



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*

We at the Center/Clark greet this new academic year with both a sigh of relief and sense of excitement. The relief is easy to understand. The working part of the library has finally reopened for business after two years of frustrating delays, postponements and cost increases. Though the casual visitor will find little evidence of the work that has been done, the story is different for the books and manuscripts. They now have a heating, ventilation and air conditioning system in place that will keep them cool and dry and protected by a state-of-the-art fire suppression system. Not only that, their rooms and the study carrels that house some of their biggest fans and users have been repainted and waterproofed. Within a short time we will also be replacing the ancient and creaky chairs in the reading room with new and more comfortable ones that will provide the books' other users a little more comfort while they ply their researches. In all, it's been a difficult time for all of us, the staff, the librarians, the users and those fellows who wished to travel to Los Angeles to use the valuable collections. Yet the job was necessary, in fact vital to insure that the books and manuscripts remain protected from the threats of mold and decay. We expect a record number of users this year due both to the backlog of earlier fellowships and to a substantial increase in the number of fellowships we have awarded this year.

The source of our excitement is much more general, generated by the fact that we are again able to offer the Center/Clark community a wide and exciting array of programs, lectures, concerts and special events. The first of these will be a joint event taking place on October 14th celebrating the Clark's reopening and marking the initial lecture of our semi-annual lecture series: *The William Andrews Clark Lecture on Oscar Wilde*, endowed by one of our strongest supporters, William Zachs. The lecture will feature Merlin Holland (independent scholar, currently residing in Burgundy, France), Oscar Wilde's grandson and one of the world's leading authorities on his grandfather's work, who will lecture on: *Oscar Wilde: Putting Music into Words*. It will be followed by a celebratory reception marking the library's reopening. This joint event is free of charge, open to all who register and will be attended by UCLA's new chancellor, Gene Block and his wife, along with other leading representatives of UCLA. We have also scheduled eleven two-day conferences for the academic year, highlighted by our core program *Spaces of the Self in Early Modern Culture*. Organized by David Sabeau (History, UCLA) and Malina Stefanovska (French and Francophone Studies, UCLA), this five-part program deals with the question of how space and cultural creation are intertwined. It will concentrate on the following themes: Circles of Sociability; Sites of Exteriority; The Inner Self; Spaces of Sociability; and Family and Work Space. There will be four post-doctoral Ahmanson-Getty Fellows associated with the program, who will present papers and lend continuity to the whole program.

The other Center/Clark academic programs will cover a wide range of subjects. In the Fall Quarter there will be three fascinating programs: one examines *Circulation and Locality in Early Modern Science*, the second investigates *Ritual, Repre-*

View of the 2nd Annex with new lighting, waterproofed and painted walls and ceiling, and filled once again with books. Note the high-tech steel coils along the ceiling at the far end of the aisle. They are connected to vents at one end and steel boxes mounted on the shelf ends at the other end. Air blows through the side vents of the boxes in a steady stream that ensures constantly circulating air delivery to the shelves of books.



sentation and Art in Seventeenth-Century Italy. The third, a joint program with the Getty Research Institute, serves as the culmination of a year-long research project carried out at the Getty, led by Margaret Jacob (History, UCLA) and Wijnand Mijnhardt (History, University of Utrecht). It deals with *The Interface of Religion and Cosmopolitanism* by using Bernard Picart's important work *Cérémonies et coutumes religieuses de tous les peuples du monde* as a window to open up this vast field of inquiry. Other themes that will be investigated during the year will be *Letters Before the Law, 1640-1789*, *Changing Conceptions of Original Sin in the Early Modern Period*, and an ambitious program on the *Age of Revolutions or World Crises?* organized by David Armitage (History, Harvard) and leading members of UCLA's Department of History, including Lynn Hunt, Gary Nash and Sanjay Subrahmanyam. This program will be jointly sponsored by the Swedish Colloquium for Advanced Studies in Uppsala and marks the beginning of what we hope will be a very fruitful long-term collaboration. Along with our academic conferences, the Center/Clark will offer two of its innovative Ahmanson Undergraduate Seminars, designed to introduce undergraduates to the joys of doing research and writing at a rare book library. This year's seminar directors will be Helen Deutsch (English, UCLA) and Kirstie McClure (Comparative Literature & Political Science, UCLA). Finally, we will present a one-day event honoring Mr. Lee Walcott, managing director of the Ahmanson Foundation who has been a vital and treasured member of the Center/Clark's advisory committee and one of the strongest and most effective supporters of its mission.

In addition to our academic conferences and lectures, we will present seven concerts in the *Chamber Music at the Clark* series, including old friends such as the Ying Quartet and the American String Quartet along with groups and performers new to the Clark. They include the St. Lawrence Quartet, the Parisii Quartet (with baritone Jérôme Correas and pianist Emmanuel Strosser), the Enso String Quartet, the Borealis Quartet, and the Gryphon Trio. We will also host a classical guitar recital performed by Steve Gibbs. *Chamber Music at the Clark*, along with our *Bruman Chamber Music Festival*, held in the summer at UCLA, establishes the Center/Clark as the most prolific presenter of professional chamber music at UCLA. Our success in staging chamber music at the Clark and UCLA has been made possible by contributions from the community, people who care about chamber music and its performance in a space that makes listening to it a truly memorable experience. Last year a number of donors contributed funds for single performances and one, Catherine Glynn Benkaim, endowed a concert in perpetuity. We have established an endowment fund with the hope that the funding for these programs can be made permanent and encourage those of you who care about keeping chamber music alive to consider contributing to it. Along with our chamber music series, Bruce Whiteman, our head librarian and Estelle Gershgoren Novak will organize our yearly *Poetry at the Clark* readings. Finally, we will round out our programs with two lecture series de-

signed for the general public, *The Kenneth Karmiolo Lecture on the History of the Book Trade* and the *Stephen Kanter Lecture on California Fine Printing*.

Our excitement has also been validated by a review report written last academic year by four eminent scholars of the seventeenth and eighteenth centuries. According to the regulations of the University of California, all "Organized Research Units," of which the Center is one, are required to be reviewed every five years to make sure they are worthy of continued support. The reviewers (three from other universities, one from UCLA) concluded that the Center "is one of UCLA's most distinctive and successful resources in the humanities." They cited our "diverse and exciting programming," which has enabled the Center to play "a leading international role in defining what the field of early modern studies is by constantly exploring its boundaries, identifying emerging themes of current research, and bringing scholars together to discuss their work in the intensive workshop format that defines the Center's intellectual life." They praised our publication program, our cooperative work with other institutions, the Ahmanson Undergraduate Seminar series, and our outreach activities, especially the concerts, lectures and poetry reading and were extremely impressed by the commitment of our affiliated scholars and their extremely high level of excellence. They were equally strong in their praise of the Clark, remarking that "the expansion of library holdings through strategic acquisitions (thanks to increased endowment) has made the Clark into a research institute similar to the Folger Shakespeare Library in Washington D.C., the Newberry Library in Chicago, and the Huntington Library in San Marino Ca." We were deeply touched and flattered by their evaluation and are even more committed to continue and expand our activities to make the Center/Clark a truly outstanding scholarly and cultural resource for UCLA, the community, the nation and the international academic world.

Clark Acquisitions, 2006-07

BRUCE WHITEMAN, *Head Librarian*

During the almost two-year period when the Clark was closed to readers, acquisitions continued without a break, and many interesting and unusual books and manuscripts have been added to the collections.

In the area of the book arts, several quite remarkable books have been bought, including no less than three printed by Peter Koch, the Berkeley printer. His *Nature morte* exists in two versions, and although the Clark now owns both, it is the large and stunning 2005 portfolio version that is notable. This work relates to the Lewis and Clark expedition and was in fact commissioned by a Montana museum to mark the bicentennial of that important voyage. Koch has excerpted passages from several writers, including Lewis and Clark, and illustrated them with moving imagery that works to comment on the so-called progress of western settlement. Koch's edition of *Watermark* by

Joseph Brodsky (2007) is a magnificent version of this work with colotype photographs, all on a large scale and to beautiful effect. And lastly, Koch has printed the *Song of Solomon* (under his Editions Koch imprint, also 2007) to accompany the Picassoesque dry-point etchings of the painter Matt Phillips, who turned eighty years old this past summer. Another wonderful press book is an edition of Virgil's *Georgics* printed by Janis Butler and illustrated by her husband, Walter Bachinski, who work together under the imprint of the Shanty Bay Press. This is as beautiful a Virgil as the famous Maillol editions of 1927 and 1950, though presented here with a brilliant use of color. From the Brighton Press in San Diego, whose proprietors Michele Burgess and Bill Kelly gave the *Kanter Lecture* at the Clark last spring, comes an evocative book of poems about Gustav Mahler by C.G. Hanzlicek, with etchings by Olda Prochazka. A copy of Owen Jones's well-known chromolithographic masterpiece, *One Thousand and One Initial Letters* (1864) was added to the Fine Press Collection. And most recently, the Clark has acquired Werner Pfeiffer's remarkable 9-11 memorial project, a letterpress book accompanying constructions that can actually be built into two towers, and that bear a stark and moving woodcut image as well as the names of many of the people who died on September 11, 2001. Pfeiffer is a retired book artist and sculptor who taught for many years at the Pratt Institute in Brooklyn.

For the Oscar Wilde collection, a number of pieces have been acquired recently. We continue to build our holdings of Wilde's friend Pierre Louÿs (1870-1925), and have bought an autograph letter (dated 28 October 1903), as well as two forged letters to Wilde; a pretty Latvian translation of his best-known book, *Les Chanson de Bilitis*; a second copy of the first edition of his novel, *Les Aventures du Roi Pausole*, with fourteen original watercolors added to the text; as well as the imposing art-deco *Contes antiques* (1929), the Clark's copy being one of twelve reserved for "collaborateurs" (copy C). Also for the Wilde collection was purchased an apparently unique copy (dated 1888, well before the usual first edition) of Théodore Duret's *Whistler et son oeuvre*, this copy inscribed to Alidor Delzaut and with a Mallarmé note tipped in at the end. The Clark owns a touching little Richard Le Gallienne manuscript which he wrote out for Wilde after a visit, and this year we acquired the poet's anonymously issued collection *Twilight and Candle-Shades* (1888). We also obtained four postcards by André Raffalovich (whose rare novel *Self-Seekers* was mentioned in the Fall 2006 *Newsletter*) and a letter of Laurence Housman with the manuscript of one of his poems attached. Of Wilde himself, the 1930 French *Salomé* is our most spectacular new book. It is illustrated by Alméry Lobel-Riche, and contains many original drawings as well as extra suites of plates. The bespoke binding by Gruel is outstanding.

Manuscripts are becoming a particular focus of the Clark collections, and some interesting individual items have come in the last two years. Individual letters by Joseph Addison, Stephen Duck (the so-called Thresher Poet), and Richard Steele represent eighteenth-century literature, as does a late, unpublished

dramatic manuscript by John Wolcot, better known as Peter Pindar. An interesting two-volume manuscript library catalogue records the contents of a French collection that had two owners over the period from the 1770s to the early nineteenth century. The Clark does not normally acquire North-American literary material, but an extensive manuscript of the poetry of Deborah Cottnam (1728-1806), long sought by scholars, was a wonderful discovery. Cottnam was active in both Massachusetts and Nova Scotia, and this manuscript adds substantially to the number of recorded poems by her. Of historical interest is an anonymous travel manuscript from the late 1760s and 1770s which records the trip of an English diplomat to Europe, with extensive commentary in particular on Germany. Among early modern European manuscripts, the Clark also bought a three-volume Latin philosophical work from the mid-eighteenth century, a mathematical manuscript (mainly on trigonometry) in Greek, probably datable also to the middle of the eighteenth century, and an anti-Newtonian manuscript entitled "Primum mobile" by the pseudonymous Nescio, written in the 1820s.

Two small subject collections were acquired in the past year, one of some 120 French plays of the Revolutionary period, and the other focused on Count Cagliastro, the confidence man who was implicated in the so-called Diamond Necklace Affair. Other French books include Morelly's *Le Prince, les délices des coeurs* (1751), the only major work by Morelly not already owned by the Clark; Madame de Lafayette's *Zayde*, in the first English translation of 1678; an unusual early example of a book with movable parts entitled *La Confession coupée* (1714), in which one moves slips of paper to keep track of sins and expiation alike; the anonymous (for a good reason) *Etrennes aux fouteurs* (1793), printed, according to the title-page, in Sodom and Cythera; and the equally anonymous, if slightly less noxious *Le Joujou des demoiselles*, undated but probably 1752.

Some important translations of the seventeenth and eighteenth centuries have been added to the Clark's growing collection of such works. James Macpherson's *I canti d'Ossian* (1817) is a pretty illustrated edition of the forged Ossianic poems in Italian; Smollett's *History of England* and Francis Brooke's *History of Emily Montague* were acquired in French (1759-64 and 1770 respectively); and the true first German translation of Sterne's *Tristram Shandy* (1763-67) was bought, as was a 1772 Swedish translation of *Gulliver's Travels*. (The Clark already owned the first edition of that version, issued in 1745.) The unique surviving copy of the first French translation of Bunyan's *Holy War*, printed on the island of Guernsey in 1796, was acquired, as was a copy of the first of Hannah More's works to be translated into a European language, a Dutch edition of *Sacred Dramas* (1783, in a fine silver and velvet binding).

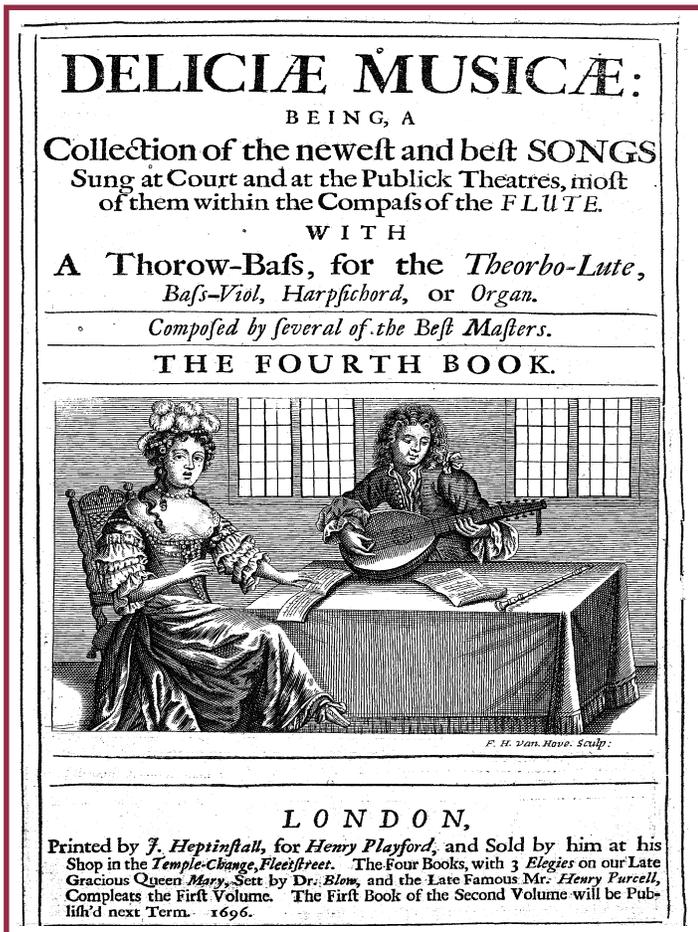
Important scientific works of the early modern period bought include the first edition of Maupertuis's *Essay de cosmologie* (1750); two Newtonian works, Bryan Robinson's *Dissertation on the Ether of Sir Isaac Newton* (1743) and G.W. Jordan's *Observations of Newton Concerning the Inflections of Light* (1799); William Hunt's *The Gauger's Magazine* (1687); and Thomas Riley

Blanckley's *Naval Expositor* (1750), a handsomely illustrated guide to building and fitting ships for sea.

English literature of the period from 1640 to 1800 remains a focus of the Clark's collecting, and many books have been added recently to this area. The canonical authors are so richly represented in the holdings that fewer and fewer books are lacking, though a 1747 edition of *The Farther Adventures of Robinson Crusoe* and the little pamphlet *The Dignity, Use and Abuse of Glass Bottles, Set Forth in a Sermon* (1715), often attributed to Alexander Pope, were notable exceptions. Three extremely rare later eighteenth-century novels were also acquired, two of them anonymous: *Spectacles for Young Ladies, Exhibiting the Various Arts Made Use of for Seducing Young Women* (1767), *The Unguarded Moment* (1771, and unknown except for this copy), and *Violet Hill* (1791), by E. Miles. Also of Popeian interest is a variant edition of James Miller's *Are These Things So? The Previous Question, From an Englishman in His Grotto, to a Great Man at Court* (1740). Robert Dodsley's *Select Fables of Aesop* was issued many times beginning in 1761, and the Clark owns several editions. A Montreal edition of 1810 demonstrates the far-flung places into which this text penetrated, and the Clark copy is one of very few to sur-

vive. Two important texts by women writers were added recently, Charlotte Lennox's third novel, *Henrietta* (1758) and Francis Brooke's *The Old Maid* (1755-56, in thirty-seven numbers).

In concluding, a few works of musical and medical interest are worth mentioning. Six volumes of programs for the crucial London concert series, *Concerts of Antient Music*, which helped to establish the practice of performing older music at public concerts, cover the period 1780-90 (lacking only 1783). Francis North's *Philosophical Essay of Musick* (1677) is an important essay, and Joseph Lacassagne's *Traité générale des éléments du chant*, printed in 1742 but not published until 1766, caused some controversy whose participants included Diderot. Book 4 of *Deliciae musicae: Being a Collection of the Newest and Best Songs Sung at Court and at the Publick Theatres* (1696) comes to join Books 2 and 3, already at the Clark. Book 4 contains material by Henry Purcell and other well-known English composers of the seventeenth century. *The French Family Cook* (1793), the earliest cookbook directed specifically at women, does not perhaps constitute medicine in the stricter sense. A volume of nine pamphlets relating to quack doctors in the early eighteenth century is more relevant, and one in particular, *The Devil and the Doctor; or, The Tragi-Comic Consultation: An Anthypochondriac Satyr* (1719) is extremely rare. Other pieces in the volume relate to the Mead-Woodward controversy of 1718-19 concerning the treatment of smallpox, a controversy in which the two main opponents wound up fighting with swords in the Gresham College quadrangle!



Title-page from *Deliciae Musicae: Being a Collection of the Newest and Best Songs Sung at Court and at the Publick Theatres*, Vol. 1, Book 4 (London: 1696).

Spaces of the Self in Early Modern Culture

DAVID SABEAN AND MALINA STEFANOVSKA, *Center and Clark Professors, 2007-08*

Subjectivity is embedded in space, which serves to define, shape, and represent it. Every culture has its own articulation between natural and social places or between material and representational ones, as well as its way of constructing identity and selfhood in relation to space. In the early modern period, sites as diverse as the court, the cabinet of curiosities, or the prayer room were crucial for forming and representing individual identities. This year's core program of conferences, dedicated to five such key places, will explore constructions of selfhood and identity, while reflecting on the cultural differences and historical evolution of space, both as material foundation and as representation of human relationships, hierarchies and values.

Part 1: Circles of Sociability (October 26-27, 2007), be they represented in treatises of court civility, literary quarrels, or epistolary exchanges, or, constructed in coffee houses, bourgeois salons and spas, they all connect individual identity to practices of hierarchy, exchange, bonding, or conflict.

Part 2: *Sites of Exteriority* (November 30–December 1, 2007) such as gardens, mountains, landscape painting, travels or maps participate in the construction of the self by articulating its relationship to otherness—the sublime, the infinite, imaginary or exotic lands, cosmological representations—as well as presenting a novel way of situating oneself in the world through personal perspective, point of view, exploration, and limits.

Part 3: *The “Inner Self”* (February 22-23, 2008), will question how this specifically early modern notion is crafted through the use of spatial metaphors for representing subjectivity and its relation to otherness—interiority, meditation, concealment, truth or lying—for discussing the mind, the soul, or rhetorical memory, in fiction, medical or religious writings, and philosophy.

Part 4: *Spaces of Sacrality* (March 14-15, 2008) will explore the interrelatedness between the spatial configurations of religious sites, places of cult, convents, pilgrimage routes, sacralized Absolutist or Republican political space, and conceptions of authority, the sacred and the self in mystical experience, meditation practices, and creation of a “secular” sacredness.

Part 5: *Family and Work Space* (April 25-26, 2008) will seek to understand the influence on individual identities, of new family and kinship structures, or of emerging work and leisure practices represented in the configuration of the house such as reading spaces, craftsman’s workshop, artist’s studio, cabinets of curiosities, material objects of culture, relation of space to memory and work, practices of hospitality, etc.



Sieur de Subigny, *The Mock-Clelia* (London, 1678). Featured on our publicity brochures for sessions one and two of *Spaces of the Self in Early Modern Culture*.

“The Oscar Wilde Archive” NEH Seminar, June 25–July 27, 2007

JOSEPH BRISTOW, UCLA

This summer the National Endowment for the Humanities generously sponsored a five-week seminar for college-level professors who wished to deepen their knowledge of the life and works of Oscar Wilde. “The Oscar Wilde Archive: His Life, His Work, His Legend” was kindly hosted by the William Andrews Clark Memorial Library. It was my privilege to direct this event, which brought together an outstanding group of fifteen colleagues, with a wide variety of interests, placed at differing stages of their careers. Seminar members included a number of senior faculty such as John Paul Riquelmé, who has for many years been a defining figure in the world of James Joyce studies. Likewise, “The Oscar Wilde Archive” attracted Gregory Castle (Arizona State University), a respected Modernist who graduated from UCLA’s doctoral program in English in 1990 with a dissertation focused on Joyce’s major works. Lois Cucullu, who teaches at the University of Minnesota, also counted among the scholars with a recognized interest in literary Modernism. Each of these participants wished to explore Wilde’s position as an innovative Irish writer who anticipates some of the most decisive changes that took place in literary representation around the time of World War I. Among the established scholars, William A. Cohen (University of Maryland) drew on his wealth of knowledge that threw special light on aspects of Wilde’s sexual politics, particularly in the French-language play, *Salomé*.

On the other hand, the seminar featured a larger number of emergent scholars who have already developed a strong interest in Wilde’s career. Casey Jarrin (Macalester College) recently graduated from Duke University with a dissertation that concentrates on acts of self-disclosure in modern Irish writing, including Wilde’s *De Profundis*. Neil Hultgren joined the seminar midway between his move from the University of Virginia, where his doctoral work examined Wilde’s fiction and imperialism, to California State University, Long Beach, where he has just taken a tenure-track position. Similarly, Loretta Clayton, who has researched extensively Wilde’s interest in women’s fashion, participated in our discussions just before joining Macon State College on a full-time basis. Meanwhile, Ellen M. Crowell, junior faculty at St. Louis University, shared her wide knowledge of modern cultural responses to Wilde’s often controversial legacy. Felicia J. Ruff (Wagner College), whose professional background is in theatre production, provided many insights into the various paths that Wilde followed when trying to make his name in London’s dramatic world. And Elizabeth C. Miller (Ohio University) clarified Wilde’s connections with socialist and anarchist politics, especially in relation to his earliest play, *Vera*.

Several of the participants attended the seminar because Wilde's writings have important bearing on their current research projects. Dejan Kuzmanovic (University of Wisconsin—Stevens Point) has a developed interest in Wilde's position in debates about dissident sexuality in the late nineteenth century. By comparison, Christofer C. Foss (University of Mary Washington), whose graduate work concentrated on English Romanticism, revealed to us the ways in which Wilde in his poetry fashioned himself as an heir to Keats and Shelley. Rachel Ablow (State University of New York, Buffalo) is a Victorianist who helped us understand Wilde's links with major nineteenth-century critics such as John Henry Newman and Walter Pater. Molly C. Youngkin (Loyola Marymount University), whose monograph on late-Victorian realist fiction came out earlier this year, elucidated aspects of Wilde's engagement with his feminist contemporaries. And James Campbell, who teaches at the University of Central Florida, illuminated Wilde's position in a tradition of homoerotic English writings that date from the *fin de siècle* to the time of the Great War.

The seminar met three mornings each week, and all of our lengthy discussions, to say the least, were vigorous. The participants were encouraged to devote their remaining time to utilizing the unrivaled resources of the Clark Library, which houses the largest archive of materials relating to Wilde anywhere in the world. In my role as director, I prepared a detailed syllabus that aimed to introduce these colleagues to a representative selection of Wilde's well-known and lesser-known writings from the time of his undergraduate years at Magdalen College, Oxford (1874-1878) to the period when he drafted *The Ballad of Reading Gaol* (1898). For the most part, the seminar adhered fairly closely to this framework. But some additions and insertions were made in light of the individual meetings I conducted with each of the participants. During these interviews, I learned in greater detail about each colleague's specific scholarly interests. As a consequence, we looked at materials that would strengthen our knowledge of the following issues: Wilde's Irish heritage; Wilde's early thinking about the aesthetic movement and fashion (especially in relation to the work of E.W. Godwin and Mary Eliza Haweis); and Wilde's knowl-

edge of Victorian scholarship on Shakespeare's career.

There is no question that all fifteen colleagues brought an immense amount of good will to this seminar, which ranks among the most stimulating and engaging intellectual experiences in which I have ever been involved. To be sure, it was my job to ensure that each participant could learn as much as possible about the ever-increasing body of scholarship on Wilde. Further, I wanted to share whatever I knew about the farthest reaches of what is, by any account, a capacious archive. And it was certainly my responsibility to see that we exchanged views and opinions in an orderly and equitable fashion. But I discovered pretty quickly that I, too, was learning an immense amount from the generous contributions that the participants made to our explorations of Wilde's varied, somewhat uneven, and always engaging professional life. Had it not been for "The Oscar Wilde Archive," I most probably would not have become acquainted with, among other things, the vast quantity of forgeries of Wilde's work that have languished at the Clark for many years.

"The Oscar Wilde Archive" of course could not have taken place without the kind support of the staffs of both the Center for 17th- and 18th-Century Studies (which processed my application to NEH) and the Clark Library. Colleagues at the Center, especially Elizabeth Landaw and Candis Snoddy, went out of their way to handle all of the necessary paperwork attached to a government grant with great efficiency. At the same time, Bruce Whiteman and his assistants at the Clark could not have done more to accommodate the seminar in the stressful weeks leading up the reopening of the library to general public, which occurred on Wednesday, August 2. As

"The Oscar Wilde Archive" seminar participants hard at work on their final day, July 27, 2007. Professor Bristow is at center, facing camera.



readers of this newsletter know, the Clark closed for a two-year period because of the complex installation of a new HVAC system. Just at the point when the seminar was scheduled to start, the library took delivery of the first of many truck-loads of books which had been stored off-site. While the library staff and their student helpers were unpacking countless boxes in the reading room downstairs, the seminar proceeded in the Clark's airy and light drawing-room on the first floor. With characteristic thoughtfulness, the Clark arranged for the Wilde material to be the first of its major collections to be re-housed in the library.

The setup of furniture in the drawing-room could not have better served our needs. During the mornings we assembled around tables arranged in a large square, with plenty of outlets for our laptops. In the afternoon, the participants could spread themselves more widely by using a number of smaller tables with individual lamps. The library provided two computers and a printer, and the installation of wi-fi meant that we could make the most of various internet resources that helped us in our researches. In particular, Alastair Thorne of the Center offered invaluable technical assistance whenever we ran into difficulties with such matters as successfully downloading high-resolution PDFs. He also enabled us to use a "Moodle" site onto which we could upload files that everyone could share.

It cannot be stressed enough when I say that Clark did its utmost to make the Wilde collection accessible. We had the benefit of an attentive and enthusiastic invigilator (Patrick Keilty) who filed all of our request slips, kept an eye on our reserves, and ensured that we had the manuscripts we needed for each of our sessions. Even though the library staff members were working under immense pressure, it never ceased to amaze us how quickly they located the various documents we called up. The participants' access to the UCLA library system was strengthened through the help of two Graduate Student Researchers, Noah Comet and Adam Seth Lowenstein, who efficiently ferried books and articles between the Young Research Library and the Clark. Moreover, during the first week of the seminar Marta Brunner and Jan Goldsmith conducted an instructive tour of the Young Research Library so that our visiting scholars could make the most of the terrific library resources on UCLA's main campus.

By the time we gathered at the farewell lunchtime party on Friday, July 27, the seminar members could look back with some regret that our five intensive weeks in the Wilde collection had come officially to an end. As with most courses of this kind, this one felt as if it had passed almost in the blink of an eye. But the participants and their director have plans for future activities and events that will develop from our studies. There is the prospect of a collection of essays based on our adventures into the Clark's wealth of Wilde materials. And we may, at some later date, reconvene in order to discuss our ongoing researches in a symposium where we will be able to share our findings with the public.

Book Trade, Literary Property, and Censorship: Diderot and His "Corsairs"

ROGER CHARTIER, *Professor at the Collège de France and Directeur d'Études at the École des Hautes Études en Sciences Sociales*

Below is an abstract of Professor Chartier's Kenneth Karmiole Lecture on the History of the Book Trade, delivered at the Clark Library on February 24, 2007. In just its second year, the annual Karmiole Lecture has established itself as one of our most popular academic programs.

In the fall of 1763, Diderot drafted a brief (*mémoire*) to which he gave several successive titles. On the manuscript that he revised in the first months of 1764, he settled on *Lettre historique et politique adressée à un magistrat sur le commerce de librairie*, (Historical and Political Letter to a Magistrate on the Book Trade). This long title, in the form of a summary, reminds us that the brief was addressed to a "magistrate," Antoine Gabriel de Sartine, who was both Lieutenant General of Police for the City of Paris, a post to which he was nominated in 1759, and Director of the Book Trade, in which position he succeeded Malesherbes in October 1763. A few years later, in a letter addressed to Madame de Meaux (probably in 1775), Diderot discussed plans to bring out an anthology of miscellaneous works in which he would publish his letter, to which he now referred as "a piece on the freedom of the press." *Freedom of the press*—with these words, Diderot indicated what for him was the fundamental significance of a text initially presented as nothing more than a "historical and political" brief examining the regulations around which literary commerce was organized.

The occasion was indeed an excellent one for presenting the Director of the Book Trade with a pointed critique of censorship and its disastrous effects. In broaching "this rather delicate subject," Diderot sought to show that banning books was ineffective because it not only failed to keep the banned books out of circulation but actually encouraged their sale. Not only was it pointless to ban books, it was also ruinous for French booksellers, profiting only the foreign publishers who printed the banned titles and smuggled them into France. Thus the needs of commerce and the search for truth conspire to require freedom of the press. To achieve this, it is not necessary to abolish prior censorship altogether, even if the English example might inspire such action: the Licensing Act of 1662, which required permission from the authorities for all printed publication, had been abolished in 1695. But as Diderot wrote, ironically, "I should be quite upset if such a regime were established here. It would soon have us behaving all too well." [p. 559]

To guarantee the "freedom of the press," it would suffice to "issue an unlimited number of tacit permissions," that is, to use an existing method that had in fact been invented

by the Directorate of the Book Trade. “Tacit permissions,” at first purely verbal but later registered as if the books involved were foreign works being authorized for sale in France, differed from “public permissions” in that they did not imply approval by the Chancellor. Tacit



permissions were instituted to allow works to be printed in France that could not be approved officially yet were not dangerous enough to be prohibited and thus left to foreign booksellers. In Diderot’s conception they became an instrument for dismantling prior censorship.

In fact, he wrote “it is almost impossible to imagine a hypothetical case in which a tacit permission would have to be refused,” since the authors of “infamous works” would certainly not venture to request authorization of any kind, tacit or otherwise. To establish the freedom to print within the regime of monarchical censorship, indeed with its assistance, that was the first paradoxical aspect of Diderot’s brief.

It was not the only one. The “Letter” was in fact a commissioned work, which Diderot was asked to write on behalf of the Communauté des Libraires Parisiens, or Community of Parisian Booksellers, by its syndic, Le Breton, the principal publisher of the *Encyclopaedia*. The Paris booksellers were worried about the possible elimination of so-called *privilèges de librairie*, which they believed should grant them an exclusive and renewable right to publish works acquired from their authors. They were greatly alarmed by a decision of the King’s Council in 1761 granting the *privilège* for the publication of the *Fables* of La Fontaine to the descendants of the author, thereby abrogating the rights of booksellers who had obtained that *privilège* in the past. The council decision “undermined the very foundation of the booksellers’ estate and spread the most acute alarm throughout the corporation of book dealers,” since it affirmed the primacy of successory rights in the granting of privileges and maintained a right of patrimonial ownership in works even after cession to a bookseller. The booksellers therefore commissioned Diderot to write a brief justifying the “unalterable permanence” of *privilèges de librairie*.

His willingness to accept this commission might seem surprising. To begin with, his relations with the booksellers of Paris were far from idyllic. With each contract he signed with the publishers of the *Encyclopaedia* (in 1747, 1754, 1759, and 1762), it was an uphill battle to win the slightest concession on terms from publishers who treated him as a salaried employee—employers to whom he referred as “my pirates” (*mes corsaires*). In 1764, relations grew even worse

when he learned that Le Breton had secretly tampered with certain articles of the dictionary after the proofs had been corrected. What is more, one scarcely expects to find this determined adversary of corporations and monopolies—alleged to be harmful impediments to commerce—defending the need for *privilèges de librairie*.

Why, then, defend the traditional claims of the community of booksellers who were asking not only that *privilèges de librairie* be maintained but also that their renewal be made automatic and, ultimately, that they be granted in perpetuity? The answer can be given in a few words:

I repeat, either the author is master of his work or no one in society is master of his property. The bookseller owns the work as the author owned it. He has the incontestable right to benefit as he sees fit from repeated editions. It would be as senseless to prevent him from doing so as it would be to condemn a farmer to let his field lie fallow or a landlord to leave his apartments empty.

The irrevocability of the *privilège de librairie* is thus the basis of all literary property. There are several steps to Diderot’s argument in favor of this proposition. First, the *privilège* has to be defined not as a royal favor that can be granted, refused, or revoked by the sovereign at will but rather as the “guarantee” or “safeguard” of a private contract whereby the author freely cedes to the bookseller his right to his manuscript. The property right acquired by the bookseller is similar to that obtained by the buyer of a piece of land or a house. It is perpetual, irrevocable, and transmissible and cannot be transferred or shared without the agreement of the person who holds it. Such a property right does no harm to either the general interest or the progress of knowledge because it pertains only to specific titles.

Diderot’s plea on behalf of the *privilège de librairie* actually subverts the traditional definition, reducing the *privilège* to nothing more than the official sanction of a contract that is in itself sufficient to establish the right of ownership. The *privilège* thus becomes a title of ownership, and as such it must be respected by the public authorities because it constitutes one of the fundamental rights of all “citizens.” Only a tyrant would dare confiscate the property of private individuals, thereby reducing them to the condition of “serfs,” and “it is a truism for anyone who thinks that he who has no property in the State or who has only a precarious property in it can never be a good citizen. Indeed, what would attach him to one glebe more than to another?”

By subsuming the *privilège* under the logic of contract, Diderot implicitly dissociated the bookseller’s title of ownership, whose legitimacy was based entirely on a private contract between two free individuals, from the corporate and state regulations governing the book trade.

Hence those regulations could disappear without abrogating the property rights of the bookseller. Diderot thus demonstrated the futility of the very institutions that he had been commissioned to defend tooth and nail.

Thirteen years after Diderot composed his brief, in 1776, Condorcet, probably writing in support of Turgot's decision in February of that year to abolish all *communautés des arts et métiers* (guilds in the arts and crafts), drafted a pamphlet entitled *Fragments sur la liberté de la presse* (Fragments Concerning the Freedom of the Press). Although the title has something in common with the one that Diderot ultimately gave to his piece, the text undermines one after another of the principles on which Diderot based his 1763 brief. To begin with, Condorcet does not exempt *privilèges de librairie* from his blanket condemnation of privileges and exclusive rights of any kind. Diderot's strategy, which was to maintain *privilèges de librairie* but only as a guarantee of contracts freely negotiated between authors and booksellers, was no longer acceptable in Condorcet's liberal perspective. But that is not all.

Whereas Diderot based his argument on the idea that literary property is identical to other forms of real property, Condorcet radically rejected this notion: "One feels that there can be no relation between the ownership of a work and that of a field which a man can cultivate, or a piece of furniture that can be used by only one person, the exclusive ownership of which is consequently based on the nature of the thing." Literary property is of a different order: "It is not a right but a privilege," and, like all privileges, harmful to the "public interest," because it is "a constraint imposed on freedom, a restriction of the rights of other citizens." Just as a literary work cannot be protected by an exclusive privilege, neither can it be considered a form of personal property. Enlightenment must progress, and for that to happen everyone must be free to compose, improve, reproduce, and diffuse generally useful truths. Such truths can in no way be subject to appropriation by an individual.

For Diderot, every work is the legitimate property of its author because a work of literature is the irreducibly singular expression of that author's thoughts and feelings. As he put it in his brief,

What property can a man own if a work of the mind—the unique fruit of his upbringing, his studies, his evenings, his age, his researches, his observations; if his finest hours, the most beautiful moments of his life; if his own thoughts, the feelings of his heart, the most precious part of himself, that which does not perish, which makes him immortal—does not belong to him?

For Condorcet, in stark contrast, that which forms the illegitimate basis of property and privilege—namely,

"expressions," "sentences," "words," "pleasant turns of phrase"—is without importance compared to ideas and principles that belong to the realm of universal truths: "Let us assume that a book is useful. If it is useful, it is because of the universal truths it contains."

Condorcet is well aware of the danger that such a position involves for anyone whose existence depends on income derived from the sale of his work: "A man of genius does not write books for money, but if he is not wealthy, and his books bring him no income, he will be obliged to find an occupation in order to live, and the public will lose thereby." The response to this objection comes in the form of two arguments. First, freedom of the press, by lowering the price of books, will ensure the greatest possible sale of the original edition, "prepared under the eyes of the author," and discourage others from publishing competing editions of the same text. Second, the writer's status may even improve if generalization of the subscription system allows the bookseller to amass the capital needed for a future edition and makes it possible for authors to be paid even before their works are published.

The differences between Diderot's brief and Condorcet's pamphlet are substantial. They are due in part to the different contexts and different reasons for which they were written. Diderot defends, or at any rate accepts, existing institutions (guilds, *privilèges de librairie*, tacit permissions) even though he dislikes them, not only because he is writing on assignment but also because he believes that they can be invested with new content: the *privilège de librairie* is transformed into literary property and tacit permissions into freedom of the press. At a time when liberalism reigned triumphant, Condorcet refused such precautions and compromises: all privileges must be



Kenneth Karmiolo (left) with Roger Chartier at the second annual *Kenneth Karmiolo Lecture on the History of the Book Trade*, February 24, 2007.

abolished because the progress of enlightenment demanded that truths be freely exposed and universally shared.

As for the property rights of authors in their works, the consequences of these differences are radical. For Diderot, the author's ownership of his work is a legitimate and inalienable right—inalienable, that is, except by the author himself. For Condorcet, it is a claim contrary to the general interest. Not only does this difference reflect two incompatible definitions of a "literary work"—for Diderot, the expression of a singular genius; for Condorcet, a vehicle of universal truths—it also reflects the two men's very different relations with the world of publishing. The writer who lived by his pen had little in common with the marquis who lived on his *rentes*. Nevertheless, revolutionary legislation would attempt to reconcile their incompatible theses, by recognizing both the ownership rights of the author (and his heirs) and the national interest in imposing strict temporal limits on authors' rights (restricted to five years by the decree of 13 January 1791 and ten years by the law of July 1793).

Ahmanson-Getty Fellowships, 2008–09

The British Atlantic in an Age of Revolution and Reaction: From Boston to Peterloo and Tea Party to Massacre is the theme of the Center/Clark's core program for 2008–09, 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 Saree Makdisi (English, UCLA) and Michael Meranze (History, UCLA). Professors Makdisi and Meranze have provided the following summary of the program theme:

The British Atlantic in an Age of Revolution and Reaction proposes a renewed examination of the British Atlantic in the great age of revolutionary upheaval and counter-revolutionary resurgence that spanned the decades between the American Revolution and the triumph of British imperial reaction at the end of the Napoleonic period. Our focus will be on the "revolution decade" of the 1790s but our title is meant to indicate that we conceive of the period as operating—at least in its British Atlantic dimensions—in the space between the American and French Revolutions. It is our contention that the upsurge of utopian thinking and practice at the end of the eighteenth century cannot be considered simply against the backdrop of the French Revolution. Instead, it must be seen to have emerged in the aftermath of the first great crisis of the British Empire and to have confronted a political terrain dominated by the power of an immensely creative but retrenching British elite. In the interplay between the ideals of radical America and radical London, on the one hand, and the powers of authority, on the other, the great efforts of a new utopian literary and political imagination (Romanticism, Paineite radicalism, feminism, and early socialism) took shape. While our starting point is the utopian imagination, both literary and political, it is our desire to place that imagination in its

historical contexts—recognizing indeed its marginality—in order to recover the accomplishment of resistance amid repression that marks both the great legacy of eighteenth-century radicalism and the distance that separated that radicalism from society as it emerged in nineteenth-century Britain and the United States. Understating the imaginative force of conservative thought while overstating the impact of radical politics and writing, as is too often done in studies of 1790s radicalism and romanticism, paradoxically leads to an under-appreciation of the effort of dissident thought and practice in what would turn out to be an age of empire and reaction. We are hoping to achieve a genuinely trans-Atlantic and inter-disciplinary conversation. Scholars working on early British North America, the British Caribbean, and Great Britain are urged to apply.

Eligibility: 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.

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 Clark. See the box on page 12 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 offer two seminars this year.

This year's Winter 2008 seminar 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 (Swift, Gay, Arbuthnot, for example) and contemporaries (such as 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, pamphlet attacks on Pope, and more.

Our second undergraduate research seminar, in Spring 2008, is titled *Islands of Power*, and will be directed by Kirstie McClure (Comparative Literature and Political Science, UCLA). Since Plato's legendary accounts of Atlantis at the beginning of the Western philosophical tradition, the *island* has provided a rhetorical site or *topos* for philosophical reflection, political criticism, and utopian imaginings. Whether literal or figural, fact or fiction, the island's topographically bounded space was easily analogized to the boundedness of a polity or regime, and thus became a ready resource for engaging the dilemmas of war and peace, simplicity and sophistication, order and disorder, openness and insularity, and a host of other ongoing political challenges. This Ahmanson undergraduate research seminar will encourage students to explore the Clark Library's extensive early modern holdings — across all genres of print culture and ranging from More's *Utopia* to 18th-century travel literatures — with an eye to the ways in which writers of the period used the island *topos* in the service of political commentary, critique, and reflection.

Enrollment is limited to ten participants per seminar. Information about applying and about 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.

On View at the Clark

In conjunction with the official re-opening of the Clark, an exhibition of recently acquired books and manuscripts will be installed for October 1 and will be in the cases until December 31. Emphasis will be on objects acquired since the Clark closed in late 2005, and will include a number of manuscripts, some beautiful examples of fine printing, a case of Oscar Wilde material, and many seventeenth- and eighteenth-century books. Examples are a unique copy of the first French translation of John Bunyan's *Holy War*, printed on the isle of Guernsey (1796), one of only two known copies of a novel from 1767 printed in Cork, *Spectacles for Young Ladies*, a French translation of Oscar Wilde's *Salomé* from 1930 with the original drawings, and a lovely edition of Virgil's *Georgics* with stencil illustrations by Walter Bachinski (Shanty Bay Press, 2007).

From January through March, an exhibition of miniature books will be featured. The Clark has never really collected miniatures (books less than three inches in width, height, or thickness) in any determined way, yet hundreds of them are in the collection. They include early modern books as well as more recent items. Selections from two gifts, made by Monsignor Francis J. Weber and the bookbinder Bela Blau, will be part of this exhibition.

- Exhibits may be viewed during public programs and by appointment with the library staff.

For information and appointments call 323-731-8529.

Fellows in Residence, 2007-08

SIRAJ AHMED, Mount Holyoke College
DAVID ALVAREZ, DePauw University
ARTHUR ASSIS, University of Witten
DAVID BYRNE, Santa Monica College
WILLIAM CLARK, Independent Scholar
MATTHEW EDDY, Durham University
STEFANO-MARIA EVANGELISTA, Oxford University
NATACHA FABBRI, University of Florence
WILLIAM FISHER, Lehman College, CUNY
JOANNA FRANG, Brandeis University
FRÉDÉRIC GABRIEL, Paris IV – Sorbonne University
DAVID GETSY, Harvard University
EUGENE GIDDENS, Anglia Ruskin University
ELIZABETH GOODHUE, UCLA
KAREN HARVEY, University of Sheffield
LJUBICA ILIC, UCLA
NICOLLE JORDAN, University of Southern Mississippi
NICHOLAS KEENE, University of London
NEWTON KEY, Eastern Illinois University
YU LIU, Niagara County Community College
GREGORY MACKIE, University of British Columbia
SHIN MATSUZONO, Waseda University
THOMAS MCGEARY, University of Illinois
HELEN MCMANUS, UCLA
LAURA MILLER, University of California, Santa Barbara
ELIZABETH MORGAN, UCLA
NICHOLAS NACE, University of California, Berkeley
CHERYL NIXON, University of Massachusetts Boston
CAROL PAL, Stanford University
ANDREW POE, University of California, San Diego
DANIEL ROSENBERG, University of Oregon
AMY SCOTT-DOUGLASS, Denison University
KARIN SENNEFELT, Uppsala University
JULIET SHIELDS, University of Binghamton, CUNY
ENIT STEINER, University of Zurich
ISSAC STEPHENS, University of California, Riverside
RIVKA SWENSON, University of Virginia
DERYA TARBUCK, University of Mersin
CHRISTIAN THORNE, Williams College
ADAM TOMKINS, University of Glasgow
SOPHIE TOMLINSON, University of Auckland
MARK TURNER, University of London
LINDA ZATLIN, Morehouse College

The Year at a Glance: Academic and Public Programs, 2007-08

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. Program brochures are mailed to subscribers at the beginning of fall, winter, and spring terms. For additional information, please call 310-206-8552.

14 October. *The Inaugural William Andrews Clark Lecture on Oscar Wilde and The William Andrews Clark Memorial Library Re-opening Reception*: Merlin Holland lecture entitled *Oscar Wilde: Putting Music Into Words*.

19–20 October. *Circulation and Locality in Early Modern Science*. Conference arranged by Mary Terrall and Kapil Raj.

26–27 October. *Spaces of the Self in Early Modern Culture – Session 1 – Circles of Sociability*. First session of the year's five-part core program, arranged by David Sabeau and Malina Stefanovska, UCLA, Center and Clark Professors, 2007-08 (see pp.4-5).

3 November. *Kenneth Karmiote Lecture on the History of the Book Trade*: Richard B. Sher lecture entitled *William Straban, Thomas Cadell, and the Big Business of Scottish Enlightenment Publishing*.

16–17 November. *The "Majesty" of Power in Seventeenth-Century Italy: Ritual, Representation, Art*. Conference arranged by Matteo Casini.

30 November–1 December. *Sites of Exteriority*. Second session of the year's core program.

6–8 December. *At the Interface of Religion and Cosmopolitanism: Bernard Picart's Cérémonies et coutumes religieuses de tous les peuples du monde (1723-1743) and the European Enlightenment*. Conference arranged by Margaret Jacob and Wijnand Mijnhardt. [Program on 6 December at the Getty Research Institute.] Co-sponsored by the Getty Research Institute.

13 January. *Chamber Music at the Clark*: Ying Quartet.

27 January. *Chamber Music at the Clark*: St. Lawrence String Quartet.

9 February. *Poetry Afternoons at the Clark: English(ed) Verse: Poetry and Translation*. Poetry readings arranged by Bruce Whiteman and Estelle Gershgoren Novak.

22–23 February. *The "Inner Self."* Third session of the year's core program.

2 March. *Chamber Music at the Clark*: Enso String Quartet.

9 March. *Chamber Music at the Clark*: Parisii Quartet with baritone Jérôme Correas and pianist Emmanuel Strosser.

14–15 March. *Spaces of Sacrality*. Fourth session of the year's core program.

16 March. *Classical Guitar Concert Recital*: Steve Gibbs.

6 April. *Chamber Music at the Clark*: Borealis String Quartet.

13 April. *Chamber Music at the Clark*: American String Quartet.

19 April. *Stephen Kanter Lecture on California Fine Printing*: To be announced.

25-26 April. *Family and Work Space*. Conclusion of the year's core program.

9-10 May. *Letters Before the Law, 1640-1789*. Conference arranged by Ann Jessie Van Sant and Jayne Lewis.

16–17 May. "Age of Revolutions" or "World Crisis"? *Global Causation, Connection, and Comparison, c. 1760-1840*. Conference arranged by David Armitage and Peter Reill. Co-sponsored by the Swedish Collegium for Advanced Study in the Social Sciences, Uppsala, Sweden.

18 May. *Chamber Music at the Clark*: Gryphon Trio.

6–7 June. *Changing Conceptions of Original Sin in the Early Modern Period*. Conference arranged by Allison Coudert and Michael Heyd.

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