to retard.” This notion of historical paradox provides a first step toward reconceptualizing the baroque in a way that addresses earlier criticisms. Thus, for example, some recent scholars have argued that the impatience with the ordinary world in baroque mystical poetry, which stands in contrast with the Renaissance use of earthly analogies to approach and discern the divine, should be seen in tandem with the growing tendency of early-seventeenth-century philosophers and scientists to divorce the study of earthly phenomena from speculation about any hidden underlying substance—a key step in the development of modern rationality. Another example centers on the baroque notion of “wonder,” which plays a crucial role in a wide variety of artistic endeavors. The Italian poet Giambattista Marino declared that the poet unable to provoke wonder in the reader should go to work as a stable hand (“chi non sa far stupir, vada alla striglia!”), but this seemingly high, indeed exorbitant, conception of poetry takes an important step in focusing on reader response apart from the actual object of wonder. Such a move allows poets to introduce objects or situations previously considered “low” or “unattractive,” while also innovating by defining the dignity of art and of aesthetic success independently from ultimate intellectual or spiritual aims.

The core program will be divided into three sessions. The first, “Reading Space: Direction and Discovery in an Expanding World” (6–7 October), focuses on fields of vision in science, travel, and the space of the book. The second, “Together Apart: Communion, Community, and Concealment” (23–24 February), focuses on the representation of religious and political piety and power in the era of confessional nation-states. The final session, “Poetry and Wonder” (4–5 May), will reflect on the relation between baroque poetics and early modernity across a wide range of literatures, from Russia to the New World.

PATRICK COLEMAN
Department of French, UCLA

Dryden 2000

This fall the Center and the Clark will host two weekends of conferences as well as a concert to commemorate the tricentenary anniversary of Dryden’s death. The appropriateness of such a celebration should be obvious. The Library has the finest Dryden collection—manuscripts, printed works, and surrounding material—of any library in the world. Moreover, the California Edition of the Works of John Dryden, which is about to bring out its final volume, may be said to have been located as much at the Clark Library as in the English department of UCLA. Indeed, at one time, this monumental edition, begun under the general direction of Edward N. Hooker and H. T. Swedenberg, continued under Alan Roper and, finally, Vinton Dearing, was slated to be called the Clark Library edition of Dryden. All the editors of the individual volumes did much of their research at the Clark, with the assistance of the magnificent staff that has worked there throughout the project. The seminars scheduled for October and November will be

devoted to considering new views of Dryden—a Dryden for the twenty-first century.

That he deserves such homage and reevaluation there can be no doubt. Dryden could be daring; he could be emotional; he was witty in an age that treasured wit; he had a great gift for new and revealing images; but most of all, he could write a poetry that asked his readers to respond emotionally to ideas. Among his most famous lines are those beginning *Absalom and Achitophel*, his witty historical poem on contemporary politics, in which he parallels the reign of David, king of ancient Israel, with that of Charles II, reigning king of England:

In pious times, ere priestcraft did begin,
 Before polygamy was made a sin;
 When man on many multiplied his kind,
 Ere one to one was cursedly confined;
 When nature prompted, and no law denied
 Promiscuous use of concubine and bride;
 Then Israel’s monarch after heaven’s own heart,
 His vigorous warmth did variously impart
 To wives and slaves; and, wide as his command,
 Scattered his maker’s image through the land.

Every literate reader would have known that, despite David’s immoral act of sending the husband of Bathsheba, Uriah, to a certain death in order to satisfy his passion for her, David remained beloved by God. Dryden begins his poem with a daring defense of polygamy, in agreement with some contemporary thinkers. Writers on natural law, for example, claimed that monogamy was no more than a convention common to West-



John Dryden (engraving by Edelinck after Sir Geoffrey Kneller), from his Comedies, Tragedies, and Operas (London, 1701).

ern Europe, and contemporary libertine philosophers believed that “cursedly” confining “one to one” was a violation of the passionate nature of human beings, a trick conceived by priests and those in power. Dryden effortlessly draws upon his broad historical allusion in order to counter the widespread condemnation of Charles’s numerous and outrageous sexual liaisons with an image of Charles as acting in accordance with the general will of God. Lust is transformed into “vigorous warmth,” and the king’s illegitimate offspring are made part of the natural creative process that God imparted to mankind. It might seem doubtful that Charles would have been pleased by such a defense, but it is typical of Dryden—all at once witty and profound, full of feeling and cynical.

When John Dryden died on 1 May 1700, few would have contested the proposition that he had been the greatest poet of the last forty years of his century, the period known as the Restoration. He had a glorious funeral. His body was put on display at the College of Physicians, and on 13 May a procession of approximately fifty coaches made its way to Westminster Abbey to see him interred between the poets Geoffrey Chaucer and Abraham Cowley. A magnificent eulogy was pronounced by Samuel Garth, one of the leading poets of the end of the century, and a chorus of singers, accompanied by a small orchestra, sang an ode by Horace rather than religious hymns. So many people crowded into the Abbey that some critics complained that it resembled a mob scene. Among the many elegies printed on the occasion was a volume of nine poems by

women taking the roles of the Muses, each lamenting his death, stating his accomplishments, and expressing the loss suffered by English literature at his passing. His accomplishments were obvious for all to see. He had succeeded Sir William Davenant as poet laureate in 1668, holding that position for twenty years until politics dictated that he be replaced by his old enemy, Thomas Shadwell. He had written some twenty-eight works for the stage—comedies, tragedies, heroic plays, masques, and operas—and was a dominant force in the drama of the period. Although there had been important critical statements before he published his essays and prefaces, he left a body of literary criticism, written in his wonderful prose style, which transformed criticism into both a personal statement and an art form. And then there was the amazing variety of his poetry, from emotional odes and elegies to the incredibly popular narrative poems of his *Fables*. He was never a sublime poet in the grand style of John Milton, but as T. S. Eliot was to remark, Dryden was the first poet who made English poetry appear to talk in the tones of ordinary speech.

In addition to being poet laureate, Dryden also held the office of historiographer royal, and, in that position, wrote political pamphlets in defense of the government and translated one major historical work from the French. He had read and, what is more important, he had thought more deeply about history, politics, theology, and literature than all but a few of his contemporaries. Only John Milton and Andrew Marvell, with both of whom he had worked in the same office during the Interregnum, might have been his match, but Milton died in 1674 and Marvell four years later. Dryden’s wide-ranging knowledge was sometimes a cause of complaint. Critics such as Jonathan Swift attacked his allegorical poem *The Hind and the Panther* (1687) as “intended for a complete abstract of sixteen thousand schoolmen, from Scotus to Bellarmine.” And after his death, a statement by a contemporary poet who “saw no reason but that” the verse of other poets—had they read as many books—“might be as good” inspired Daniel Kenrick to write a poetic rebuttal. What mattered, Kenrick argued, was not Dryden’s learning but his brilliance as a poet.

Of course, Dryden’s competitors and opponents—from the members of the radical political group, the Rota, early on in his career to Jeremy Collier at the end of the century—hardly needed any one motive to attack him. Dryden became strongly identified with the character Bayes, the clumsy, foolish, but oddly fascinating playwright and poet of Buckingham’s satirical play *The Rehearsal* (1671), and through this transformation, he came to represent *the* poet for the period. Satirical assaults against him were a common feature of the Restoration literary scene, and in these battles Dryden gave better than he received, creating in his *Mac Flecknoe*, an attack upon the comic playwright Thomas Shadwell, the wittiest and one of the wisest commentaries ever written on the pretensions of the artist and bad art. Not only did Dryden write the best satire of his time; he also translated the Roman satirists and wrote a brilliant essay commenting on satire as a literary form.

He was the great influence on Alexander Pope in the eighteenth century, an important influence on John Keats in the nine-



Frontispiece to John Dryden’s *Fables Ancient and Modern* (London, 1713).

teenth century and on T. S. Eliot in the twentieth. George Farquhar considered his writing uneven; so did Samuel Johnson, who nevertheless found him a greater poet than Pope. "His works abound with knowledge, and sparkle with illustrations," wrote Johnson. "There is scarcely any science or faculty that does not supply him with occasional images and lucky similitudes; every page discovers a mind very widely acquainted both with art and nature, and in full possession of great stores of intellectual wealth." We hope that the seminars planned for the coming fall will chart some of the ways that Dryden will remain a living and powerful literary force in our new century.

JAYNE LEWIS AND MAXIMILLIAN E. NOVAK
Department of English, UCLA

Clark Acquisitions, 1999–2000

One of the characteristics of a thriving research library is that its collections continue to grow and to expand. By *growth*, I mean that existing collection strengths are not forgotten or abandoned, and that additions are made to areas of the collection that have been built up over a long period of time and are widely identified with the library. By *expansion*, on the other hand, I mean that new but related areas of collecting are pinpointed and developed in accordance with available funds and trends in scholarship, never forgetting the wider context in which any individual library functions, i.e., the city and the many other libraries that it contains.

The Clark is happily both growing and expanding in small but important ways, and the acquisitions made in the past fiscal year reflect this fact. We are seldom able to add important material to the Oscar Wilde collection, but this year two important items turned up. The first item is a contemporary account in manuscript, made by one Frederick Keppel, of the sale of the contents of Wilde's house in 1895. Keppel attended the sale ("this scene of disorder") and wrote down his impressions. "The books were being sold when we arrived, & they were going at a ridiculously low figure." The Clark also bought a handsome Czech translation of *Salomé* (undated but from the 1930s), with color woodcuts by Otokar Staffl. The book, in a striking binding of black calf with semiprecious stones, belongs to the Czech secessionist movement in book design.

The Clark's holdings of seventeenth- and eighteenth-century English materials benefited this year by the addition of a number of rare and interesting books. For the earlier period, mention might be made of John Stanbridge's *Embryon relimitum, seu vocabulariam metricum* (1645), only the second known copy of a book on the memorization of Latin vocabulary; of Matthias Earbery's *Deism examin'd and confuted* (1697), a very rare response to Spinoza's *Tractatus*; and of the second edition (1655) of *The Perfect Conveyancer*, a book about the preparation of legal documents. For the eighteenth century, new acquisitions range from Isaac Watts's *Philosophical Essays on Various Subjects* (1733) and a rare translation of part of Aristotle's *Of Morals to Nicomachus* (1745) for the first half of the century, to *Select Odes from the Persian Poet Hafez* (1787) and *The British Military Library, or Journal* (1799–1801) for the latter half. English poetry has always been a Clark strength,

and several uncommon works have been bought recently. Fifield D'Assigny is hardly a household name, and in fact his *Poems on Several Occasions* (1730) seems to be his only collection. The pseudonymous and delightfully named Lucretia Lovejoy also published only one book (at least under that name), the somewhat naughty but entertaining *Elegy on the Lamented Death of the Electric Eel, or Gymnotus Electricus* (1777). *An Heroic Epistle from Monsieur Vestris, Sen., in England, to Mademoiselle Heinel, in France* (1781) is a verse letter home, from a dancer who seems to have been taking London by storm—"Of me alone, of me the public talks!"

New books continue to enrich the Clark's growing collection of seventeenth- and eighteenth-century European translations of contemporary English works. David Hume was read in every European language, as is reflected in his *Essais sur le commerce* (1766). Francis Grose was best known as an antiquarian, but he also wrote one of the earliest books on caricature—a French translation, *Principes de caricatures* (1802), is full of amusing illustrations. Thomas Gray's *Elegy Wrote in a Country*



From a French translation of Francis Grose's *Rules for Drawing Caricaturas* (Paris, 1802).

Church Yard is a staple of mid-eighteenth-century poetry, and a bilingual edition printed in Verona in 1776 was acquired this year. *Ann'quin Bredouille, ou le petit cousin de Tristram Shandy* (1791) is not a translation, but rather a strange little bit of European Sterniana (the one-page preface consists of nothing but punctuation and individual letters). Translations have been a kind of bridge for the Clark to collecting European books on defined subjects, two of which are bibliography and the history of women and gender.

Several important library and book sale catalogues were acquired this year, including the surprisingly (given its bulk) unrecorded sale catalogue of the library of Thomas Clutterbuck (1744) and a manuscript catalogue of the library of Antonio Greppi (ca. 1820), an Enlightenment-era figure who was a significant financial reformer in Milan. Louis Gabriel Bourdon's *Le parc au cerf* (1790) deals imaginatively with the courtesans, mistresses, and ministers surrounding Louis XV. *Le livre à la mode* by the Marquis de Caraccioli is an unusual book by any definition. It is printed in red throughout, and has a wonderfully wacky false imprint, as so many *galant* French books do

(“En Europe, / Chez Les Libraires. / 100070060.”). In the preface, the author likens his book to a bit of pâté, and notes that the first edition was gobbled up almost immediately (“La premiere [sic] Edition de cet Ouvrage a été croquée presque aussitôt qu’elle a paru”).

The Clark’s collection of books on the book arts is particularly strong in English and California material, and most notable among acquisitions this year is a series of important letters from Eric Gill to Jacques Raverat, covering the period from 1911 to 1924. The letters concern theoretical and philosophical questions, but also outline a projected edition of the Gospels that would have engaged Gill in a collaboration with Gwen and Jacques Raverat, as well as the artist Stanley Spencer. Two important Ashendene Press imprints were bought, including the last book of the press, Longus’s *Daphnis & Chloe*, with illustrations by Gwen Raverat, well known as a wood engraver. As for California press books, Carmen Voss’s small but lovely *Fragments of the Rainbow* (1988) is worthy of mention. This tiny book about hummingbirds was printed by Erik Voss at the Lyceum Press in an edition of one hundred copies, and each copy contains watercolor drawings by the author.

BRUCE WHITEMAN
Head Librarian



Left: Title page to an Italian edition of Thomas Gray’s *Elegy* (Verona, 1776).

Below right: Plate, detail, from John Martyn’s *The First Lecture of a Course of Botany* (London, 1729).

Undergraduate Seminars at the Clark

The Ahmanson Undergraduate Research Scholarship Program provides UCLA’s upper division students with the unique opportunity to do guided research among the rare materials in the Clark Library’s collection. Thematic interdisciplinary seminars are arranged each year, with classes meeting in weekly sessions at the Library. Students are expected to complete an independent research project which draws on the resources of the Clark, and those who successfully complete the course receive awards of \$1,000 each. Topics vary. Since 1997, when the program was established, the following seminars have been offered: “Speaking and Writing of Oneself: The History of the Ideas of Person and Self in Early Modern Europe” (directed by Hans Medick, Max Planck Institute for History, Göttingen); “The Bible and Eighteenth-Century Culture” (directed by Robert Maniquis, English, UCLA); “The Enlightenment and Its Revolutionary Legacies” (directed by Joyce Appleby, History, UCLA); and “Back to Nature: Primitivism and Its Discontents in the Seventeenth and Eighteenth Centuries” (directed by Maximillian E. Novak, English, UCLA).

THE SEMINAR OF 2000–01: Up to ten \$1,000 scholarships will be available to participants in the Winter 2001 seminar titled “The Wilde Archive,” to be directed by Joseph Bristow, English, UCLA. Professor Bristow describes the theme of his seminar in the following way:

Using the extensive resources of the Oscar Wilde archive held at the Clark Library, this seminar focuses on different ways of researching topics relating to both the writer’s controversial life and his cultural legacy. The seminar draws on published and unpublished materials to consider such issues as Wilde’s income, the trials of 1895, his prison years, the staging of his major dramas, and his posthumous reputation in biography, film, and theater. In addition, students will have the opportunity to explore how and why Wilde’s work stood at the center of a number of court cases in the early twentieth century.

The seminar will meet at the Clark on Thursday afternoons. During the week of 27 November 2000, Professor Bristow will conduct interviews with students who would like to enroll. Prospective students should make appointments through the Department of English, 2225 Rolfe Hall, UCLA; phone: 310-825-4173. Questions about the course should be addressed to Professor Bristow (jbristow@humnet.ucla.edu).

On View at the Library

4 AUGUST–21 OCTOBER: *Influences on the British Landscape in the Seventeenth and Eighteenth Centuries.* A thematically arranged presentation of English and translated European works on horticulture and garden design, agriculture, tree cultivation, and fruit orchards.



27 OCTOBER–29 DECEMBER: *Poet Laureate: John Dryden, 1631–1700.* An exhibition of books and manuscripts from the Clark’s Dryden collection to commemorate the three-hundredth anniversary of the poet’s death.

Center & Clark Newsletter On Line

A version of the *Center & Clark Newsletter* can now be accessed from the Center’s website (<http://www.humnet.ucla.edu/humnet/c1718cs/newsltr.html>). Posted are articles from recent issues as well as indexes of many previous issues. The editors welcome comments (cceditor@humnet.ucla.edu).



George Cruikshank, cover illustration to William Hone, *The Political House that Jack Built* (London, 1819).

Ahmanson-Getty Fellowships, 2001–02

The Center's Ahmanson-Getty Postdoctoral Fellowships, available to scholars who received a 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.

History, Theory, and the Subject of Rights, ca. 1640–1848 is the title of the yearlong core program for 2001–02, to be directed by Kirstie McClure of UCLA with the collaboration, in Winter 2002, of J. G. A. Pocock of Johns Hopkins University. No longer riveted to the ideological framework of liberalism, “the subject of rights” now seems a more capacious, if less settled, vehicle of political and ethical claims than it once appeared. As a formal category, it has proved hospitable to a wide array of historical articulations. Individuals, yes, but also corporations, peoples, nations, races, sexes, classes, indeed humanity itself: all these have been proffered as subjects of rights. Diverse, too, have been the sorts of rights at issue: negative liberty protections against harm or interference, positive liberty rights of political participation, and entitlement claims to various forms of public provision or support. Similarly diverse have been the modes of assertion and frames of justification imagined proper to such claims, as well as the purposes they were taken to serve. Some made their mark through agitation and legislation, some by revolution and constitutions. Some were sheltered under notions of custom or tradition, others marshaled under the banners of divinity, nature, or providence; still others claimed grounding in reason, convenience, or utility—and all these could be variously aligned in relation to the affective, passionate, and emotive registers of human life. Some justified revolution, others imperial conquest; some sought to end social conflict, others to channel, modulate, or manage it; some identified themselves with the “civilizing” mission of European expansion even as others subjected all such imperial projects to scathing criticism.

This assemblage suggests that the common association of the subject of rights with a formally liberal, rational, and juridical individualism is less than satisfactory. And yet, it is precisely that association that has made the language of rights the

target of numerous contemporary theoretical critiques, including but not limited to those generated by marxist, communitarian, psychoanalytic, structuralist, post-structuralist, and post-colonial perspectives. By focusing sustained historical attention on the protean dimensions of rights-talk on the leading edge of political modernity, this interdisciplinary program will reconsider, assess, or otherwise take stock of recent historiographical and theoretical perspectives on the character and fate of the language of rights as a language of political contestation.

Several other fellowship programs support postdoctoral and predoctoral research at the Clark. Detailed information about Center and Clark fellowships is available on the Center's website; inquiries should be addressed to the Fellowship Coordinator at the Center (see box, p. 8). Applications for all fellowships to be held next academic year are due on 1 February 2001.

Fellows in Residence, 2000–01

AT THE CLARK LIBRARY

AVA ARNDT, University of California, Irvine
 STEPHEN BYGRAVE, University of Southampton
 JEANNE CLEGG, University of Aquila, Italy
 LORNA CLYMER, California State University, Bakersfield
 ALISON MARGARET CONWAY, University of Western Ontario
 KATE DAVIES, University of York
 VITTORIA DI PALMA, Architectural Association School of Architecture, London
 CAROLE FABRICANT, University of California, Riverside
 POLLY S. FIELDS, Lake Superior State University
 MARGARET D. GARBER, University of California, San Diego
 ROBERT J. GRIFFIN, Tel Aviv University
 KAREN LOUISE HARVEY, University of London
 LYMAN GIN HONG, University of California, Irvine
 HILAIRE KALLENORF, Princeton University
 LISA KAY KASMER, UCLA
 DANIELLA J. KOSTROUN, University of Notre Dame
 JAMEELA ANN LARES, University of Southern Mississippi
 KATHLEEN E. MCALISTER, UCLA
 KERRY POWELL, Miami University
 PATRICK JOHN ROGERS, Claremont University Center
 AARON SANTESSO, Queen's University
 JOHN SCHECKTER, Long Island University
 ADAM SMYTH, University of Reading
 ABRAHAM P. SOCHER, Stanford University
 LISA VOLLENDORF, Wayne State University
 ERNEST A. ZITSER, Columbia University

HUMANITIES CONSORTIUM MELLON FELLOWS

DANIEL BROWNSTEIN, University of California, Berkeley
 ANDREAS KILLEN, New York University
 JENNIFER MASON, University of Texas at Austin
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Conferences, Lectures, Concerts—Fall 2000

Unless specified otherwise, the Clark is the venue of the events listed here. Additional information can be found on the Center's website (see box below); printed programs and registration forms will be available about a month before each event. Overwhelming demand for seating at chamber music concerts requires that reservations be made by lottery. Please address inquiries to the Center office: 310-206-8552.

6–7 OCTOBER (Friday & Saturday): *Culture and Authority in the Baroque, Part I. Reading Space: Direction and Discovery in an Expanding World*. First session of the year's core series, arranged by Center/Clark Professors Massimo Ciavolella and Patrick Coleman, both of UCLA (see pp. 2–3). Registration deadline: 22 September.

14 OCTOBER (Saturday): *The Richard H. and Juliet G. Popkin Lecture in Intellectual History and the History of Philosophy*. David Sorkin, University of Wisconsin–Madison, "A Wise, Enlightened, and Reliable Piety": *The Religious Enlightenment in Central and Western Europe, 1689–1789*. Professor Sorkin has written extensively on the Haskalah, the Enlightenment movement in Jewish thought and theology. Registration deadline: 6 October.

20–21 OCTOBER (Friday & Saturday): *Newton 2000: Newtonian Studies in the New Millennium*. Conference arranged by James E. Force, University of Kentucky; Sarah Hutton, Middlesex University; and Peter H. Reill, UCLA. Speakers, selected for their expertise on this seminal figure who embodies many of the paradoxical patterns of the Enlightenment, will review the current state of scholarship in order to prepare the ground for the revolution in Newton studies that the publication of his manuscripts is expected to bring about. Registration deadline: 13 October.

27–28 OCTOBER (Friday & Saturday): *The New Dryden: Poetry, Politics, and Society*. First of two conferences held in the tercentenary year of Dryden's death, arranged by Jayne Lewis and Maximilian E. Novak, both of UCLA (see pp. 3–5). This session is devoted to Dryden's relationship to the social and political emergencies of post-Commonwealth, late Stuart, and Williamite politics and society. Registration deadline: 20 October.

19 NOVEMBER (Sunday): *Chamber Music at the Clark: The Lanier Trio* will perform Schubert's Sonata in B-flat (D. 28), Mendelssohn's Trio in C Minor, and Dvořák's "Dumky" Trio. Recognized for its "lavish, impeccable ensemble and golden tone," the Lanier Trio has performed throughout the United States and across Europe since 1979. Reservations lottery closes: 16 October.

30 NOVEMBER (Thursday): *Remembering Oscar Wilde*. One-day symposium arranged by Joseph Bristow, UCLA. Held on the centenary of Oscar Wilde's death, the program will provide the occasion for scholars to address the question of how Wilde has been remembered—biographically, critically, and historically—during the past hundred years. Registration deadline: 22 November.

1–2 DECEMBER (Friday & Saturday): "An Old Age Is Out": *The New Dryden and the Arts of the Restoration*. Second of two conferences held to mark the tercentenary of Dryden's death, arranged by Jayne Lewis and Maximilian E. Novak, both of UCLA (see pp. 3–5). This session will place Dryden at the center of various cultural transformations, particularly in the realms of art and music. Registration deadline: 22 November.

3 DECEMBER (Sunday): "What Passions Cannot Music Raise and Quell?" *John Dryden in Music*. Final program of the year's commemorative series on Dryden. This concert, presented by UCLA's musicology department, is dedicated to works composed to texts by Dryden and to compositions by some of his contemporaries. Soloists, chorus, and orchestra from the music and the musicology departments will perform under the direction of the distinguished scholar and conductor Philip Brett. To be held at 314 Royce Hall, UCLA. Reservations lottery closes: 30 October.

The Humanities Consortium Seminar this year is titled *Vital Signs*. Sessions, to be held at 4 p.m. in the Morris Seminar Room, Royce Hall, UCLA, are scheduled for 23 October, 27 November, 22 January, 26 February, 12 March, 9 April, 23 April, and 14 May. The concluding conference will take place on 1–2 June. For additional information, contact Corie Goodloe (310-825-9581/cgoodloe@humnet.ucla.edu).

Background image: Adapted from Martyn's First Lecture of a Course of Botany (see "On View at the Library," p. 6).

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