



THE CENTER & CLARK NEWSLETTER

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WILLIAM ANDREWS CLARK MEMORIAL LIBRARY

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The Director's Column

PETER H. REILL, *Director*

It has been over two years since our last *Newsletter* appeared and I take great pleasure in greeting you anew and reporting that we again will be presenting you with newsletters each year. The reasons for our silence are many and complex but can simply be reduced to our inability to replace our two retiring editors at a time of extreme financial restraint. Both Marina Romani and Ellen Wilson, who were responsible for producing the *Newsletter*, took retirement just as the university was undergoing one of its most severe budgetary crises. Replacing them and still maintaining our regular academic and fellowship programs along with our book and manuscript acquisitions was impossible. Our choice was to continue with the programs and acquisitions and cut back our editorial activities to a bare minimum. Now, with the stabilization of the university's budget, we believe we can reintroduce the activities we put on hold, even though our financial situation is still unclear.

Much has happened during these two years. Perhaps the most disturbing event was the need to replace our existing heating, ventilation and air conditioning system (HVAC), which necessitated the closing of the working parts of the library (the meeting rooms remain open). The project, as described by Bruce Whiteman in the following pages, was complicated and, as many building projects, lasted longer than we had anticipated, draining most of our accumulated savings in the process. Originally we had planned to reopen in June, 2006. The reopening was postponed until October 2nd. Now, after another delay, we expect to reopen in January 2007, which, if everything goes well, we will celebrate in an appropriate manner. We also have had an unusual amount of staff turnover, with three retirements, one resignation and the loss of our former Assistant Director, Elizabeth Krown Spellman. Elizabeth, who moved to a new position as manager of the English Department, has been replaced by Elizabeth Landaw, whom we were fortunate enough to lure away from the Department of Economics. Our two editors have not been replaced, but Mark Pokorski has taken up some of the slack and is now in charge of producing the *Newsletter*. Fran Andersen's position as Clark Coordinator, Programs and Fellowships has been assumed by Suzanne Tatian. Anna Huang's position will be filled within the next few months.

Despite these diversions and difficulties, our programs have thrived and our book and manuscript acquisitions increased. Last year we offered a wide array of academic conferences highlighted by the core program "Vital Matters," and including topics such as "Transformation: Seventeenth-and Eighteenth-Century Religion, Texts, Cultures," "Political Culture of the Revolt in the Netherlands," "The Arabian Nights in Historical Context," and as an homage to our deceased friend and colleague, "The Legacies of Richard Popkin." This year's fascinating core program, "Imperial Models in the Early Modern World," is described in the *Newsletter* by Sanjay Subrahmanyam, one of its co-organizers. In addition we will present conferences on "Musical Theater and Identity in Eighteenth-Century Spain and America," "Self-Perception of Early Modern 'Capitalists'," "The Godwinian Moment: Revolutionary Revisions of Enlightenment," and "Redrawing the Map of Early Modern Catholicism." As usual, all these programs will be interdisciplinary and will feature leading scholars from the Americas and the rest of the world.

Our core program always has a number of post-doctoral fellows associated with them. In the past two years, we have increased the number to four full-year fellowships and raised the stipend. Obviously, because of the library's closure the number of current fellows has been greatly reduced, but we expect a full complement of fellows beginning in January. A quick look at the fellowship list in the *Newsletter* reveals the diversity of their training and backgrounds, attesting to the increasing recognition of the Center/Clark as a major research center for seventeenth- and eighteenth-century studies and the study of Oscar Wilde. Most fellows come to mine the riches of the Clark's collection, which we are expanding as quickly as we can. We are also placing increasing emphasis upon acquiring manuscripts, reflecting the shift in the collecting priorities generated by the wide-spread digitalization of printed material.

One of our most used collections is that of Oscar Wilde. Though it is difficult to make additions to the collection both because of the rarity of materials not owned by the Clark and by the price of objects that are being offered, we were able to make a major Wilde purchase in 2004, namely a manuscript of Wilde's philosophy notebook from his Oxford days. This and the other Wilde material in our collection will constitute the core material for Prof. Joseph Bristow's summer NEH seminar on the "The Oscar Wilde Archive," which will be

held at the Clark in the summer of 2007. Celebrating Wilde has become part of our academic mission and its furtherance has been helped by a generous endowment given to the Center/Clark by William Zachs for an annual lecture series on Wilde that also will begin in 2007.

Finally, the Center/Clark's outreach programs have flourished as well. During the past two years we have increased the number of concerts we offer in our *Chamber Music at the Clark* series. When the program began in 1994, we presented three concerts a year. We soon raised the number to four and then increased it to six two years ago. This year we will offer eight concerts. This increase has been made possible by generous gifts from foundations and individuals and we are hoping that we can expand our chamber music endowment to fully fund these concerts in the future.

In short, despite the budgetary difficulties we had to face in the last two years, the Center/Clark's programs and core mission have not been affected. We look forward to continuing and expanding them in the future and keeping you informed of their progress.

The Clark Prepares to Re-Open

BRUCE WHITEMAN, *Head Librarian*

On the first of October last year, the Clark Library was closed to readers, as we began preparations for a large-scale upgrading of our HVAC systems (heating, ventilating, and air-conditioning). This project was necessitated by worsening environmental conditions in the basement book stacks. Higher than acceptable humidity levels led to an outbreak of mold on some of our books in 2004, and although we were able to contain and eliminate the mold, experts told us that it could recur unless some major overhaul of the air-conditioning equipment was undertaken. After many meetings and much planning, a project was put together to replace the ductwork, increase the size of our chiller, install a specially designed system for circulating the cool air in the stacks more efficiently, and – incidentally – adding a fire suppression system in the stacks and reader cubicles. The

Ahmanson Foundation made a much needed gift of \$500,000 towards the cost of the project, although, like all construction projects, the final cost will be substantially higher than was mooted at first.

The basement stacks at the Clark, where most of our rare books and manuscripts are stored, were added to the original Clark Library in the 1950s and 1970s, at a time when less attention was paid to conservation issues in libraries than is now usual. The humidity levels were never well controlled, although the temperatures were, and over the decades since the Annexes (as we call them) were added, conditions deteriorated slowly. Mold spores are found everywhere, but it is only when temperatures and humidity levels conspire together that the spores germinate. Mold loves leather and paper both, and it can be a serious health hazard for people as well. There was no question, then, but that we had to do something to make the Annexes safer for our collections and our staff.

The Clark staff, with some student assistants, began the arduous process of packing up almost 70,000 books on Monday, October 3, 2005. Rare books and reference books alike, as well as all of our archival and manuscript holdings, had to be removed from the Annexes. They were packed carefully in so-called bankers' boxes, wrapped in bubble-wrap, and placed back on the shelving. We used some 7,000 boxes, a Vesuvian mountain of bubble-wrap, and countless rolls of tape. (Cristo could have used the bubble-wrap to wrap the entire Clark Library a dozen times over if he had been free at the time.) Periodically, as the packing progressed, staff from UCLA's SRLF (Southern Regional Library Facility, an on-campus storage building) drove from Westwood to West Adams, and theirs was the Sisyphean task of carrying the boxes up the emergency exit stairway (the Clark having no elevator) to the north lawn, where they were shelved on special book trucks and wheeled over to the 18-footer for transport to campus. The folio books – perhaps 3,000 or so – were separately wrapped and carried upstairs like babies in snowsuits. I made a pact with the staff never again to acquire a folio. There was every good reason, I now saw, to become a library that only buys duodecimos.

The packing went on until early 2006, and we finally sent away the last boxes in mid-January. They were only just out the door when a crew came in to disassemble the shelving, and to remove all of the



View of the 2nd annex with new lighting, waterproofed and painted walls and ceiling. Note the smoke detection piping under construction at the ceiling level and the two HEPA filter machines which clean the air of construction dust.

ductwork, the light fixtures, the map and microfilm cabinets – the two Annexes were stripped down to the bare walls. The shelving filled five transport trucks and has been resting quietly for the better part of a year now on some undisturbed storage lot in the San Fernando Valley. At that point, a different crew came in to remove the paint (which had lead in it) and to make sure that no asbestos was left behind. And so the actual construction process began. We have lost a big piece of our Lounge to an enlarged Machine Room. One day an enormous crane arrived at 6:00 a.m. to help deliver the new chiller, which weighed seven tons. Electricians, plumbers, painters, locksmiths, abatement experts, controls specialists – all the crafts have come in waves to the Clark, as the project has progressed. As I write this, the electricians are installing new lighting in the Annexes. The fire suppression system will be next, and then we will be ready to re-install the shelving, after the Fire Marshall intones his blessing. We will re-open the Clark to readers in early January, even though, as seems likely, we will not have all of the books back at that point. We will be a library again, and all of the staff looks forward keenly to the desirable resumption of our normal working lives, and to the knowledge that the collections will be stored in a much safer environment.

Clark Acquisitions, 2005-06

BRUCE WHITEMAN, *Head Librarian*

A library largely without books is an odd thing, and the Clark has been substantially without books for the last twelve months, as we had to remove most of the collections to storage during our construction project. The books will soon return, fortunately, along with our readers. In the mean time, buying has continued in spite of the vacuum, and the Clark has added many interesting works to its holdings since the last newsletter.

Among the most beautiful of recent acquisitions is *Le Livre de jade*, Judith Gautier's collection of poems printed in 1911 by Lucien Pissaro at the Eragny Press. The Clark has a fine collection of this press's books, but lacked this rare and exquisite example. Other additions to the Press Collection include a rare colored print by Paul Landacre entitled "October Evening" (1927), Matt Phillips's illustrated edition of Keats's *Ode on a Grecian Urn*, printed by Peter Koch, and Felicia Rice's most recent book, *An Intimate Cosmogonie*, a California press book done in the French style. The Los Angeles printer Vance Gerry died this year, and from a bookseller working with his estate the Clark acquired a number of older Weatherbird Press items, as well as a substantial file of letters exchanged by Gerry and his friend, the librarian Dan Strehl. Marilyn Sanders is a well-known photographer who has made something of a specialty capturing members of the Los Angeles book trade, and the Clark recently bought

two fine photographs she took of Muir Dawson, the bookseller who also died during the last year. The Clark treads carefully in the path of the contemporary book arts, but among items we succumbed to was a book by Emily K. Larned of Red Charming Press, whose *Galois Fields* (one of fifty-five copies) concerns the mathematical prodigy Evariste Galois, who invented group theory. Binding is another subject which the Clark collects rather selectively, but an 1815 Tasso, *Gerusalemme Liberata* in two volumes, with four individual paintings on the vellum boards, is an unusual and valuable addition.

The Clark's Oscar Wilde collection is so rich that we now seldom add important Wilde material *per se* to the holdings, but we continue to acquire related 1890s books and manuscripts, both English and French. The poet Amy Levy continues to attract greater scholarly interest, and the Clark happily acquired one of her central collections this year, *Xantippe and Other Verses* (1881). Oscar Wilde reviewed her work in *Women's World* and thought it promising. A friend of Wilde's, André Raffalovich, later fell out with him. One of his rarest novels is entitled *Self-Seekers: A Novel of Manners* (1897), and the Clark acquired a copy recently, together with a small group of signed postcards. One of the authorities whom Wilde read while he was studying classics was Eduard Zeller, and a collection of six of Zeller's substantial books on Greek philosophy came to the Clark last spring. Among French books of the Decadence are two of special interest. Pierre Champion was a publisher and writer who was a disciple of Marcel Schwob, to whom Wilde dedicated *The Sphinx*. A bound volume added to the Clark's holdings recently contains the original manuscript, a proof copy, and the final printed version of Champion's essay entitled *M.S.*, published in 1902. Also of interest is a copy of Charles Le Goffic's poem *Amour Breton* (1889), his first book, bound up with twenty autograph letters and postcards sent to Champion. A final acquisition comprises the original manuscript of an article by Wildrid Hugh Chesson (1870-1952) about meeting Oscar Wilde, "A Reminiscence of 1898," together with a small archive of press clippings about Wilde and two letters from Wilde's son, Vyvyan Holland. The Chesson piece originally appeared in *The Bookman* in 1911.

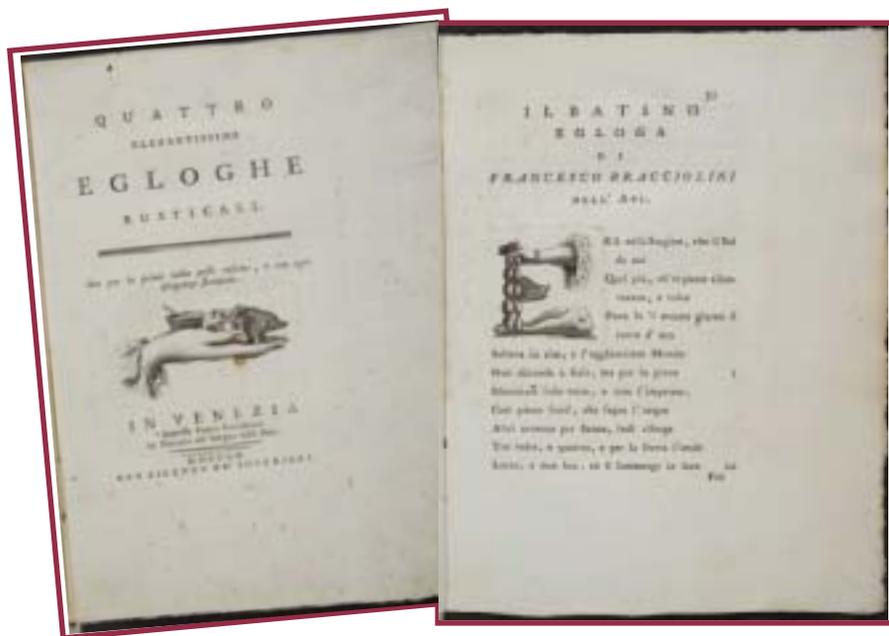
Seventeenth-century English books grow increasingly elusive, but several have been acquired over the last months. *The Pastime Royal, or The Gallantries of the French Court* (1681) by "A Person of Quality," a very rare book known (apart from the Clark's copy) only from copies at the Newberry Library and at Harvard, is perhaps the most interesting. Not quite as rare, but still known only in four other copies, is Robert Gould's *A Satyr Against Wooing, With a View of the Ill Consequences That Attend It*, an ill-spirited poem published in 1698. Other additions include William Hunt's *The Gauger's Magazine* (1687) and the Stationers' Company's 1692 *Orders, Rules, and Ordinances*. English books from the eighteenth

century are naturally much more plentiful, and the Clark has added books in several subjects to its rich holdings. Scientific books include *The Description, Nature and General Use, of the Sector and Plain-Scale* (1721) ascribed to Edmund Stone, Thomas Barker's *An Account of the Discoveries Concerning Comets* (1757), and G.W. Jordan's rare *Observations of Newton Concerning the Inflections of Light* (1799). Christopher O'Bryen's translation of Paul Hoste's book on the English navy, *Naval Evolutions; or, A System of Sea-Discipline* (1762) is not a scientific work exactly, though it does contain some magnificent engravings. Works relating to sex and gender, broadly construed and recently acquired, some literary and some sociological, include an unrecorded edition of Lafontaine's *The Loves of Cupid and Psyche* (1759), the second edition of *The Case of Impotency Debated* (1715), the second volume of Alexander Smith's rare *The School of Venus, or, Cupid Restor'd to Sight* (1716), the strictly anonymous *A Conference About Whoring* (1725), and, by the "Author of the Tale of the Bee and Spider," *A Description of Bedlam* from 1722.

Books comprising more mainstream works of English poetry and fiction from the eighteenth century include Alexander Pope's very rare *The Dignity, Use and Abuse of Glass-Bottles* (1715), a lovely copy of the first edition of Charlotte Lennox's novel *Henrietta* (London, 1758), and a surprisingly rare poetical miscellany, *The Beau's Miscellany* (1731), lacking, alas, one leaf, but recorded only in two other copies and therefore worth having even imperfect. A 1748 edition of Elizabeth, Lady Wardlaw's edition of

Hardyknute ("an antient Scots poem") comes with some contemporary manuscript material in the hand of David Herd (1732-1810), an editor of Scottish poetry and the former owner of this copy. An anonymous novel entitled *Spectacles for Young Ladies* (1767) traces the downward spiral of a young woman who goes to London in search of happiness. The Clark's is only the second known copy of this provincially-printed work.

A few remaining books span several languages and countries, as well as including subjects like music and book collecting. The Concerts of Antient Music was a concert series of great importance in establishing the canon of the European classical repertoire, and the Clark's acquisition of a number of bound volumes of programs for the period 1780-90 is therefore of great interest. Among translations, a unique copy of the French translation of Bunyan's *Holy War* printed on the island of Guernsey in 1796 stands out, as does a Swedish translation of *Pilgrim's Progress* from 1765. To the Clark's quickly growing collection of the works of Caraccioli have been added several titles, including the rare 1757 edition of the *Livre de quatre couleurs* and an unrecorded Portuguese translation of his *Derniers adieux de la maréchal de *** à ses enfants* (Lisbon, 1817). A year's worth of the *Journal polytype* (1786) contains some wonderful illustrations, including the so-called polytype press on which the journal was printed. And not least, but last, is the very beautifully printed collection of poems entitled *Quattro elegantissime egloghe rusticali* (1760) by Thomasso Giuseppe Farsetti, illustrated below.



Finely engraved culinary vignette on the title page and a historiated initial E that begins an ode to agricultural life in, *Quattro elegantissime egloghe rusticali* (Venice, 1760).

Early Modern Empires: A Fresh Look

SANJAY SUBRAHMANYAM, *Center and Clark Professor, 2006-07*

Empires are very much in the air. In the past few years, there has been a whole spate of conferences, edited volumes, and single-authored books on the subject. So the question naturally arises: why one more set of meetings on empires? In conceiving this year-long program at the Clark Library, our purpose was to re-center the discussion on empires to a large extent. Both Anthony Pagden and I have taken part in a large number of the meetings and conferences referred to above. Pagden is also the author of a recent extended essay entitled *Peoples and Empires: Europeans and the Rest of*

the World, from Antiquity to the Present (2001) and I have written extensively on the Portuguese empire in Asia, as well as on the Mughals. This may already give something of a clue to what is different about our approach. Neither of



Engraving taken from the title page of *Giornale de Letterati* (Parma, 1788).

us is centrally concerned with the British empire – though both of us are obviously interested in some aspects of it – and our purpose is also not to spend too much time speculating on “America as an empire”, the fashionable focus of a number of recent works such as Craig Calhoun et al., *Lessons of Empire: Imperial Histories and American Power* (2006). Rather, we wish to bring our joint expertise as specialists on the early modern world to bear on the problem of empires. This is where our interests intersect with the area that the Center/Clark focuses on in its collections and usual activities.

During much of the early modern times that we are concerned with, the British empire was yet to become a major actor. This would happen to an extent in the eighteenth century, with first the expansion of the American colonies, and then the East India Company’s expansion into South Asia from the 1750s onwards. Rather, the really significant players were the Spanish Habsburgs, who embarked on a world empire from their first tentative steps in Mexico in the 1510s; then there were their chief rivals in the Mediterranean and elsewhere, the Al-i Osman or the Ottoman dynasty; further to the east, we find the Mughals or Timurids in India; and finally, China under the Ming and Qing. There were also other smaller but significant imperial formations to be sure (Muscovy or, briefly, Burma and even late sixteenth-century Japan), as well as some whose status as “empires” still remains questionable, such as the Dutch. This panorama is not based on our eccentric understanding alone. When Sir Walter Raleigh in his later years of imprisonment began to draft a *History of the World*, he insisted that the only two empires of his time worth talking of were the Habsburgs and the “Turk”, and that the whole world was held in a sort of equilibrium by their opposed pulls. Britain did not figure large in his rating of

the powers of the world, and nor is it that central to the evaluation of one of his contemporaries, Sir Anthony Sherley, drafting the *Peso político de todo el mundo* (“The political balance of the whole world”) in the early 1620s.

From this perspective, we have set out to ask a set of questions that frame the three conferences in our series as well as our project as a whole (which we believe will yield an interesting collective volume). The first axis that we frame questions on is temporal. Hence, what were the precedents, real or imaginary, that our early modern empires drew on? How were these “imperial models” transmitted from antiquity or medieval times into the period with which we are concerned? This is the problem of *translatio imperii*, and can of course be understood also in a synchronic way, as the issue of the borrowings between contemporaries and even rivals. Related to this is the question that is the focus of the third of our meetings: what was the heritage of the early modern empires for those that came after them, notably in the nineteenth and twentieth centuries? In some instances, such as the Qing or the Ottomans, we are aware that the same dynasty in fact survived from the seventeenth into the early twentieth century, thus creating conditions for important forms of institutional continuity into modern times.

The second broad theme we wish to discuss concerns the nature of the early modern empire as a form of political mediation. How did these structures manage conflict, whether that conflict was ethnic or religious in nature? What were the institutional means that were used, and what intellectual and political models were deployed to conceptualize such problems? Once more, we hope to cast our net wide, looking not only at the best known cases of both tolerance and intolerance, but at others that have usually not attracted a great deal of attention. In our endeavor, we hope to be able to count on the presence of specialists on not only western Europe (and especially the Iberian world), but the Ottoman empire, Safavid Iran, Qing China, Muscovy, and South Asia. Amongst the Ahmanson-Getty Fellows this year, we count one specialist on the Mughals, one on the Portuguese empire, one scholar with broad specialization on the Islamic states of Central and South Asia, and a fourth scholar whose main interest is in imperial political thought.

It is as easy to denigrate and dismiss the early modern empires as it is to idealize them. We have seen both attitudes in recent times, notably in regard to the Ottoman heritage in the Balkans. If some there see the “Turks” as brutal conquerors who subjugated a whole area for centuries, others – in the course of the wars in the former Yugoslavia – at times looked back nostalgically to the good old days of *Pax Ottomanica*. This may be yet another reason to look back at these empires from the vantage-point of today. Empires are neither dead nor even properly buried.

A look back at the 2005-06 core program... **Vital Matters: Eighteenth-Century Views of Conception, Life and Death**

HELEN DEUTSCH AND MARY TERRALL, *Center and Clark Professors, 2005-2006*

As organizers of the core program for 2005-06 on *Vital Matters: Eighteenth-Century Views of Conception, Life and Death*, we were very pleased to welcome four wonderful postdoctoral fellows to Los Angeles: Kevin Chua (art history); Lucia Dacome (history of medicine and cultural history); Sophie Gee (English literature) and Julie Park (English literature). Although the library was closed for the whole year, with the collections in storage, the staff accommodated the fellows' research by pulling books before the move and keeping the reading room open for them. Despite these unusual circumstances, everyone had a productive year, and we thank the library staff for their patience and help during this trying time. As the formal part of our public program, we mounted four two-day conferences throughout the year. The series was international and interdisciplinary, including participants from literature, history, art history, and history of science and medicine. Although paper topics were eclectic, all four conferences addressed problems and themes relating to matter and materialism. Inspired by fruitful discussions across our own disciplinary lines (between literature and history of science), we planned the series to encourage speakers and audience to find ways of crossing boundaries whenever possible. We invited speakers to investigate eighteenth-century attempts to portray, analyze, and speculate about life, living bodies, and organic matter. We structured the programs loosely around processes of conception, life and death, ending with a conference on the (often indeterminate) border separating animate from inanimate. The goal of the series was to locate the history of materialism within a larger history of ideas, as well as in a range of cultural, literary and scientific practices. Certain general issues recurred throughout the year: the relation of body to mind, of brain to soul, of the physical to the abstract, and the empirical to the theoretical. The range of subjects – from monstrous births to Mrs. Siddons to funerary practices to ghosts and inanimate objects that talk – testified to the intense concern in our period with all manner of “vital matters.”

In “Conception,” many papers explored the vexed and multivalent connections between the physical and ideational meanings of conception. How do ideas conceived in the brain relate to embryonic conceptions? As dramatized most playfully by Sterne's masterpiece on the subject, *Tristram Shandy* (the topic of one of the papers and a subtext of many), the creation of intellectual productions, which might be seen as taking on lives of their own, was often construed as analogous to the creation of new life through organic reproduc-

tion. The process and mechanics of generation were still shrouded in mystery in the eighteenth century, and prompted the experiments and speculative investigations of a wide variety of writers, artists, medical men, theater-goers, and readers. In the second installment, “Life,” we discussed such matters as inheritance (the ability of living beings to transmit their attributes to offspring); the capacity to transform dead to living matter (especially through digestion and assimilation); self-organization as a property of matter; the relationship of vital fluids and forces to models of circulation applied to society; Lucretian materialism and the power of its poetic form; and vitalism. Inevitably, the conference on death developed our investigation of life, focusing on life's cessation and its transmission across time. Beginning with a panel on various artists of anatomy – William and John Hunter, the Italian masters of anatomical wax – which considered economic, aesthetic, and scientific aspects of death, the conference went on to explore the ways in which ideas of death shaped both individuality and community, putting materialist notions of the corporeal self into play with religious conceptions of identity and the afterlife. Examining the relationship of the living to the illustrious dead, the body to the soul, and the social function of funerals both in life and in print, the conference concluded with two papers



Apparition of a clergyman from Daniel Defoe, *The Secrets of the Invisible World Disclos'd* (London, 1740).

on corporal punishment, demonstrating how juridical definitions of the body informed the eighteenth-century understanding of death in relation to conceptions of slavery and penitence on the one hand, and forgery and authenticity on the other. Our concluding conference, "Borders of the Animate," fittingly addressed various eighteenth-century preoccupations with the vexed boundary between life and death. Topics included the uncanny life of things in eighteenth-century "it" narratives, the history of the automaton, fashion dolls and the novel, the nature of eighteenth-century air, the animating charisma of the eighteenth-century stage, and the power of poems to animate their authors, their subjects and their readers. The conference's final session explored the boundary between people and things, human and nonhuman through the animating concept of reason.

We are currently compiling a volume from the proceedings of these four conferences which we hope will do justice to the richness, liveliness and great breadth of the contributions. *Vital Matters* affirmed our sense of the value of interdisciplinary scholarship and its particular importance for the study of a period when medical doctors were also men of letters. We remain grateful to our four postdoctoral fellows, Peter Reill, the staff of the Clark and the Center, and to all of our presenters for a year full of intellectual life.

The Oscar Wilde Archive: His Life, His Work, His Legend

JOSEPH BRISTOW, *UCLA*

In early September 2006 I was delighted to receive an enthusiastic phone call from Barbara Ashbrook of the National Endowment for the Humanities in Washington D.C. Ms. Ashbrook kindly informed me that my application to direct a summer seminar dedicated to the life and work of Oscar Wilde at the William Andrews Clark Memorial Library met with her colleagues' resounding approval. The success of this application was particularly gratifying in that it will give fifteen college-level instructors a unique opportunity to learn more about one of the major archives housed in a very distinguished rare book library.

Titled "The Oscar Wilde Archive: His Life, His Work, His Legend," the seminar will bring together emergent and established scholars, all of whom will have a proven interest in Wilde's central place in *fin-de-siècle* culture. In each of our fifteen meetings, participants will become familiar with various aspects of the Clark Library's truly remarkable archive relating to the life and work of Oscar Wilde and his contemporaries. Their first point of entry will be the highly informative online finding-aid that allows searches through the thousands

of items that belong to this astonishingly wide-ranging collection. (The comprehensive finding-aid, expertly organized and implemented by Jennifer Schaffner, can be accessed at www.oac.cdlib.org/findaid/ark:/13030/tf338nb1zb.) The finding-aid reveals that William Andrews Clark obtained the core of his unrivaled Wilde collection at the major sale that took place at Dulau and Company, London, in 1928. Most of the items available to Mr. Clark had previously been in the hands of Wilde's son, Vyvyan Holland, and Wilde's literary executor, Robert Ross. Since 1934, when Mr. Clark's estate generously bequeathed his library to the University of California, the archive has been enhanced by many further acquisitions. As scholars of Wilde's writings know well, this outstanding resource remains indispensable to any advanced inquiry into the wealth of essays, fiction, journalism, plays, and poetry that the gifted author produced from his time as an undergraduate at Oxford in the mid-1870s to the time of his premature death in Paris in 1900.

Across the course of five weeks (June 25-July 27, 2007) the NEH-sponsored seminar will show its participants how the archive can enrich our understanding of Wilde's extremely varied career. Our discussions will begin by concentrating on Wilde's lively days at Magdalen College, Oxford, where he soon aroused controversy by adopting the dandyish style that became his hallmark in later years. During this time, Wilde's chief literary ambition was to establish himself as a distinguished poet, and participants will have the opportunity to examine the broad range of periodicals in which he placed many of his earliest accomplished lyrics. Meanwhile, the undergraduate Wilde applied himself tirelessly to the fearsome demands of his degree in *literæ humaniores* ("Greats") whose taxing syllabus required him to read widely not only in Classical literature but also an-



Original pen and ink drawing by Sir William Rothenstein, possibly 1913. Caricatures of Oscar Wilde, G. B. Shaw, and others. Two figures are thought to be Grant Allen (lower left) and Aubrey Beardsley (lower right).

cient and modern history and philosophy. Seminar members will certainly glean much about Wilde's undergraduate reading by looking at his 304-page "Philosophy" notebook, which the Clark Library acquired at Christie's, London, in March 2004. This exceptional document, which lay outside the public domain for many decades, reveals the impressive extent to which Wilde immersed himself in writings that encompassed Plato and Aristotle, on the one hand, and Herbert Spencer and John Stuart Mill, on the other.

Subsequent seminar meetings will focus on such engaging topics as Wilde's flamboyant lecture tour of North America, which involved an exhausting itinerary that took up most of 1882. Moreover, participants will be able to assess Wilde's early unsuccessful attempts to make his name as a dramatist on both sides of the Atlantic. They will also be able to trace how he fared as a journalist writing countless reviews for radical papers such as the *Pall Mall Gazette*. It took until the late 1880s before Wilde genuinely began to make his mark as a noted man of letters, and by 1890 he gained notoriety with his longest work of fiction, *The Picture of Dorian Gray*. Seminar members will discover that Wilde's subsequent heyday as a highly celebrated playwright was strikingly short-lived. Between 1892 and 1895, when he produced no less than four dazzling Society Comedies, he became a prosperous man. But his misjudged libel suit against the Marquess of Queensberry for calling him a "sodomite" quickly cut short what had been a meteoric rise to fame and fortune. His subsequent two-year jail sentence for committing acts of "gross indecency" made him into a pariah.

Throughout our discussions participants will be encouraged to consult documents that throw unique light on Wilde's uneven professional life. When we study Wilde's fourth Society Comedy, *An Ideal Husband*, for example, we will be able to refer to the manuscript of the play, the corrected typescript, a press file about the 1895 production, and the corrected proofs of the 1899 edition. Likewise, we will look closely at the various early editions of his final published work, *The Ballad of Reading Gaol*, which appeared almost a year after he was released from jail when his reputation was completely sullied. Interestingly, even though his *Ballad* initially appeared not under his name but the number of his jail cell ("C.3.3."), it quickly achieved far better sales than any of his other books. The archive contains an abundance of press clippings which illuminate the unanticipated success of a poem that eloquently protests capital punishment.

Detailed information about "The Wilde Archive" will be posted in mid-November on the websites of both the Center for 17th- and 18th-Century Studies (www.humnet.ucla.edu/humnet/c1718cs) and the William Andrews Clark Memorial

Library (www.humnet.ucla.edu/humnet/clarklib). In addition, further information can be requested from me via email at jbristow@humnet.ucla.edu. Completed applications will need to be postmarked March 1, 2007 and mailed to "The Oscar Wilde Archive," Center for Seventeenth- and Eighteenth-Century Studies, 310 Royce Hall, 405 Hilgard Avenue, UCLA Los Angeles, California 90095-1404; phone: 310-206-8552; fax: 310-206-8577.

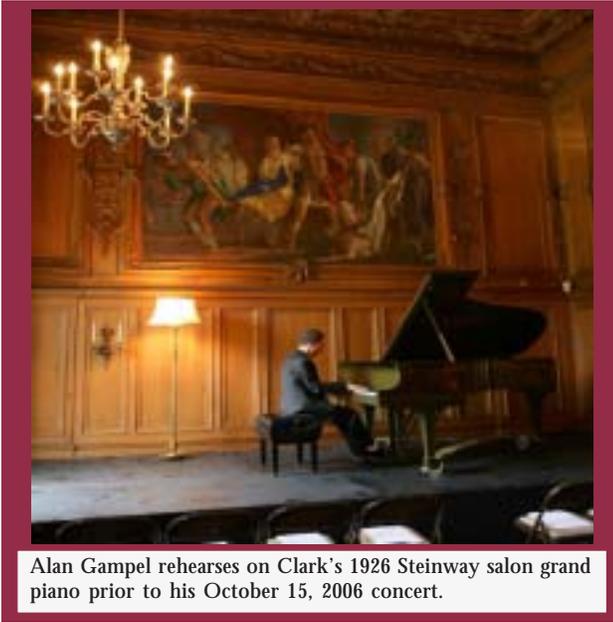
Chamber Music Past and Present

BRUCE WHITEMAN, *Head Librarian*

During the past two years, the Clark Library has presented some remarkable chamber music concerts. The Artemis Quartet and the Boston Trio, both of whom will be returning in the 2006-07 series, played wonderful programs that included an extraordinarily animated performance of the Bartók String Quartet No. 4 and the dramatic second Mendelssohn Piano Trio, Op. 66, respectively. The young Pavel Haas Quartet, then recent winners of the Borciani String Quartet Competition, played an all-Czech program last spring, including their namesake's String Quartet No. 2, and the program for Sequenza (a young piano trio) in November of 2005 included the great Ravel Trio and Beethoven's Archduke Trio, Op. 97. An unusual venture for the series was to have an ensemble play more than one concert. Again in November of 2005, the Paris Piano Trio (known in France as Les Musiciens) played all of Beethoven's piano trios over two concerts, ending, once again, with the Archduke.

The Clark seems rarely to have the opportunity to program a Piano Quartet. The Miró String Quartet was scheduled to play at the Clark on May 15, 2005, but when one of their members was forbidden to fly for medical reasons, the ensemble proposed that they bring along a pianist and be presented as a piano rather than a string quartet. They played Mozart and Brahms, but also included the seldom heard Piano Quartet by William Walton, written when he was still a teenager. By turns passionate and sarcastic, as Walton often is, it bore no marks at all of a composer's juvenilia.

Each year, one of the Clark concerts is a fundraiser for the Chamber Music series. In the 2004-05 series, the Artemis Quartet played Bartók and Beethoven, and the following year the St. Petersburg Quartet played an all-Russian program (Borodin, Tchaikovsky, and Shostakovich). This year, the Artemis Quartet will once again be playing at the fundraising concert, on February 4, 2007. Their program will consist of the second of the Razumovsky Quartets by Beethoven, Op. 59 No. 2, a short, early piece by Anton Webern called "Langsamer Satz," and the great, romantic first String Quartet of Arnold Schoenberg, Op. 7. This will be the first time that any music by Webern has been played at the Clark, and only the second for Schoenberg.



Alan Gampel rehearses on Clark's 1926 Steinway salon grand piano prior to his October 15, 2006 concert.

Other chamber music concerts in the coming months will feature the Quartetto di Venezia (March 4), the Talich String Quartet (March 18), and the duo of Pascal Rogé (piano) and Antonio Lysy (cello), who will perform sonatas by Chopin, Schubert, and Poulenc.

Music Fund Update

As we begin another season of *Chamber Music at the Clark*, we again thank those whose steadfast generosity has made the continuation of our series possible since its creation in 1994. Key supporters in this endeavor have been the Ahmanson Foundation, the Edmund D. Edelman Foundation, Henry J. Bruman, Caron and Steven Broidy, Catherine Benkaim and a very generous donor who wishes to remain anonymous. We have made good progress toward our long-term goal of establishing an endowment that will ensure the continued performance of music at the Clark in perpetuity. The Chamber Music Endowment Fund, established in 1996 with Henry Bruman's challenge grant of \$50,000, now has grown, thanks to individual and institutional donations, to a figure that would enable us to fund about two concerts a year at today's prices. However, the cost of producing this series continues to grow as we both increase the number of offerings and strive to maintain the high quality of musicians featured. Thus, we are asking you to help us achieve our goal of creating an endowment capable of supporting a minimum of six concerts a year. If you wish to contribute to the endowment fund please request a donor's card from the Center (310-206-8552) or simply send a check, payable to the *UCLA Foundation* ("Chamber Music" should appear in the memo field), to the Center for 17th- and 18th-Century Studies, 310 Royce Hall, UCLA, 405 Hilgard Avenue, Los Angeles, California 90095-1404. We would like to thank in advance those who contribute to *Chamber Music at the Clark* for supporting this unique institution, which offers excellent chamber music in a magnificent venue at a very reasonable rate.

Center/Clark Staff News

The Center/Clark has seen a number of changes to its staff roster over the past two years. Most significant among these is new Assistant Director, Elizabeth Landaw, who joined us in February this year. Having earned a Ph.D. in Economics in 1989 at UCLA, Elizabeth worked and taught in the Department of Economics for 17 years prior to her hiring here at the Center/Clark. Her financial background will serve us well as she guides the Clark through its costly and complex refurbishments and as she helps us build our outreach and research programs through various grant applications. But Elizabeth's interest and expertise are not limited to finance. Having studied piano and music in her native Warsaw, Poland, she comes to us with considerable experience and profound appreciation for classical music, which will only help us as both our *Chamber Music at the Clark* and *Bruman Summer Chamber Music Festival* series continue to grow.

Elizabeth Landaw replaces another Elizabeth—Krown Spellman—who served as Assistant Director of the Center/Clark from 2000 until last year. During her tenure, Elizabeth oversaw projects as varied as our 2003 hosting of the eleventh quadrennial meeting of the International Society for Eighteenth-Century Studies and the initial stages of the Clark's current HVAC replacement project. She also served as an inspiring spokesperson for the Center/Clark's goal to expand our endowments, and worked effortlessly in forging links between the Center/Clark and the local community. During her tenure as Assistant Director, new programs such as *The Kenneth Karmiolo Lecture Series on the History of the Book Trade* were established, and existing programs like *Chamber Music at the Clark* increased their offerings. After five years, however, the call of life in an academic department lured her away. She is currently manager of UCLA's English Department.

Elizabeth Krown Spellman was not the only one to depart the Center/Clark. In 2004, three employees retired. They were: Fran Andersen, Clark Coordinator, Programs & Fellowships, who had spent her entire 17-year UCLA career at the Clark, Marina Romani, Center/Clark Editor, who worked 20 years at UCLA with all but the first at the Center and Ellen Wilson, Assistant Editor, who worked at the Center from 1995 to 2004. Over the past two years, Fran has been recalled and works part-time, on an advisory basis at the Clark. Marina is enjoying her retirement in Monterey, California, and Ellen is working as an independent editor in Eagle Rock.

Fran's replacement as Coordinator of Programs & Fellowships, Suzanne Tatian, recently celebrated her 30th year of employment at UCLA. Suzanne has spent the last 17 years of her career at the Clark, previously serving as Supervisor of Reader Services and has been a frequent contributor to this newsletter.

Ahmanson-Getty Fellowships, 2007–08

Spaces of the “Self” in Early Modern Culture is the theme of the Center/Clark’s core program for 2007–08, and of the fellowships associated with it, now offered for one full academic year in residence at the Clark. The program will be directed by David Sabeau, History, UCLA and Malina Stefanovska, French & Francophone Studies, UCLA. Professors Sabeau and Stefanovska have provided the following summary of the program theme:

The core program for 2007–08 will focus on how subjectivity is inextricably linked with space in a socially constructed and historically evolving relationship. In early modern culture, symbolically marked places such as the court, the cabinet of curiosities or the pilgrimage route would determine individual identities or could be used to describe new notions of the self. This program will explore five such sites in Western Europe and the Mediterranean, with an emphasis on the cultural differences and historical evolution of space, both as material foundation and as representation of human exchanges, hierarchies, values, and subjectivities: circles of sociability (salons, courts, academies), sites of exteriority (gardens, landscapes, wilderness), spatial representations of the “inner self” (meditation, medicine, philosophy), family and work space (the house, the interior, material objects), and spaces of sacrality (the confessional, cultic sites, the religious retreat, sacralized political sites).

Scholars who have received a Ph.D. in the last six years and are engaged in research pertaining to the announced theme are eligible to apply. Fellows are expected to make a substantive contribution to the Center’s workshops and seminars. Awards are for one full academic year in residence at the Clark.

Stipend: \$35,000 for the academic year.



Images on pages 10-11: One of sixteen engravings that illustrate enlightenment ideas in Giuseppe Colpani, *Poemetti e lettere in versi sciolte* (Brescia, 1769).

W. S. Merwin, *The Real World of Manuel Cordova* (Ninja Press, 1995). Fifty-six folds open to a fifteen-foot length that displays a multihued, meandering river against which the poem is shaped.

Other fellowships and support programs:

Several other programs, for postdoctoral and predoctoral scholars, and for undergraduate students, support research at the Clark. Most of the resident fellowships provide a stipend of \$2,000 per month.

Details, updates, and application forms can be found on the Center’s website; inquiries should be addressed to the Fellowship Coordinator at the Center. See the box on page 8 for all contact addresses.

Application deadline: 1 February each year, for all fellowships.

Undergraduate Scholarships

The Ahmanson Undergraduate Research Scholarship program offers UCLA undergraduates an opportunity to do research in a rare book library while earning course credit and a scholarship. Up to ten \$1,000 awards are granted to upper division students who enroll in and successfully complete a specially designed research seminar that meets weekly at the Clark. We are pleased to be able to offer two seminars this year.

This year’s Winter 2006 seminar, directed by Michael Meranze, History, UCLA, is titled “*Bliss was it in that dawn to be alive*”: *The British Atlantic in a Revolutionary Age*. The Revolutions in France, Haiti, and the United States shook the British Atlantic during the late eighteenth century—inspiring sympathizers, terrifying opponents, mobilizing populations of dissenters and revolutionaries, conservatives and royalists, politicians and soldiers. At no time was this truer than the 1790s. Throughout the British Atlantic intellectual, political and military struggles shaped the future of Atlantic Institutions. And while the decade was most famous for the Revolutionary changes instituted in France and Haiti, the counter-revolution was equally creative and just as significant. Indeed, by the turn of the nineteenth-century—in Britain especially—reaction was the name of the game. This seminar will examine this intensely creative and transformative decade—with special emphasis on the political culture of the British Isles. The seminar will be equally attentive to both the radical upsurge of hope and imagination triggered by the French Revolution (why in Wordsworth’s words “Bliss was it in that dawn to be alive”) and the creatively reactionary forms and discourses of the Revolution’s critics and caricaturists.

Our second undergraduate research seminar, in Spring 2007, is titled *The King of Parnassus: Alexander Pope and the Construction of Cultural Authority*, and will be directed by Helen Deutsch, English, UCLA. This course will be first and foremost an intensive immersion in the poetry (and some of the prose) of Alexander Pope, who exemplifies better than almost anyone that the largest generalities are based on the smallest of details. This close reading will provide the basis for the seminar’s venture into a broader investigation of Pope’s role both as a shaping influence on the literary culture and print medium of his and our time, and as the embodiment of the contradictions inherent in the formation of such a print culture. Pope—who paradoxically made himself an original

by translating, imitating, and emulating classical texts—was also an amateur painter and avid gardener who was extremely interested in the visual arts. To study his work is, in short, to immerse oneself in what we have come to call the aesthetic of eighteenth-century England. The Clark provides a unique opportunity to read multiple editions of Pope's work (unlike many authors he controlled every aspect of his printed texts) while also exploring the works of his close collaborators (e.g. Swift, Gay, Arbuthnot) and contemporaries (e.g. Addison, Steele, Haywood), and ranging widely through the library's rich holdings in the period, including alternative translations of the classics, gardening and architecture texts, satires and lampoons of Pope, and more.

Enrollment is limited to ten participants per seminar. Information about applying and course requirements can be found on the Center's website. A descriptive flyer for the winter seminar is available now at the Center office. A flyer for the spring seminar will be available at the Center office in January.

Fellows in Residence, 2006-07

SUNIL AGNANI, University of Michigan
SIRAJ AHMED, Mt. Holyoke College
ALI ANOOSHAHR, UCLA
ZOLTÁN BIEDERMANN, New University of Lisbon
MARIO CARICCHIO, Università di Firenze
CHLOE CHARD, Newnham College, Cambridge
ILIAS CHRISOCHOIDIS, Stanford University
IAN CHRISTIE-MILLER, London University
THEODORE CHRISTOV, UCLA
WILLIAM CLARK, Independent scholar
WILLIAM FISHER, Lehman College, CUNY
DAVID GETSY, Harvard University
CARRIE HINTZ, Queens College, CUNY
ANN HUGHES, Keele University
NICHOLAS KEENE, University of London
SUSAN LAMB, University of Toronto
CORINNE LEFÈVRE-AGRATI, École des Hautes Études en Sciences
YU LIU, Niagara County Community College
SHIN MATSUZONO, Waseda University
HELEN McMANUS, UCLA
HANS MEDICK, The Max-Planck-Institute for History, Göttingen and Erfurt University
BABAK RAHIMI, UC San Diego
JOHN RIQUELMÉ, Boston University
GIANLUCA RIZZO, UCLA
DANIEL ROSENBERG, University of Oregon
AMY SCOTT-DOUGLASS, Denison University
JULIET SHIELDS, University of Binghamton
RIVKA SWENSON, University of Virginia
ENIT STEINER, University of Zurich
ADAM TOMKINS, University of Glasgow
MARK TURNER, University of London
AMIT YAHAV-BROWN, University of Haifa
LINDA ZATLIN, Morehouse College

On View at the Clark

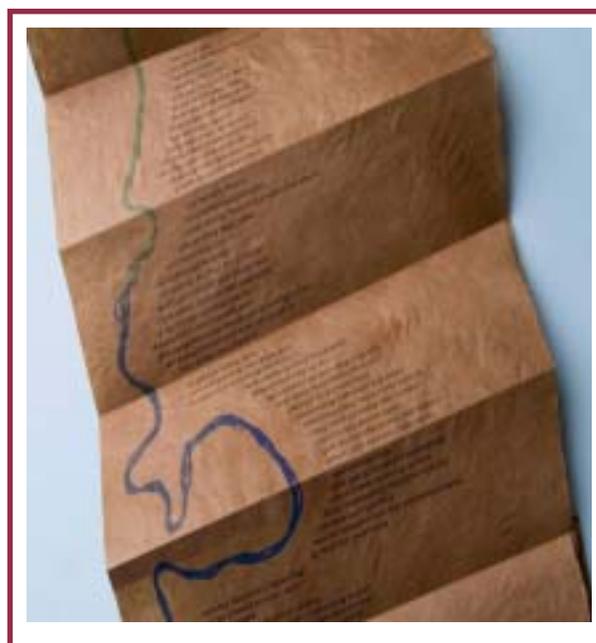
October–December: “The Club at Ritchie’s Roadhouse.” The printer Ward Ritchie moved into a house on Griffith Park Boulevard in Los Angeles in 1933, and a group of artists gradually collected around him. They came to his house to talk, to party, and to sketch from a live model, and in 1937 they informally formalized themselves as The Club. Jeff Garner, a former Clark fellow, has put together an exhibition of drawings and other material that Ritchie saved from the days of the Club. Paul Landacre was perhaps the most famous member of The Club, but Merle Armitage, Jake Zeitlin, Rockwell Kent, and Gordon Newell also belonged, among others.

January–March: “Women of Letters.” The Women of Letters is a group of Southern California women printers, book artists, and graphic artists who have been meeting for over twenty years to exchange ideas and information on the book arts. The group includes Kitty Maryatt, Carolee Campbell, and Katherine Ng among other well-known book artists, and this exhibition will focus on new as well as older work from current and former members. (Former members, and still members in spirit, include Bonnie Thompson Norman and Robin Price.) The show will have an official opening on Sunday, January 7, 2007. Please call 323-735-7605 to RSVP for the opening.

Plans for future exhibitions at the Clark include a show of miniature books and a show focusing on the books of Louis-Antoine Caraccioli (1719-1803), an understudied Enlightenment figure who wrote on a huge variety of subjects and was widely translated during the eighteenth century.

- Exhibits may be viewed during public programs and during specially arranged tours of the library and grounds.

For information and appointments call 323-731-8529.



The Year at a Glance: Academic and Public Programs, 2006-07

Programs are held at the Clark unless otherwise noted. Detailed, frequently updated information about the year's programs appears on the Center's website (<http://www.humnet.ucla.edu/humnet.c1718cs>); registration and concert reservation forms are posted to the site well in advance of deadlines for their receipt. For conferences with precirculated papers, the texts are posted to the Center's site about two weeks before the event, as they are received, and remain there for the two weeks following; hard copies are sent to registrants by request. Program brochures are mailed to subscribers at the beginning of fall, winter, and spring terms. For additional information, please call 310-206-8552.

15 October. *Chamber Music at the Clark*: Alan Gampel.

27-28 October. *Musical Theater and Identity in Eighteenth-Century Spain and America*. Conference arranged by Elizabeth Le Guin.

3-4 November. *Imperial Models in the Early Modern World – Session 1 – Imperial Models and “Translatio imperii”*: *Rethinking the Early Modern World*. Opening of the year's three-part core program, arranged by Anthony Pagden and Sanjay Subrahmanyam, UCLA, Center and Clark Professors, 2006-07 (see pp. 4-5).

19 November. *Chamber Music at the Clark*: Vogler Quartet.

2 December. *Poetry Afternoons at the Clark*: *2 X 2 = Poetry*. Poetry readings arranged by Bruce Whiteman and Estelle Gershgoren Novak.

19-20 January. *The Self-Perception of Early Modern “Capitalists”*. Conference arranged by Margaret Jacob and Catherine Secretan.

28 January. *Chamber Music at the Clark*: Boston Trio.

4 February. *Chamber Music at the Clark*: Artemis Quartet (Chamber Music Fundraiser).

9-10 February. *Managing Difference in Early Modern Empires*. Second session of the year's core program.

24 February. *Kenneth Karmiole Lecture on the History of the Book Trade*: Roger Chartier presents a lecture entitled *Book Trade, Literary Property, and Censorship in the Eighteenth-Century: Diderot and his Corsairs*.

4 March. *Chamber Music at the Clark*: Quartetto di Venezia.

18 March. *Chamber Music at the Clark*: Talich String Quartet.

1 April. *Chamber Music at the Clark*: Parker String Quartet.

21 April. *Stephen A. Kanter Lecture in California Fine Printing*: Michele Burgess and Bill Kelly of Brighton Press present a lecture entitled *As Simple as a Book: Collaborations InForm*.

27-28 April. *The Afterlife of Early Modern Empires*. Conclusion of the year's core program.

29 April. *Chamber Music at the Clark*: Pascal Roge and Antonio Lysy.

4-5 May. *The Godwinian Moment: Revolutionary Revisions of Enlightenment*. Conference arranged by Robert Maniquis and Victoria Myers.

18-19 May. *Redrawing the Map of Early Modern Catholicism*. Conference arranged by Lowell Gallagher.

25 June – 27 July. *The Oscar Wilde Archive: His Life, His Work, His Legend* Summer Seminar (see pp. 7-8)

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