



# THE CENTER & CLARK NEWSLETTER

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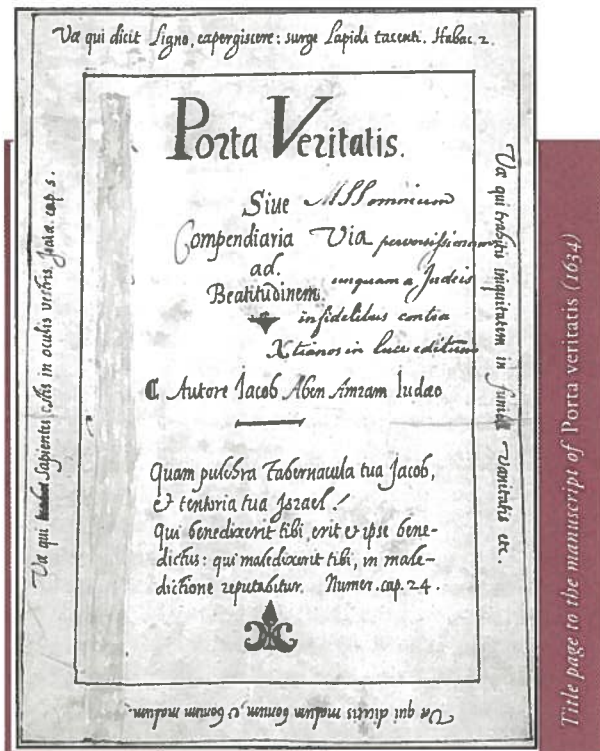
## Two Notable Recent Acquisitions

The Clark Library has recently acquired two wonderfully important items, the first a manuscript and the second a printed book. The manuscript is dated 1634 and is a text called *Porta veritatis, sive compendiarium ad beatitudinem*. It is said on the title page to be by Jacob Ben Amram, and although it has never been published, it nevertheless has an interesting history. The author's name is apparently a pseudonym, and traditionally the work has been ascribed to Manasseh Ben Israel (1604–57), the Amsterdam rabbi who was also a printer and a diplomat. Manasseh visited London in the mid-1650s to encourage the readmission of the Jews to England during the Protectorate and is known to have sold a manuscript of this work for £10 to Ralph Cudworth, the Regius Professor of Hebrew at Cambridge who was consulted in 1655 by the council considering the question of Jewish readmission. Cudworth died in 1688 and left the manuscript to Richard Kidder, the Bishop of Bath and Wells. Kidder mentions the work in his *Demonstration of the Messiah*, part 2 (1699), and states there his opinion that Manasseh was the author and that the work was composed to set out the Jewish objections to Christianity. Kidder, who died in 1703—he and his wife were killed in bed by the

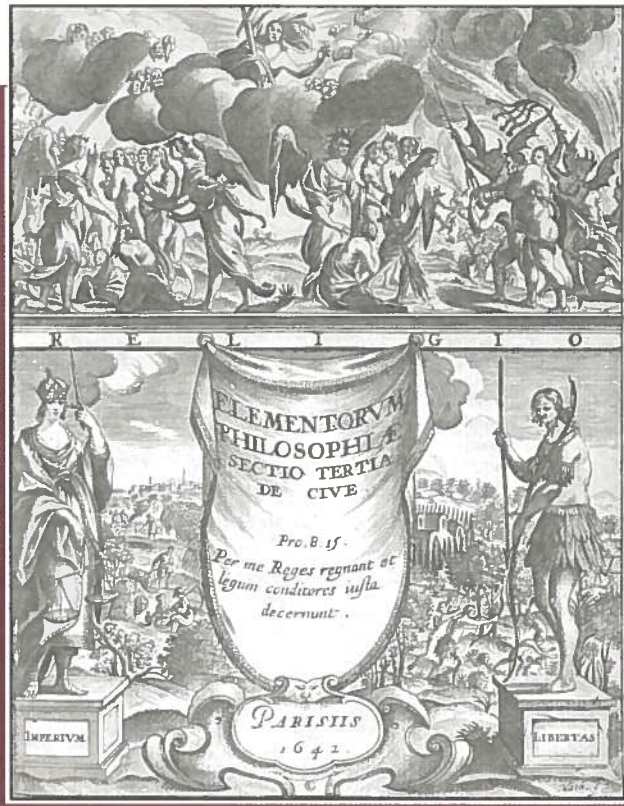
falling of a chimney during a storm—willed his copy of the manuscript to Balliol College, where it is now Ms. 251. Despite Kidder's assertion of Manasseh's authorship, however, the Dutch scholar J. M. Hillesum has made a case for the work being by Duarte Pinheiro. A convincing piece of evidence potentially disproving Manasseh as the author is the fact that he was always careful to record his works, both published and not, and the *Porta veritatis* does not figure in any of his lists. The only other early published reference to the *Porta veritatis* is in Jacques Basnage's *L'Histoire des juifs* (1706–07, English translation by Thomas Taylor in 1708), where he notes that "this Author [Jacob the Son of Amram, as stated on the title-page] . . . lived in the last century and his Work continues in manuscript." This would seem to be the last allusion to the work for well over two centuries.

David S. Katz, in his *Philo-Semitism and the Readmission of the Jews to England, 1603–1655* (1982) notes that, in addition to the Balliol manuscript, there is a copy of the *Porta veritatis* among the Harleian manuscripts at the British Library (Ms. Harl. 3427–8). He also states (without giving exact references) that copies are said to exist in Hamburg and Amsterdam. If the latter inexact citations are indeed true, the Clark manuscript is the fifth known exemplar of this important text. It is written in a very neat hand on 145 leaves of unwatermarked paper and is signed on leaf 139 recto and dated "ab orbe condito. 5394," i.e. 1634. There are notes in the margins in many places, some in the same hand as the text and some in a different hand or hands. The name of a previous owner, Harry Hall Squire, is written in ink on the rear flyleaf, but nothing is known of this collector. It may have been he who loaned the manuscript in 1906 to the Whitechapel Art Gallery in London, where it was displayed as part of a "Jewish Exhibition." The manuscript, acquired from a Los Angeles bookseller, reportedly came to the United States from an English source. It is in an eighteenth-century full calf binding with modest gold tooling around the edges and more elaborate tooling on the spine.

The Clark's second major acquisition, though it is a printed book, is almost as rare as the text of the *Porta veritatis*. This is the true first edition of Thomas Hobbes's *De cive*. Its title in full is *Elementorum philosophiae sectio tertia de cive*, and it was privately printed for Hobbes in Paris in 1642. The number of copies printed is not known, but Hobbes's bibliographers assume that the edition was very small because the book is now so rare. Until the Clark's copy turned up, there were five recorded copies in England (King's College, Cambridge; British Library; Bodleian Library; Dr. Williams's Library; and Chatsworth), one in France (Bibliothèque nationale), and two in the United States (Harvard and the Folger Library). The Clark's is



Title page to the manuscript of *Porta veritatis* (1634)



Engraved title page to Thomas Hobbes's *De cive* (Paris, 1642)

thus the ninth known copy. It was acquired indirectly from an Amsterdam bookseller and is by chance bound much as the Manasseh manuscript: in full eighteenth-century polished calf with gold tooling. There are at least three marks of former ownership, of which the only certain one is the bookplate of the Baron de Laussat, a French aristocrat who spent several years in the Louisiana Territory towards the end of the eighteenth century. (It is tempting to think that this copy of *De cive* may now be in the U.S. for the second time).

Hobbes had been to France several times before 1640; he spoke French well and had acquaintances and friends among the philosophical and scientific community, including Mersenne, Descartes, and Gassendi. Thus when his life seemed possibly at risk after the Long Parliament met in November of that year, he fled to Paris and stayed there for eleven years. *De cive* was presumably written early on during this exile, and although the book was printed carefully and even elegantly (the engraved title page is particularly beautiful), clearly it was meant in some sense as a trial edition, given the presumed limited printing. The text was reprinted in Amsterdam by the Elzevier Press in 1647, and for that second edition Hobbes added a number of important notes (written in response to objections from readers) and a lengthy "Preface to the Reader." Another edition, also published in 1647, contained letters from Mersenne and Gassendi. A French translation appeared in 1649, and Hobbes's own English version was published in London in 1651.

The text of *De cive* may have been well received by Hobbes's philosophical comrades, but in the greater world it was extremely controversial, as indeed most of Hobbes's work was throughout his long life (1588–1679). By 1654 the work was on the index of books prohibited by Rome to Catholic readers,

and, in 1683, it and *Leviathan* were ordered burned publicly by the authorities of the University of Oxford (an event Hobbes, perhaps fortunately, did not live to experience). Whatever the official outrage, the fact of Hobbes's expressed hostility toward the papacy did not prevent Mersenne and Gassendi, who were both Catholic priests, from remaining his lifelong friends.

This very rare book (a bookseller has written "de la plus extrême rareté" on the front flyleaf) was acquired for the Clark with the generous assistance of a grant from the Ahmanson Foundation. The Library is very grateful to the Ahmanson for its continuing support of our acquisitions program.

BRUCE WHITEMAN  
Head Librarian

## Research Reports: The Global Eighteenth Century

[The following essays were contributed by three of the Ahmanson-Getty fellows who participated in this year's core program, "The Global Eighteenth Century: The Four Corners of the Earth."]

### I - The Barbarian and the Pedagogy of Restraint

PHILIPPE ROSENBERG, *Emory University*

The work of several historians and theorists of early modern culture portrays the seventeenth and eighteenth centuries as a period when Europe developed something like a collective superego. Norbert Elias, Michel Foucault, Peter Burke, and Robert Muchembled, to list only the most obvious names, have advocated various approaches to the rise of scrutiny and coercion in European societies. Although these scholars have offered compelling interpretations of the cultivation of manners, the elite's suppression of certain aspects of popular culture, and the development of ideologies of criminalization, they have missed other crucial preoccupations of early modern societies. They have certainly overlooked a propensity on the part of men and women in the seventeenth century to discriminate between legitimate and illegitimate violence and to draw upon these distinctions in their discussions of the limitations that should weigh upon the exercise of force. These scholars have also turned a blind eye to the symmetry between internal and external imperialisms.

Their oversights, while unfortunate, are not surprising. They stem from a reliance on documents which purport to describe the modification of behavior in a straightforward fashion—prescriptive tracts and court records, notably. In fact, Europeans showed a marked tendency to make sense of control by reference to its *absence*. In denouncing breaches of restraint in Europe, or in commenting upon the lack of political order which they perceived among the native populations of other continents, European opinion makers advertised the importance of limitations, moderation, and self-control. They did so in spite of the fact that Europe itself was very far from orderly and, to some extent, *because* it seemed to be in violent disarray.

In order to understand the place of these perceptions on the European scene, it is useful to begin with the vehicles, not of commonplace moral injunctions, but of commonplace moral

attack. By the late seventeenth century—as an abundant literature on crime, military atrocities, and religious persecution attests—condemning violence had become a minor industry. Most pamphlets and tracts did not go very far in explaining why given forms of behavior were inadmissible. These were polemical writings, and they usually simply castigated offensive or transgressive behavior as such. They relied upon rhetorical conventions of praise and blame. My own interests have to do with the rhetorical markers of blame—in particular, the various designations for *cruelty*, *tyranny*, and *inhumanity* which served to pigeonhole illegitimate violence. The notion of *barbarism*, I maintain, played an extremely important, if ambiguous, role within this field of polemics. It is on this marker and its ideological implications that a good part of my work at the Clark has focused.

Classical tradition, dating back to Herodotus and Aristotle, had defined the barbarian partly as a foreigner, partly as a nomad, and partly as a member of a society that was lacking in government and therefore given to habitual violence. Christian tradition contributed layers of meaning of its own to this concept by using the term *barbarian* to describe the heathen and the infidel. Over the course of the sixteenth century, the term would also come to describe the foreign peoples with whom Europeans interacted in their travels and colonial projects, as well as conquered peoples within Europe's immediate orbit (the Irish, for instance). By the seventeenth century, the image of the barbarian supplied a point of contact between ancient tropes, contemporary theories of civil government, and encounters with foreign cultures. Accusing non-Europeans of being barbarians was a way of shoring up the contrast between “civil” nations and those judged “warlike” and “rude,” and henceforth in need of European domination. Applied to other Europeans, this same figure gave rise to complex analogies. Labeling one's European foes as barbarous was a way of talking about their cruelty. It also made them and their violence seem alien, uncivil, dangerous and worthy of disdain all at once.

Within this broad pattern, specific references to the image of the barbarian varied to some extent. For Daniel Defoe, struck by the influx of Huguenot immigrants after the Revocation of the Edict of Nantes and the Nine Years' War, “barbarities” were almost, if not quite, synonymous with “cruelties.” Defoe's *Lex Talionis* (1698) took issue with Louis XIV's treatment of French Protestants, especially with the treachery involved in breaking treaties only to butcher otherwise peaceful subjects. French behavior compared unfavorably with that of Christianity's worst enemies, the Turks, who were renowned throughout Europe for their lack of restraint and their use of arbitrary power. For Defoe, barbarism was paired with duplicity and it was to be understood as a tool of tyranny.

The Royalist author Richard Perrinchief offered a similar, but not identical, analysis of illegitimate violence. His life of Agathocles (1661, reissued in 1676) held lessons about the recent as well as the ancient past. As the preface explained, the story of the Sicilian tyrant Agathocles provided a code

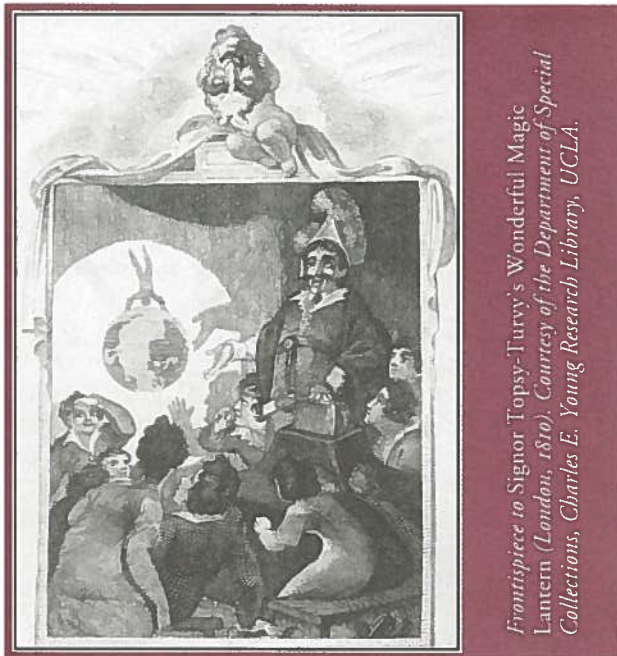
for understanding the regicide and the tyranny of Oliver Cromwell. For Perrinchief, tyranny stemmed from an excess of unbridled lust and resulted in promiscuous cruelty. Tyranny and cruelty were “barbarous” in their effects, rather than in their underlying mechanisms. They destroyed the security of subjects, substituting slavery and naked force for the rule of law and for mutual love between subject and ruler.

An engraved folded plate included in the Perrinchief volume presents a view of the matter closer in spirit to Defoe than Perrinchief's. It shows the Tyrant, crowned both by Treachery and Cruelty, overlooking a field of ruins. Treachery reaches for the dagger hidden beneath his cloak. His decorum is only for show, as it conceals murderous intent. Cruelty, by contrast is naked: he is what he seems to be. More importantly though, Cruelty is a barbarian. He carries a burning torch and is ready to sow devastation. He who subverts legitimate government may play the part of the civil ruler, but in the end he is allied with the barbarian. His duplicity turns into uncontained violence. The violence of the uncivil, fickle foreigner thus provides the model for understanding the capricious violence of tyrants, including Englishmen.

Defoe, Perrinchief, and Perrinchief's engraver were only three of the individuals engaged in the making of seventeenth-century polemics. I might have mentioned many more, but what these three (and others like them) shared was an urge to exoticize the violence of Europeans. All three were quite clear that European nations were not the orderly, deference-bound societies which the prevalent dichotomy between the *civil* and the *barbarous* suggested they should be. The analogies on which these three men drew exploited the similarity, rather than the difference, between Europeans and so-called savages—even while perpetuating a classical terminology premised on the notion of cultural difference. These analogies were voiced in the form of a reproach. Europeans could not yet agree on a proper set of checks which would contain violence within the bounds of legitimacy; they only knew how to attack each other for their mutual failures.



On the right: double folding plate from Richard Perrinchief, *The Sicilian Tyrant; or, the Life of Agathocles* (London, 1676)



Frontispiece to Signor Topsy-Turvy's Wonderful Magic Lantern (London, 1810). Courtesy of the Department of Special Collections, Charles E. Young Research Library, UCLA.

## II - Empire through the Magic Lantern

JILL H. CASID, *University of North Carolina at Chapel Hill*

In 1987, high above Manhattan's Times Square, Chilean-born, New York-based artist Alfredo Jaar projected what he called "A Logo for America." On the digital display screen the nationally bounded map image of the United States as "America" and the U.S. flag as the claimed "American flag" were crossed out by the statements "This is not America" and "This is not America's flag." In the dissolving wake of these negations appeared a hemispheric view of "America" with the land masses of the Americas joined to form the "R" in the name. The negation and addition strategies of Jaar's logo question the logic and the "legality" of U.S. aggrandizement across the geopolitical and conceptual terrain of "America." But, in retaining the down-under position of Latin America, Jaar's logo, nonetheless, maintains the implicit prioritization of "north" over "south." In contrast, with its transposing flip of the hemisphere, *The Turn-About Map of the Americas* (1982) attempts to dislodge the coordinates of dominance by putting Latin America on top. Over the last decade, numerous map publishers have produced global variations of this reversal in expected orientation. By literally turning over cartographic convention, such versions as the *Upside Down World Map* by Interarts visually challenge the vertical north-south stacking of, for example, Europe over Africa, and this ranking's naturalization of a top to bottom, hence potentially master to slave, relation of power.

Such plays with the cardinal rules of imperial map projection are not new. The dissemination of visual representations of a world upside down coincided from the mid-eighteenth century into the nineteenth century with the widening use in Europe of another technology of projection for spanning the earth: the magic lantern. The basic structure of this optical device, like that of the camera obscura, took the form of a dark box with an aperture. However, rather than reflecting a reality

outside the box, the magic lantern was employed to cast onto the wall of a darkened room enlarged representations of the globe, the earth's flora and fauna, and other worlds. Despite modifications over time, the basic setup of the apparatus involved a box, the lantern, with a light source placed inside. Sometimes a mirror would be fixed to the back of the lantern, and the aperture at the front of the box would be fitted with a tube with lenses at each end serving to condense, focus, magnify, and orient the images onto a wall or screen. Frames or sliders holding glass plates painted with images would be set into and slid across a kind of trough between the light source and the tube with the lenses.

Like the camera obscura, the magic lantern sends its images bottom up, unless lenses are added to "right" the images. While such machines of projection were frequently used to display, for example, natural history specimens or views of distant places for the exercise of "rational inquiry," magic lantern shows also often used prisms, mirrors, smoke, and rotating sliders to make the projected images seem to come to life, appear out of nowhere, or dissolve into one another. These conjuring effects of the magic lantern show were supposed to confirm the rational sight-based cognition of metropolitan, European spectators by the projection of its apparitional inverse. However, the inherent capacity for reversal, which was understood to mimic the way that external impressions are cast onto the retina of the human eye, provided a metaphor for the magic lantern's potential for destabilizing claims to reason. Presenting its beholders with an altered version of their model of rational vision, the magic lantern show also opened up the dangerous prospect of otherness and difference within.

In the process of doing research for my book project "Necromancy of Empire: The Magic Lantern and Technologies of Projection, 1650–1850," I found, at UCLA's Department of Special Collections, a small illustrated book published in London in 1810 entitled *Signor Topsy-Turvy's Wonderful Magic Lantern; or, the World Turned Upside Down*. In the preface, the authors, the sisters Ann (1782–1866) and Jane Taylor (1783–1824), call their collection of instructive poems "a queer book." The potential transformations of perspective and hierarchy effected by the magic lantern screening represented in the frontispiece exploit the sense of queer as "estranging."

The book's structure takes the form of a sequence of illustrated story poems, each based on a form of reversal ostensibly corrected for instructive purposes in the concluding "morals." The introductory poem provides the organizing conceit that the book itself is a topsy-turvy magic lantern show and its poems the sliders. This frame tale takes its readers back to an unspecified moment in the past when a "philosopher" devised "the first Magic Lantern." Turning the tale of invention for comic effect into a failure to contrive a means to project an upright image, the frontispiece and the introductory poem cast the philosopher as the Italian Signor Topsy-Turvy who, faced with a defiant mechanism that projects "feet in the air," makes this perplexing obstacle the basis for a new form of spectacle that sets its images' and spectators' "heads on the floor." The frontispiece depicts the philosopher conducting a magic lantern show lecture as a means of visual education for a surrounding group of young subjects.

But, the twist comes in the projection—a flipped-over map of the globe sets on its head the vision of the rational, European spectator and inverts the imperial ordering of the relation between Europe and Africa. Three types of projection technologies are condensed in this scene. The magic lantern device represents image projection or the capacity to cast an image onto a wall. The rendering of the globe is itself another technology of projection—mapping, or what in cartography is called *map-projection*. The technique of comic inversion may also be understood as a device of projection: anxieties about the potential reversibility of the terms of imperial dominance are projected onto slider tales that play out feared scenes of transformation and, in some instances, violent reprisal. By displacing geopolitical sites of trauma to the realms of seeming fantasy, the comic treatment endeavors to alleviate anxiety by re-presenting the feared reversal at an ostensibly comfortable remove from any actuality.

Published just a few years after Britain pulled out of the slave trade, the book was issued at a time of persistent unrest among slaves in the British West Indies, where plantations continued to rely on slave labor. The upside-down globe of the book's frontispiece throws Europe under Africa. The slider tale of "The Cook Cooked" spins a successful kitchen revolution among the "patriots" of the larder, including a "callepash," or *turtle* in West Indian dialect. And "The Ass Turned Miller" turns the mill wheel round so that a "poor slave" in the form of a female donkey wields a whip over the "lord of the mill." Such references to Africa, the West Indies, slavery, and particularly slave revolt might be understood as simple exercises in cycling projected revolution back to a colonial order of things in which, as the narrator of "The Ass Turned Miller" concludes, "fetters may suit [those people] who[,] like this silly brute, attempt to rule over their betters."

However, with its apparitional tricks, the magic lantern also threatened to collapse the distance and the difference between top and bottom, master and slave, human and beast. To the extent that these slider tales gave form to an altered perspective, even if just a reversal of orientation, they held out the possibility of actualizing the imagined. Britain's imperial subjects might, as the frame tale's prospect of revolt implies, refuse to watch a "righted" version of the show and declare instead that "they would see upside down."



"The Ass Turned Miller," from Signor Topsy-Turvy. Courtesy of the Department of Special Collections, UCLA.

### III - James Morrison's Tahiti

ANNA NEILL, *University of Kansas*

When William Bligh was appointed commander of England's breadfruit expedition to Tahiti, he was given a double moral responsibility. His primary charge—to gather the breadfruit plants and deliver them to Jamaica where they promised to offer a cheap source of food for slaves—was part of a "humanitarian" (as well as profit-making) project in the late eighteenth century to deliver botanical and agricultural knowledge to "backward" regions of the globe. His other, related task was to find a means of managing the raw passions of his seamen who, in succumbing to their own lustful, acquisitive, or violent impulses, might cause trouble between Europeans and Tahitians, or else might become so enthralled by local customs that they would forget their duty to captain and country. At once the agent of state discipline and the arbiter of moral conduct, Bligh was responsible for helping his sailors recognize and appreciate what Adam Smith, endeavoring to correct the narrow principles and intellectual torpor of laborers, called "the great and extensive interests of [their] country."

The idea that sailors are the kind of people who are hard to keep interested in the greater needs of their society is challenged, however, in *The Journal of James Morrison, Boatswain's Mate of the Bounty* and in Morrison's *Account of the Island of Tahiti & the Customs of the Islanders* (the Clark holds a volume, published in 1935 by the Golden Cockerel Press, which reproduces both the journal and the account from the manuscripts in the Mitchell Library of New South Wales). Morrison stayed on board the *Bounty* with Fletcher Christian after the mutiny in 1789. He was subsequently arrested in Tahiti and brought back to England for court martial, found guilty, but given a royal pardon. In his journal record of the voyage, he argues that the mutiny was provoked by Bligh's brutal treatment of his crew rather than, as Bligh later represented it, by a rebellious longing for the pleasures of Tahiti. The Tahiti to which Christian and his crew return, Morrison shows, is not a world that romantically defies the moral calculations of British imperial culture—a world where the pursuit of pleasure is the first principle of social life—but rather a distressingly remote island onto which the mutinous sailors have been forced by desperate circumstances.

Morrison's account undermines many of the assumptions made about the sailors' Tahitian experience in representations of the *Bounty* mutiny, ranging from Bligh's published narratives to twentieth-century celluloid versions of the story. Where Bligh reconstructs events in *A Voyage to the South Seas* (1792) to show that the sailors had the "purpose of remaining at Tahiti," Morrison remarks that on the voyage out "everyone seemed in high spirits and began already to talk of home . . . and one would readily have imagined that we had just left Jamaica instead of Tahiti, so far onward did their flattering fancies waft them" (*Journal*, April 1789). Once the mutineers have irreversibly changed their fortunes by casting both Bligh and the breadfruit plants out of the ship, Tahiti offers neither a refuge from the abuses of maritime life nor a satisfying alternative to the oppressive economy of the ship. Christian, Morrison reports, promises to become just as much of a tyrant as



On the left: partial first page of James Morrison's Journal, engraved by Robert Gibbings (London: Golden Cockerel Press, 1935); below: detail.

Bligh, threatening with his pistol and clapping in irons two men who refuse to recognize his authority and declare that they are now their own masters. And the Tahitians are so "backward" in their agricultural methods that the fertile soil of the island, Morrison considers, is wasted. In particular, he reflects on the way the experiments in planting begun in Cook's time have been thwarted by the islanders' passions for new and curious commodities. These passions, he observes, have brought all of Cook's humanitarian intentions to nothing, for although

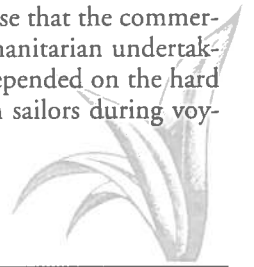
when he first thought of stocking these islands with cattle, poultry and the fruits and roots of Europe, [he] intended it for the good of mankind, . . . these people knew not the value of them and for want of Europeans to take care of them they were soon destroyed. [T]he curiosity of the natives to see such strange animals made each wish to have one by which means they were separated and their increase prevented; the poultry soon became extinct, the sheep, who did not as in other warm climes lose their wool, died for want of sheering, the black cattle alone thriving tho kept mostly separate; the seeds and plants were destroyed by being removed as soon as they made their appearance (*An Account of the Island of Tahiti*).

Morrison then goes on to describe how certain plants—some, like shaddock, introduced by Cook's ships, some, like Indian corn, by the *Bounty*—should be properly cultivated; he speculates on how well these plants might grow in such a climate if the native inhabitants were trained out of their passion for curiosities and educated in the first principles of capital, persuaded to produce more food than they actually consume, or to labor for more than "what nature has abundantly supplied them." The irony here is that such observations, particularly Morrison's inclination to see the trade in curiosities as an obstacle to commercial progress, correspond very closely to Bligh's comments about Tahitian neglectfulness:

Thus all our fond hopes, that the trouble Captain Cook had taken to introduce so many valuable things among

them, [and that] would . . . have been found to be productive of every good, are entirely blasted (Bligh, *Log*, 1 November, 1788).

Morrison's journal and his account of Tahiti were probably transcribed from notes after his return to England, and perhaps while he was in prison in England awaiting court martial. His discussion of the backwardness of the Tahitian economy, along with his accusations against Bligh, might therefore constitute a defense of his own character as a loyal British seaman. But if so, it is a truly radical defense, for what Morrison demonstrates is the extent to which the "humane" undertakings of eighteenth-century global capital are tied to the brutal exploitation of labor not only on the slave plantations of the West Indies but also on the high seas. Sailors, in his account, are not at all the easily seduced, near nationless creatures of passion that they are in Bligh's writings. In a savvy interpretation of the first principles of capital, Morrison uses the evidence of "primitive" Tahitian culture to illustrate how unappealing forced exile from the commercial world is for men who so recently had rejoiced at the prospect of home. What must it have taken to drive Morrison and his fellow sailors to such desperate measures? Perhaps the sense that the commercial profits to be had from so-called humanitarian undertakings like that of the *Bounty* expedition depended on the hard labor and physical deprivation forced on sailors during voyages of such enormous length.



## Adieu

JAMES G. DAVIS, 1935–2000

UCLA has lost a valued colleague with the death of Jim Davis. Jim spent his entire library career at UCLA (1959–1997), and from 1983 until he retired, he was the Rare Books Librarian in the Department of Special Collections. Jim worked assiduously to build the collections there, especially in the areas of early Italian printing, children's books, Victorian novels, and Californiana. He was a good friend of the Clark Library, and directed in his will that the Clark should be given his Eric Gill collection.

NEADY CORRINE TAYLOR, 1941–1999

Neady Taylor worked at the Clark from 1968 to 1984 as a cataloguing assistant. She was responsible for cataloguing the Clark's fine press items and the seventeenth- and eighteenth-century pamphlets, but many readers will remember her friendly and gracious manner as she assisted in the Reading Room. She left the Clark to pursue a career in the Hughes Aircraft library, where she worked until her retirement. In subsequent years, she was active in missionary work in Africa.

## Chamber Music

### Music Fund Update

As we near the conclusion of another successful season of *Chamber Music at the Clark*, we want to thank all 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, and Caron and Steven Broidy. We have made good progress toward our long-term goal of establishing an endowment in perpetuity that will ensure the continued performance of music at the Clark. The Chamber Music Endowment Fund, established in 1996 with Henry Bruman's challenge grant of \$50,000, has grown to over \$160,000, thanks to individual and institutional donations. We are currently raising around \$22,000 a year for the music series. However, our four annual concerts cost more than \$30,000, and we are asking for renewed pledges from our supporters. Anyone who would like to contribute to the endowment fund can 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.



### Summer Concerts

The Henry J. Bruman Summer Chamber Music Festival will once again be held on campus under sponsorship of the Henry J. Bruman Trust and with the support of the UCLA Center for 17th- & 18th-Century Studies. Three concerts are planned: the Armadillo String Quartet on 20 July, the Cypress String Quartet on 27 July, and Young Artists International on 31 July. All performances will take place at 1:00 P.M. in Korn Hall, at the Anderson School, UCLA. Admission is free and no reservations or tickets are required. Additional information will appear on the Center's web site as it becomes available; the full program will be mailed to subscribers in late June.

## On View at the Library

MAY–JULY: *The Collectors' W. Somerset Maugham: Books, Manuscripts, and Other Material from the Collection of Frances and Loren Rothschild*

AUGUST–SEPTEMBER: *Horticultural Books from the Clark Collection*

## Recently Published

The following volumes, which originated in Center/Clark conferences, have been published since the beginning of this year:

*"Defects": Engendering the Modern Body.* Edited by Helen Deutsch and Felicity Nussbaum. Ann Arbor: University of Michigan Press.

*Enlightenment and Diaspora: The Armenian and Jewish Cases.* Edited by Richard G. Hovannisian and David N. Myers. Atlanta: Scholars Press.

*Passionate Encounters in a Time of Sensibility.* Edited by Maximilian E. Novak and Anne K. Mellor. Newark: University of Delaware Press.

*Representations of the Self from the Renaissance to Romanticism.* Edited by Patrick Coleman, Jayne Lewis, and Jill Kowalik. Cambridge: Cambridge University Press.

## Fellowship Programs

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

Detailed information about all Center and Clark fellowships and some of the applications can be found on our web site (<http://www.humnet.ucla.edu/humnet/c1718cs>). Inquiries can also be made directly to the Center by phone or mail (see box, back page) or by e-mail ([c1718cs@humnet.ucla.edu](mailto:c1718cs@humnet.ucla.edu)).

### Ahmanson-Getty Postdoctoral Fellowships

Scholars who received a Ph.D. in the last six years may apply for one of the Ahmanson-Getty Postdoctoral Fellowships, which are linked thematically to the Center's yearlong core programs. The theme for 2001–02 was being decided upon as the newsletter went to press and will be announced soon (please check our web site). The awards, for two consecutive academic quarters, provide a stipend of \$18,400 for the two-quarter period.

### Kanner Fellowship in British Studies

Penny Kanner, a longtime friend of the Center and the Clark, has established a three-month fellowship program to support research at the Clark Library in any area pertaining to British history and culture. The Kanner Fellowship in British Studies, to be awarded biennially, will be open to both postdoctoral and predoctoral scholars and pay a stipend of \$6,000 for the three-month tenure. The first Kanner fellow has been selected and will be in residence during the coming academic year. We are immensely grateful to Penny Kanner for her generosity.

### New Deadline for Fellowship Applications

The deadline for the receipt of all materials in support of applications for Center and Clark fellowships and assistantships has been changed. For awards to be held during the fiscal year 2001–02, the application deadline is 1 February 2001.



## The Director's Advisory Council

The Director's Advisory Council, a support group that assists the director in program and collections development, is a key element in the work of the Center and the Clark. Since its founding in 1989, the Council has grown both in membership and in the various benevolent ways that it contributes to our mission. Under the steady leadership of its chair, Loren Rothschild, and its co-chair, Caron Broidy, the Council has augmented the funds available for educational and academic programs, book acquisitions, and musical events. All Council members contribute to our special programs through their annual individual dues of one thousand dollars, and many have donated additional funding for larger projects. A committee of volunteers organizes the annual "Afternoon of Acquisitions," an event that raises money for the book fund. This year's acquisitions program, arranged by a committee ably headed by Caroline Moser, featured some forty books and manuscripts from the seventeenth through the twentieth centuries, ranging in value from under \$100 to \$12,000.

Council members are invited to all events sponsored by the Center and the Clark, as well as to several gatherings which are arranged each year specifically to honor them for their contribution to the Center's and the Library's welfare and international reputation. This June, for example, the members have been invited to a private viewing of the Clark's rarest and most important treasures, including the Shakespeare First Folio (1623) and the first edition of Newton's *Principia* (1687).

The Director's Advisory Council welcomes inquiries from potential members. Those interested are invited to contact Elizabeth Covington or Lori Stein at the Center (310-206-8552). The current members of the Council are

FRANCES BRODY  
CARON and STEVEN BROIDY  
ANN HINCKLEY and HENRY J. BRUMAN  
GIGI and RICHARD D. COLBURN  
MARI and ED EDELMAN  
KATE and STEPHEN A. GELLER  
BETTY and MARVIN HOFFENBERG  
PENNY and ED KANNER  
STEPHEN KANTER  
CAROL and JEANNE KRAUSE  
VIRGINIA and LAWRENCE KRUGER  
SUZANNE and GERALD LABINER  
MYRON LASKIN  
YVONNE LENART  
JOHN LITHGOW  
MARGERY and HERBERT MORRIS

CAROLINE and FRANKLIN MOSER  
DINI and LES OSTROV  
KAREN K. and LAWRENCE B. PLATT  
JULIET G. and RICHARD H. POPKIN  
BARBARA ROISMAN-COOPER and MARTIN M. COOPER  
FRANCES and LOREN ROTHSCHILD  
JOAN and HOWARD M. ROOTENBERG  
GAYLE and JOHN SAMORE  
DALE E. MANOLAKAS and ROY L. SHULTS  
NORMAN J. W. THROWER  
ADELLE and ERWIN TOMASH  
LEE WALCOTT  
SANDRA and MARVIN E. WEINER  
ADELE and IRA YELLIN  
ANITA and JULIUS L. ZELMAN

*The image is adapted from an illustration by Aubrey Beardsley for Alexander Pope's The Rape of the Lock (London, 1896)*

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