



# THE CENTER & CLARK NEWSLETTER

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

Number 67

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## Director & Librarian's Column

Helen Deutsch, Center & Clark Director & Anna Chen, Head Librarian

The past year was a momentous one for the Center/Clark. A crowd of over 400 people, many of them dressed in 1920s fashions, attended our Grand Reopening Celebration in January 2018, and since then the Clark has been a hive of activity, opening its doors to scholars and lovers of beauty of all ages. When we recently learned that the Clark had received a California Preservation Foundation Award for its seismic retrofit and beautiful entry pavilion, that honor was the icing on the cake. Anna and I have had the pleasure of welcoming many of you back to the Clark as well as introducing many newcomers. We have enjoyed collaborating on expanding the Clark's outreach and imagining its future. This column, therefore, is a collaborative effort, and it stands for the larger collaboration that brought us to this point: I want to thank all of the Center/Clark staff for their hard work, enthusiasm, and dedication during both the demanding preparations for reopening and the busy and happy aftermath.

As the Center & Clark Director, looking back over these eventful months, many moments stand out for me: seeing the joy on the students' faces when they stood in the orientation room, eager to get their hands on the Clark's rare materials as we began the first Ahmanson undergraduate seminar taught in our new smart classroom. Taking my teenage son to his first chamber music concert and being electrified by the Telegraph Quarter's performance of Schoenberg. Sitting in that same drawing room watching a group of undergraduate students present their digital re-imaginings of Swift's satire after marveling at the originals. Listening to Erin Severson, winner of the Clark Library Prize, at the reception honoring UCLA undergraduate researchers, describe the unique and ineffable experience of working with rare materials. Attending a fascinating panel on book collecting and design at the annual meeting of the International Walter Pater Society, then adjourning to the drawing room to view an enthralling exhibit of the materials under discussion. Watching an enthusiastic group of high school drama teachers perform Shakespeare sonnets in the outdoor reading room at the closing reception for the summer's Shakespeare Institute. Throughout it all I have been energized by the special magic of the Clark and the generosity and enthusiasm of its community of supporters.

This year seems to be equally exciting. Our core program, "Making Worlds: Art, Materiality, and Early Modern Globalization," organized by Bronwen Wilson of UCLA and Angela Vanhaelen of McGill University, brings together a group of international scholars from a wide range of disciplines including two postdoctoral fellows, Payton Phillips Quintanilla of UCLA, and Elisa Antonietta Daniele of the Università Ca' Foscari Venezia. Our annual *Kenneth Karmiole Lecture on the History of the Book Trade* featured Betty Schellenberg of Simon Fraser University on the symbiotic relationship of manuscript culture



Head Librarian, Anna Chen, speaks at the 2018 Grand Reopening of the Clark Library.

and the eighteenth-century book trade, while our Wilde Lecture will present Simon Stern of the University of Toronto on "Wilde and the Law." The innovative puppeteers Box Tale Soup recently performed a specially commissioned adaptation of Wilde's *The Picture of Dorian Gray*. Other conference topics include "Comparative Pornographies: Transnational Approaches to Writing Sex, East and West," organized by UCLA historians Andrea Goldberg, Kate Norberg and Paola Zamperini (Northwestern University), and the extremely timely "Exodus and Exile: Migrants, Refugees and Asylum Seekers 1750–1850," organized by Josephine McDonagh (University of Chicago), Jonathan Sachs (Concordia University), and Sarah Tindal Kareem (UCLA).

As the recently appointed Head Librarian at the Clark and as a newcomer to Los Angeles, it has been a humbling and thrilling first year to explore, define, and begin to think about ways to knit together the Clark Library's cultural landscape—the built and natural resources and aesthetic features that together make up the Clark "campus." A serendipitous meeting with an historical preservation professional introduced me to this term, which I have found to be a remarkably productive framework for thinking about the library, and the library profession, in a broader context. Understanding the Clark's mission to preserve and provide access to the material documentary culture of the past within a larger cultural landscape means considering books, buildings, landscapes, and communities as interconnected primary resources, and nurturing sensitivity to the interrelationships of social and physical fabrics within a given space.

These considerations have informed many of the projects I've undertaken to animate the collections for diverse audiences. We now offer weekly tours for the public to view the Clark's architecture alongside selected books and manuscripts, based on visitors' interests.

Our classroom policy includes, as much as we can, hands-on experiences with the Clark's holdings. Books, after all, were meant to be read. They depend on human interaction, and are incomplete without it.

Last summer, we worked with the Blue Violin Foundation, which provides music instruction to underserved communities, to hold their children's piano recital in the library's drawing room, accompanied by highlights from the Clark's rare music collections. The students take their lessons just a few blocks away, and many of them live in the neighborhood as well, making this a most harmonious neighborhood collaboration that also paid homage to Clark's own commitment to nurturing classical music in Los Angeles. In September, we held a multisensory workshop in which participants worked together to study, prepare, and taste historical recipes drawn from the Clark Library's collections, acknowledging the varied, and often social, ways in which knowledge is acquired through both reading and doing. We also recently launched a seed library, through which visitors can check out heirloom seeds at the reference desk, grow them at home, and, for advanced gardeners, bring back harvested seeds that other patrons can enjoy. The seed library brings together the Clark's collection strengths in historical gardening manuals and cookbooks, its landscaped grounds, and its role as a neighborhood educational resource to create new dialogues with the patrons we serve. Through projects like these, I hope to challenge and expand ways of thinking about knowledge-making and memory, as well as what library resources look—and smell, taste, and feel—like in the 21st century.

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## Recent Aquisitions

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**Anna Chen**, *Head Librarian*

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It's a treat to share the past year's acquisition highlights as we develop collection strengths in exciting directions. We continue to pay particular attention to manuscripts and annotated books due to their uniqueness and their ability to speak to textual reception and material use. For example, we acquired the 7th edition of Thomas Gray's *Elegy Written in a Country Church Yard, Corrected* (London, 1752). Although there is a tendency to gravitate towards first editions, this copy is a reminder of the value of subsequent printings. Gray's *Elegy* was published in 1751 to great acclaim, and went through six editions that year. But despite its success, the poet continued to revise it. This copy contains revisions in Gray's hand, which were incorporated in the 8th edition (London, 1753) and all editions thereafter.

Original physical condition can provide clues to book owners' interests. A sammelband we acquired contains 18th-century pamphlets on propagating fruit trees, a dissertation on horses, experiments with tar-water, a treatise on bath waters, and, perhaps most intriguingly, an early report of the proceedings of the Guardians of the Asylum for Orphan Girls (later known as the Female Orphan Asylum). Promoted by Sir John Fielding (1721–1780), its purpose was “the preservation of poor friendless and deserted girls” from prostitution. The pamphlet describes not only the rules and procedures of the asylum but also the children admitted therein, like “Jane Douglas, eleven years of age, a motherless child, deserted, and turned into the streets by her father, and since maintained by a stranger.”

We have also sought out ephemera—now rare documents that were never meant to have a long shelf life or whose inexpensiveness and fragility worked against their preservation. To this end, we acquired a collection of street literature: 59 London- and provincially-



*The Three Merry Butchers and Ten Highwayman*, a ballad, bound in our newly acquired collection of street literature from 1790s–1820s

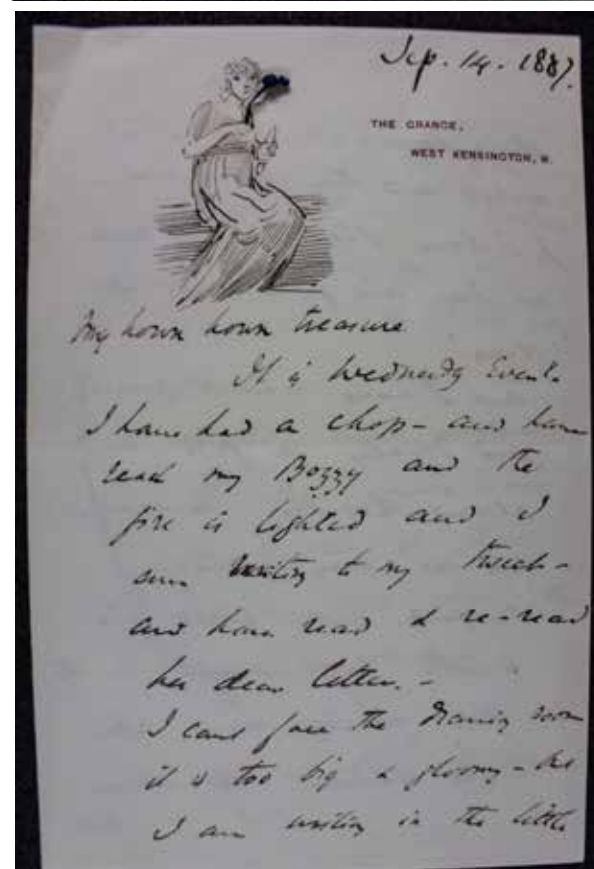
printed broadside ballads, slipsongs, songsters and chapbooks, dating primarily from 1790s–1820s, and bound together in one volume. With titles like *The Three Merry Butchers and Ten Highwaymen* (a ballad about a valiant butcher who fought with highwaymen, only to be betrayed by a woman he tried to save), and *The Four Indian Kings* (a broadside celebrating the delegation of Mohawk and Mohican leaders that traveled from America to London in 1710), the collection demonstrates the range of printed reading material being sold to working men, women, and children on the street and in the marketplace. Perhaps even more ephemeral, a handwritten warrant dated August 12, 1738 commands its recipient to send constables to search the district of Stockton “for the finding and apprehending of all rogues, vagabonds & sturdy beggars and all straggling seamen who are fit to serve on board his Majesty's ships.” Several months earlier, Robert Jenkins had testified before Parliament that his ear had been severed by a Spanish captain in 1731, as part of a lead-up to war with Spain in 1739, which perhaps served as an impetus for this impressment warrant.

Moving into the 20th and 21st centuries, we have worked to acquire fine press collections that both enhance our fine press holdings and also echo across our collections in multifaceted ways. Didier Mutel and Alain Fleischer's *Mummy, Mummies* (Rome, 1999) consists of six original photographs of mummies from the Crypt of Ferentillo in the Umbria region of Italy, along with an accompanying essay addressing the ironic tension between the preservation of human remains in mummified form and preservation by photographic means. The silver gelatin photographs remain chemically unfixed, but are protected from light damage by red safelight polyester barrier sheets; the book itself is encased in lead. Nevertheless, the images will degrade each time the book is opened and they are exposed to light, eventually fading to black. The book's explorations of permanence and destruction resonate with our own work as excavators and preservers of cultural heritage. We also acquired Salvage Press's *Modest Proposal*, produced to mark the 350th anniversary of the birth of Jonathan Swift in 1667. On learning that Swift's *Modest Proposal* originally appeared as a small and unassuming pamphlet, designer Jamie Murphy crafted his hefty folio version in deliberate opposition. Accompanying the text are a series of lithographs by David O'Kane and new poems by Jessica Traynor, which link Swift's criticisms about 18th-century Ireland to the contentious issues facing Ireland in the present day, from poverty to immigration to women's health.



Lithograph from Salvage Press's 350th Anniversary folio of Jonathan Swift's *Modest Proposal*

We also continue to acquire *fin-de-siècle* works, paying particular attention to materials that support our Oscar Wilde holdings. This year, we acquired a scrapbook compiled by Joseph William Gleeson White (1851–1898), a figure in Wilde's circle who was the first editor of the avant-garde magazine *The Studio*. His scrapbook contains several hundred pages of manuscript verse by a multitude of writers—many texts connected to the Uranian poets of the era, and many marked up for publication—along with ephemera, letters, and magazine extracts. Finally, our arguably most substantial acquisition of the year is a collection of 72 letters, many accompanied by sketches and ink drawings, from the pre-Raphaelite artist Sir Edward Burne-Jones to his daughter Margaret, dated 1873–1898. The letters describe Burne-Jones' domestic life, moods, and gossip; his struggles with his works in progress, including *The Mirror of Venus*, *The Crucifixion*, and *The Last Sleep of Arthur in Avalon*; and his friendships with John Ruskin, Henry James, Oscar Wilde, and William Morris among others. His beloved daughter Margaret served as the model for a number of his paintings, including *Briar Rose*, and the letters reflect their close relationship. One letter dated September 14, 1887 includes a drawing of Margaret with a blue thread sewn into the paper that crosses the length of the letter, connecting her to her father, pictured at his easel at the bottom of the last page.

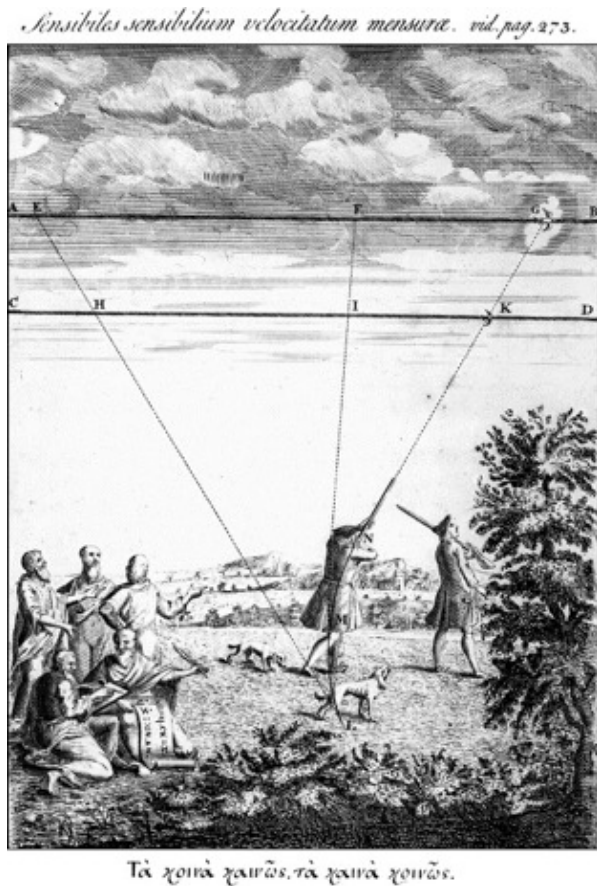


Letters from Edward Burne-Jones to his daughter. Top, June 15 1887. Bottom, September 14 1887

## Inscribing the Infinite

Matthew Rigilano, *Ahmanson-Getty Postdoctoral Fellow*

Midway through my year as a research fellow at the Clark, I happened upon the fascinating frontispiece of Isaac Newton's *Method of Fluxions and Infinite Series*. The phrase “happened upon” simplifies and romanticizes archival research practices. I do not recall the precise sequence that brought the *Method of Fluxions* out of the vault, but it must have involved me typing the word “infinity” into the search field of an only partially transparent online catalog, the chance operations of incomplete metadata, the submission of handwritten carbon copy slips, the possibility of a mislabeled volume, and, finally, the arrival of a tome I could barely understand with a frontispiece located not in the front the book but, curiously, bound internally. The series of contingencies that resulted in *that* happening are likely unknowable.)



Frontispiece from *The method of fluxions and infinite series; : with its application to the geometry of curve-lines*, Isaac Newton. London, 1736. [Clark Library Rare Book Stacks: Q143.N5 A79E 1736]

The book was published in 1736 when Newton's text, originally completed in 1671, was translated and annotated by John Colson. To the right of the image we find a pair of aristocratic fowlers on the hunt with their hounds. In the foreground, to the left, we encounter a group of ancient Greek scholars with an unfurled scroll, likely debating the geometry of their day. The modern hunters are not chattering on about mathematics, they are enacting its principles. Overlaying the scene is an arrangement of lines and variables. In the body of the text it becomes clear that the frontispiece is doing double duty: it is both the decorative introduction to a founding text of calculus—Leibniz precludes me from writing *the*—and an illustration of a specific mathematical problem.

The problem uses fluxions (Newton's term for derivatives) to solve the hunters' somewhat idiomatic dilemma, to wit, how to kill two birds—flying at different rates—with one shot.

The pictorial disjunction of the two groups of figures suggests an allegorical rift between the ancient geometry of Euclid and the modern methods of Newton. But that is not the only way to read the image. The lines and letters that overlay the scene do not just map out space, but, as the description of the problem makes clear, they imply a temporal dynamism that includes an accelerating bird and a swiveling hunter. Those movements can be calculated, but only with the use of infinitesimal quantities. What does this mean? It means that while the visual space in which this allegorical scene plays out might appear finite and perceivable, there is an indication that space is itself composed of infinitesimal and infinite quantities, numerical series that fly below and above the threshold of human perception.



*The Distressed Poet*, William Hogarth, 1741.

I am writing a book about eighteenth-century prose and theories of subjectivity—what was I doing obsessing over Newtonian ontology? I knew I was fully caught in its gravitational orbit when I began seeking out books on the scientist's heretical religious views. I eventually moved on, but the image stayed with me, haunting me. (Leibniz once criticized Newton's fluxions, calling them “the ghosts of departed quantities.”) I resumed my primary research agenda, which at that point concerned descriptions and depictions of writers in the act of writing. I had already done quite a bit of research on William Hogarth's famous “Distressed Poet” (1736) and was moving on to less well-known examples. I was struck by the frontispiece to Daniel Defoe's *System of Magick* (1727)—produced by the notable engraver Gerard Vandergucht—which depicts a magician writing arcane symbols on the floor as the devil slips into the room. The magician appears to be involved in the occult sciences, and the cryptic characters that he writes are inscrutable to all but the initiated. He inscribes the characters with a rod, but the tilt of his head and position of his right hand seem to indicate that his attention is strained. Perhaps the little fiend at the door is dictating the ungodly symbols?

In contrast to Hogarth's poet, who appears to be distracted by sublunary concerns—his debts, his hungry child, his overburdened wife—the magician is distracted by spiritual concerns. Defoe argues that throughout history magicians such as the one depicted were essentially charlatans that used obscure language to impress and manipulate



Frontispiece from *A system of magick*, Daniel Defoe. London, 1727. [Clark Library Rare Book Stacks: PR3404 .S991]

susceptible targets—the devil does not usually intervene directly in such matters. Like the Greek assembly, the depiction of the devil is a provocative bit of fancy. A more profound source of distress in the engraving seems to derive from the asymmetry or disconnection between the distracted writer and what he has written, that is, between the spirit and the letter. Such an interpretation might sound odd, given that the eighteenth century is frequently thought of as a period of linguistic and representational stability, that time when words and things corresponded on a rational basis. There were, indeed, attempts made to seek such stability, to force such correspondence. One might even cite Defoe in this connection.

But in both Hogarth and Vandergucht's images, the depiction of writing is fraught with uncertainty. To begin with, writing is only indicated, not represented. After all, one cannot fully represent a temporal activity in a static image. What, then, is the status of writing in an engraving? How does one distinguish writing from drawing? Is the engraved  $\mathfrak{M}$  in Vandergucht's print a written letter or the image of one? How do we understand the efficacy of the magician's inscrutable letters? If they do not *mean* for the reader, what do they *do*? To be sure, the poet and magician are distressed for reasons explicitly rendered (poverty, possession), but they are also distressed for reasons implicit to the nature of the letter, its infinite errancy.

Perhaps that is why the Newton frontispiece has continued to resonate with me. Those lines and letters that supplement the image do not clarify or control its pictorial logic, rather, they introduce new, imperceptible dimensions. Besides, isn't mathematics its own kind of arcane writing? Perhaps the rift between the ancients and moderns is not so wide: the philosophers wield pens, inscribing equations on rolled papyrus, while the fowlers draw the point of their muskets across infinitesimal space like an engraver's burin across a plate.

## Unspotted Lines: Women's Commonplace Books from 1740s England

Kelly Swartz, ASECS/Clark Fellow

Look inside the cover of Catherine Springett's *Negotium bellae*, a 216-page, mid-eighteenth-century commonplace book, and you will find a handsome leather label that features in print Springett's name, the date (1742), and a Latin aphorism. Those without Latin need not grieve, for a few pages later a full translation appears in pencil in a neat hand: "Now Thou art a white Book (=Album): thrō the keen application of a Virgin, thō with many stains, stainless thou wilt be." The aphorism addresses both an object and a person. To the book it says, you will change and yet stay the same. To the book's owner it says, stain this book, and you will remain unstained.



"Negotium bellae," Catherine Springett, 1742–1749 [Clark Library Rare Book Stacks: MS. 1986.003]

How did Springett stain those pages? The *Negotium bellae* is categorized as a "commonplace book" in the UCLA library catalogue. We readers might expect to encounter in it quotations organized under headings as was standard practice in the commonplace books that functioned as pedagogical tools throughout Western Europe in the early modern period. Yet the pages of Springett's manuscript, though carefully numbered, contain no headings. Instead we find whole poems transcribed—some original, many attributed to particular writers (Carter, Pope, Swift), and some unattributed with sources not yet traced. Prose is conspicuously scarce but not entirely absent. Comic verse appears after epitaphs. Poetic "enigmas" follow political poetry. Neither theme nor origin organizes the entries. Rather they are drawn together by Springett's social life and network. Entries came from friends who added names and dates after their contributions. Penciled marginalia also registers the participation of later readers and owners such as Springett's granddaughter, Mary Boys Sankey, who likely added the translation of the Latin aphorism into the book after she inherited it from her mother, Springett's daughter. *Negotium bellae*, in other

## From Swift to Scavenger Hunts: Teaching and Instruction at the Clark Since Reopening

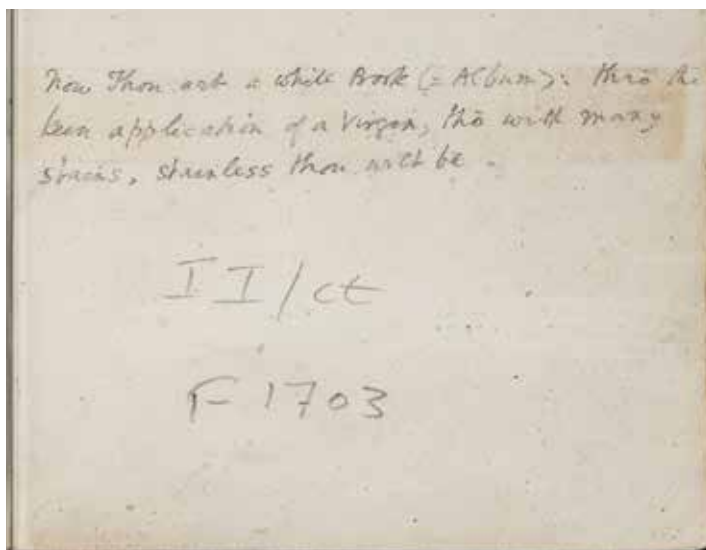
Phillip Palmer, *Head of Research Services*

Before closing for seismic retrofit construction in April 2015, the Clark had long welcomed visiting professors and their classes from UCLA, USC, and elsewhere. Of course, most of the teaching and instruction activity came to a grinding halt during the closure but resumed with the Library's grand reopening in January 2018. From January through July our calendar was packed with class visits, tours, and other book displays, marking a triumphant return to the Clark's public life and educational activity.

Seminars taught by UCLA professors are the most common class visits at the Clark, with book displays usually held in the North and South bookrooms as well as our new Smart Classroom. Johanna Drucker, Breslauer Professor of Bibliography at UCLA's Department of Information Studies, brought her early modern book history and gender course to the Clark on four separate occasions during the Spring session. The class explored genres such as conduct books, print ephemera and broadsides, libertine literature, novels, printing manuals, and calligraphy manuscripts. Many other small classes visited or held class at the Clark, including both of this year's Ahmanson Undergraduate Seminars.

The past few months have also been a time of instructional experimentation. We have already welcomed UCLA's History of Modern Thought Cluster—a large lecture of 120 students—to the Library for tours and rare book displays on several occasions. The class is divided into three or four separate visits, and this past year we closed our Reading Room to accommodate the large number of students. As in the past, the students had a lot of fun and learned a great deal about the impact of book and textual history on the transmission of ideas. Our Director Helen Deutsch wanted to give her own students a similar experience at the Clark, but on an even grander scale. To accommodate the 30 students in her Jonathan Swift course, we decided to use our iconic drawing room, which has only been used for NEH summer institutes and other specialized seminars in the past and never for undergraduate class visits. To say the students enjoyed the session would be an understatement. Using the larger drawing room space, we were able to show several large folio items, including the recently acquired Salvage Press edition of Swift's *A Modest Proposal* (2018), and William Cowper's *The Anatomy of Humane Bodies* (1698) which was quite popular with the students. We were also able to hold a discussion and view student digital projects on our large TV screen. Of course, the beautiful setting of the drawing room made experiencing the rare books even more of a treat.

We have also started to pilot rare book instruction on campus at UCLA. On three separate occasions last year, I brought "medium-rare" books to campus—secured in our brand-new Pelican cases—for in-class "live exhibits" of Clark materials. These in-class sessions ranged from small seminars to a medium-sized lecture. In the latter case, I collaborated with Professor Stefania Tutino in UCLA's History Department and Marisa Méndez-Brady, UCLA's Librarian for History and English, to give History 1B (i.e., World Civ II) students a presentation about rare books and primary source materials using the document camera borrowed from our new Smart Classroom. The session focused particularly on Machiavelli's *The Prince* and how it was rhetorically packaged for English readers in the seventeenth-



Commonplace book of Anne Bromfield, circa 1740s [Clark Library]

words, is a collaborative work, a fact reflected in another label applied to the manuscript in the catalogue: *liber amicorum*, or book of friends.

In addition to their value as records of reading, such manuscripts reflect eighteenth-century understandings of the relationship between reading and writing. This relationship is particularly interesting for women writers in the period. Springett compiled her book between 1742 and 1749. There is one other commonplace book in the Clark's collection produced by a woman in the 1740s: Ann Bromfield's 304-page untitled manuscript. Like Springett's, Bromfield's book contains diverse entries, including copied poems, recipes, drafts of personal letters, and private devotional exercises. And like Springett's, Bromfield's book includes pieces that self-consciously reflect on what it means to be a woman in contact with ink.

On the third page of the manuscript, Bromfield records an untitled poem that reworks the comparison of a virgin to a blank page. The poem's speaker begins by assuring her addressee that "in these unspotted Lines you'll find / The fair Resemblance of a virtuous mind." The assurance turns out to be a warning. In the poem, a "Beau," inspired by a lady's charms, first writes—stains—a love letter in her honor. After she accepts his lines, no hope remains, and after only a little time "an eternal blot her honour stains." Like the aphorism that opens Springett's book, this poem insists that a page covered with ink is virtue's best protector—but only if a woman is the one who writes. For both Bromfield and Springett, writing is a means of protection and self-transformation. Stain is the only thing that prevents stain.

Such provocative moments of reflection on female writing are only a small part of these fascinating manuscripts. The Clark houses many seventeenth- and eighteenth-century commonplace books by men and women. These manuscripts range from indexed poetical miscellanies to collections of comic epigrams to notebooks on natural philosophy. Many if not all of these manuscript commonplace books are now available to the public through the digital archive Calisphere [<https://calisphere.org/>]. Despite their differences in format, all these manuscripts earn the label of "commonplace book" because they preserve pieces of texts that their owners consumed. As such, they contain evidence of eighteenth-century reading practices and provide insight into the ways that eighteenth-century writers conceived of existing texts as sources of knowledge. They also reveal that eighteenth-century readers conceived of note taking as a moral practice. For women it warded off shame.



Students from the History of Modern Thought class work in the Clark's drawing room, November 2018.

century. Students were invited to see the books up close at the front of the lecture room after class. Though the Clark had never run an instructional session with rare books in an on-campus lecture, the session was a remarkable success and some of the students even said it was the best lecture they've had at UCLA.

The Clark's instructional outreach efforts are not limited to UCLA. We recently hosted a semester-long graduate seminar on Seventeenth-Century Book History co-taught by Leo Braudy and Joseph Dane as well as an undergraduate seminar on William Blake and William Morris, both from USC. Our usual visit from Paul Soady of Art Centre College of Design turned into a second visit with Paul and Amy Shimshon-Santo, who brought her Arts Management students from Claremont Graduate University. Neil Hultgren, a long-time researcher of the Clark's Wilde collection, brought his students from CSU Long Beach to explore books by nineteenth-century women authors like Charlotte Brontë, George Egerton, Victoria Cross, Michael Field, and Ella D'Arcy. Michael Harnett also brought two classes from Glendale Community College, one focused on the first half of the British Literature survey and the other on Oscar Wilde.

Over the summer we embarked on further instructional experimentation by expanding the audiences we serve. We hosted visits from UCLA Extension, a group of high school teachers participating in the Shakespeare Institute, high school students, middle school students, and even a group of K-5 children. The move into outreach work with

younger audiences has been immensely rewarding. A local Arts and Activism summer camp brought a group of high school students to take a tour and investigate the history of human rights and voting rights in a display of Clark materials. An Oxbridge at UCLA middle school writing class visited to look at books related to "great characters" of English and American literature, including first editions of *Alice and Wonderland* and *Jane Eyre*. Finally, a local girl scout brought a group of local shelter kids to the Clark for a scavenger hunt, which is one of the most fun sessions I've experienced here. It's no accident that the word "local" recurs in the last few sentences, as we have been proactive in outreach to our immediate neighborhood of West Adams. Indeed, several local teachers have already walked in to say hello and discuss future visits. We welcome other local educators to do the same.

The Clark's instructional calendar has started to fill up, and we welcome requests for further class visits and tours. Please visit our brand-new "Classes" webpage for more details (<https://clarklibrary.ucla.edu/visit/classes/>). Classes at the Clark are ongoing, including an on-campus session for a UCLA History of Science course, as well as classes on everyday life in Tudor England, and the History of Typography. The Clark is moving into another exciting year of instruction and teaching with its collection material. Please get in touch ([ppalmer@humnet.ucla.edu](mailto:ppalmer@humnet.ucla.edu)) if you would like to bring your class to the Clark.

# Clark Library Grand Reopening Celebration January 21, 2018



# Making Worlds: Art, Materiality, and Early Modern Globalization

Bronwen Wilson & Angela Vanhaelen, Clark Professors 2018–19

In a historical context prior to the formation of nations, early modern globalization may productively call to mind the long and multifaceted history of present global challenges. Globalization in the sixteenth, seventeenth, and eighteenth centuries has been characterized in terms of the imposition of European economic, religious, and military models on other parts of the world, resulting in the massive dislocation of peoples due to religious conflicts, expanding trade routes, slavery, colonization, and disease among other factors. The agenda of the *Making Worlds* core program for 2018–19 is to explore how this unprecedented expansion of global transit gave rise to often unanticipated and innovative ways of crafting and understanding an increasingly interconnected world. By taking up the fraught term globalization, we mean to emphasize the dynamic and many-sided character of complex cultural, artistic, and technological changes during the period. A central focus of the three conferences will be on the forces of creativity and invention that were unleashed when the powers of globalization came up against new materials, understandings, and practices of making things. We suspect that close study of the artistic and material aspects of global interactions can reveal what is often elusive in grand narratives of globalization. The flow of visual motifs, materials, forms, and modes of working throughout the early modern world indicates reciprocity, connectivity, and manifold perspectives.

Of significance are places—we are tentatively calling them ‘cosmopolitan’—where local understandings and representations of the global were produced. A partial list would include cities, ports, ships, trading posts, markets, stock exchanges, print shops, exhibition sites, gardens, theaters, menageries, collections, inns, taverns, warehouses. We are thinking about such places as provisional points of intersection for mobile elements—people and things—with multiple vectors of direction, various intensities, and complex relations. These sites are open to becoming something new, provisional instead of fixed in their form; they are not inherently hierarchical nor merely commercial, but inflected by global relations of power. Such in between spaces are where the dynamics of actual encounters occur, and have much to teach us about how cross-cultural exchanges and artistic entanglements transpired in the early modern world.

As we have worked on this project, it has become clear to us that the study of early modern globalization calls for a collaborative

approach, and for multiple and differing points of view. The three conferences—In Between Spaces (Oct. 12–13, 2018), Material Flows (Feb. 1–2, 2019), Other Worlds (May 3–4, 2019)—are therefore intended to open up unfamiliar lines of inquiry and to bring diverse geographical and historical perspectives into conversation with each other. Contributors elucidate a rich array of phenomena, and in so doing, they confront the global as an approach as much as an archive. Acknowledging the impossibility of truly inclusive coverage, we are



Southern Barbarian (Nanban-jin) Boat, Formerly attributed to Kano School (Japanese), 17th century. Courtesy of Museum of Fine Arts, Boston

more focused on the methodological challenges presented by artifacts that resulted from and contributed to the global movement of things, and particularly in how such things could set in motion possibilities for imagination and reorientations—for thinking in new ways.

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## Shakespeare Institute at the Clark

Louis Fantasia, Institute Director

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This summer, the William Andrews Clark Memorial Library, in conjunction with the Shakespeare Center of Los Angeles, offered its first Shakespeare teacher-training institute for secondary school teachers of English and Drama.

The Shakespeare Summer Institute was held from July 9–20, 2018, with twenty participants (including two PhD teaching assistants from the UCLA Department of English) attending classes five days a week, Monday through Friday, from 9:30 a.m. to 4:30 p.m. Teachers from Los Angeles, Santa Monica, Whittier, and other local school districts joined teachers from as



Above & left: Louis Fantasia and the 2018 Shakespeare Institute class.



far away as Houston and Rhode Island in the summer seminar.

Classes included work on voice, movement (Alexander technique), text analysis, verse, scene study, and classroom teaching techniques. I led the faculty, which included professional actors and directors, research scholars, and master teachers. The course, based on institutes I led at the London Globe (1997–2002) and the Huntington Library (2005–2017), feature a combination of performance study, pedagogy, and research to increase teachers' skill and confidence levels in the classroom.

When leading the institute, the foremost concern for me is for teachers to have authenticity—not authority—in the classroom. Teachers who have participated in the institute can tell their students, “when I had to memorize my sonnet...” or “I know what it felt like to be up in front of everybody saying these words—and I lived through it.” I believe Shakespeare’s verse, even in the Sonnets, was meant to be spoken aloud, to be used, manipulated, indulged in. In this era of Twitter and Instagram, we have nearly lost the joy of language, rhetoric, and persuasion, but with any luck, after participating in the Institute, teachers can instill some of that joy and excitement in their students.

The institute was held in collaboration with the downtown Shakespeare Center of Los Angeles where most of the physical stage and performance work was done. On Tuesdays and

Thursdays, the teachers gathered for an experience that only the Clark Library could provide. The Clark staff (in particular Dr. Anna Chen, Head Librarian, and Dr. Philip Palmer, Head of Research Services) sat the teachers down around some of the relevant rare books in the collection. These included books from the Paul Chrzanowski collection of texts that Shakespeare might have read, the quarto playbook of Shakespeare and his contemporaries, and the collection of forged Shakespeare annotations by W. H. Ireland.

Teachers got to handle manuscripts, grapple with the challenges of Elizabethan handwriting and typesetting, compare original manuscripts to later editions and performances, and learn ways to use the Clark as a classroom resource for their students, both in person and remotely via digital access. The participating teachers and faculty were thrilled to be able to access such resources and almost immediately—as in, right after lunch!—apply insights gleaned from working with original texts (including a “Third Folio”). Ideas of who Shakespeare was as a working writer, how his texts came down to us, and how they are interpreted, left teachers ready, eager, and looking forward to sharing their insights and experiences with their students upon returning to their classrooms.

The summer institute was, in Shakespeare’s own words, “a hit, a hit; a palpable hit!”

## The Kenneth Karmiole Endowed Research Fellowship

UCLA's Center for 17th-&18th-Century Studies and William Andrews Clark Memorial Library recently received support for an endowed fellowship from antiquarian bookseller and philanthropist, Kenneth Karmiole.

The gift of \$100,000 will establish the Kenneth Karmiole Endowed Research Fellowship, supporting an annual graduate fellowship at UCLA's William Andrews Clark Memorial Library, which serves as the research laboratory for a distinguished array of fellows working in the library's collections. The Clark's major

books and manuscripts, and the Kenneth Karmiole Endowment for Rare Books and Manuscripts established in 2006 to finance the acquisition of special collections throughout UCLA's libraries.

An antiquarian bookseller, Karmiole graduated from GSE&IS with a Master of Library Science, and has owned his own business since 1976. His current storefront, which he has operated since 1986, is located in Santa Monica. Karmiole is considered an authority on early printed books, science, medicine and technology, and the history of printing.

UCLA's Center for 17th-&18th-Century Studies and Clark Library are deeply grateful for Ken Karmiole's partnership



Kenneth Karmiole

sub-collections include Tudor & Early Stuart, Long Eighteenth Century, Oscar Wilde & the fin de siècle, Book Arts, and Montana and the West. The endowed fellowship will be used for research for one month on any subject, and fellows will present on their research upon completion of their residency at the Clark Library.

This is Karmiole's second endowment to UCLA's Center for 17th-&18th-Century Studies and Clark Library. In 2004 he established *The Kenneth Karmiole Lecture Series on the History of the Book Trade*. The series focuses on the book trade in England and Europe during the 17th and 18th centuries, highlighting the Clark's rich collection of materials relating to the collecting, publishing, and dissemination of books in the early modern period.

Karmiole has been a long-time supporter of rare book studies at UCLA. In addition to gifts to the Center and Clark Library, he has established a handful of generous endowments for UCLA's Graduate School of Education and Information Studies (GSE&IS) and the UCLA Library. His contributions include the Kenneth Karmiole Fellowship established in 2002 to support students studying rare

in supporting and enhancing graduate education and for his philanthropic leadership, both of which are crucial to sustaining UCLA as one of the nation's leading public institutions

**Editor's note:** The Center offers a variety of fellowships to support research at the Clark each year. Applications are taken on the Center's website, and the deadline for submissions is February 1 in the academic year preceeding proposed research visits. The new Karmiole fellowship will be offered from the 2020–21 academic year onwards. Further details about all our fellowships can be found here:

[www.1718.ucla.edu/research/postdoctoral/](http://www.1718.ucla.edu/research/postdoctoral/)

[www.1718.ucla.edu/research/graduate/](http://www.1718.ucla.edu/research/graduate/)

## In Memoriam

**Anne Bodenheimer**, longtime UCLA staff member, avid chamber music enthusiast, and dear friend of Professor Henry J. Bruman passed away in 2018. Mrs. Bodenheimer lived a remarkable and full life. As a young woman in the 1930s, she earned a baccalaureate degree in her native Germany, then a juris doctorate in Paris at the École de Droit. She suffered the loss of her father, sister, and fiancé in the Holocaust, yet she managed to escape twice from Nazi concentration camps, including Bergen-Belsen. Mrs. Bodenheimer recorded an oral testimony of her experience for the USC Shoah Foundation in 1994.



Following the war, Mrs. Bodenheimer came to the United States and began a new life in New York, where she furthered her education by earning an M.A. in international law at Columbia University. She then moved to California, where she married fellow Frankfurt native Fred S. Bodenheimer in 1949.

Mrs. Bodenheimer began working at UCLA in 1961 in the office of the director of International and Foreign Studies. She went on to coordinate the Fulbright Scholars Enrichment Program at UCLA from 1962-1991, working part-time for the program after her official retirement in October 1984.

Mrs. Bodenheimer was a fixture at the *Henry J. Bruman Summer Chamber Music Festival* each year, and our staff was always delighted to see her and to chat with her after the concerts. Remarkably, she attended the festival through the summer of 2017 at the age of 103! We have missed seeing Mrs. Bodenheimer at the festival ever since, and will always remember her incredible and feisty spirit, and her fond friendship with Professor Bruman.

**Dr. Stephen A. Kanter**, passed away on Wednesday, September 5, 2018. Dr. Kanter was a longtime supporter of the Clark, and a regular fixture at our concerts, lectures, and conferences. With a keen interest in fine printing he sponsored the *Stephen A. Kanter Lecture on California Fine Printing* series at the Clark which began in 1998 and has featured many of the prominent figures in the California fine printing scene.



Born on December 24, 1939, in Rhode Island, Dr. Kanter received his B.A., magna cum laude with high honors, from Brown University in 1960 and his M. D. from New York University School of Medicine in 1964. He had originally intended to specialize in neurological surgery, but his surgical training was interrupted by a call to military service in the mid-1960s. After military service, he practiced medicine, specializing in diagnostic radiology. In his over 40 years of practice, Dr. Kanter held leadership positions in departments representing the full gamut of practice environments - academic, private practice, health maintenance, and finally, over 20 years with the Los Angeles County Department of Health Services.

Dr. Kanter had a strong personal commitment to non-profit organizations, especially in music and the arts. Over the course of his volunteer career as a self-described “non-profit meddler” he served on the boards of the Armory Center for the Arts, Boston Court Theatre, Coleman Chamber Music Association, the Historical Society of Southern California, Los Angeles Chamber Orchestra, Los Angeles Master Chorale, Music Center-Performing Arts Center of Los Angeles County, Pacific Asia Museum, and the Pasadena Conservatory of Music, among others.

**Myron Laskin, Jr.**, art historian and museum curator, died on September 23, 2017 in Los Angeles at the age of 87. Mr. Laskin was a longtime supporter of the Clark Library. As well as attending events at the Clark, he served as a member of the Center/Clark Director’s Advisory Committee.

Laskin grew up in Milwaukee, Wisconsin. He gained his Master’s degree in fine arts from Harvard in 1954. After serving in the US Army for two years, he entered New York University where he earned his Ph.D. A Fulbright scholar and Berenson grantee, he followed a stint as an associate professor at Washington University with a fellowship at I Tatti Harvard University in Florence, Italy. During that time, he was one of the “mud angels” who worked to rescue irreplaceable art during the great flood of Florence in 1966. Returning from Italy he became a Research Curator at the National Gallery of Canada. This post led to his years as curator of paintings at the J. Paul Getty Museum in Malibu, California. The director of the Getty at that time stated that Ronny was responsible for the acquisition of many of the Getty’s most important paintings including works by Rubens, Mantegna, Dieric Bouts, and Ensor. One of the star purchases he made in that position was “Christ’s Entry Into Brussels in 1889” by James Ensor.



Myron’s passions were art and music, especially opera. He was a regular attendee at *Chamber Music at the Clark* concerts.

**Michael R. Thompson**, a venerated Los Angeles antiquarian bookseller, died in August 2018, at the age of 78. He followed in Jake Zeitlin's footsteps from the University of Texas to Zeitlin's California rare booksellers in the 1960s. In 1972 Thompson established his own antiquarian booksellers, with his wife Kathleen (who died in 2017) and their partner, Carol Sandberg. Michael R. Thompson Rare Books continues today under the guidance of Carol Sandberg, and Michael's daughter, Kelly Thompson Rigotti.



Former Clark librarian, Bruce Whiteman, fondly recalled being introduced to the Californian bookseller environment by Thompson. "I had a lot to learn and they [the Thompsons] were more than willing to help, since I had come not just from another library but another country and culture. I remember Michael taking me through the list of members of the Southern California Chapter of the Antiquarian Booksellers Association of America and his commenting on each, who they were, what kind of books they stocked, which ones would have books for the Clark, all in a sometimes wry and funny but always helpful and objective way."

At Michael's memorial service, Bruce Whiteman delivered a heartfelt and moving eulogy for his bookseller friend in which he recalled Michael's love for the Clark, "He loved the building, he loved the grounds, and of course he loved the books and being an intimate part of making the collection grow in interesting and useful ways for scholars. He also loved the music." The full text of Whiteman's memorial can be found here: [clarklibrary.ucla.edu/blog/michael-r-thompson-in-memoriam/](http://clarklibrary.ucla.edu/blog/michael-r-thompson-in-memoriam/). Michael and Kathleen were longtime supporters of concerts at the Clark, and members of the Friends of the Clark Library.

UCLA professor emeritus **Bernice Wenzel** died in Los Angeles on Jan. 31, 2018, at the age of 96. Professor Wenzel and her late husband, Professor Wendell E. Jeffrey, were loyal supporters of the Center. Their generous donations have been instrumental in our ability to present the Henry J. Bruman Summer Chamber Music Festival each year on campus.



Wenzel was born in Fairfield, Connecticut. She graduated in 1942 from Arcadia University with a degree in psychology and a minor in zoology. She earned her doctorate in 1948 in experimental psychology from Columbia University. In 1956, she came to UCLA as a junior assistant research anatomist in the anatomy department. Wenzel became a member of the faculty when she was appointed assistant professor of physiology in 1959.

In 1965, Wenzel made her mark in ornithological circles by showing that pigeons smell and use sight and sound to guide themselves—a hypothesis that was not commonly accepted at the time. She served as an assistant dean for educational research in the UCLA Medical School from 1974–89. In retirement, she and her husband, Wendell Jeffrey, were keen supporters of the Psychology Department, endowing an important lecture series and the Wendell Jeffrey and Bernice Wenzel Term Chair in Behavioral Neuroscience.

Professor Wenzel and her husband (who passed in 2015) are survived by their loving children, Nancy, Keith, and Brian, and their precious grandchildren and great-grandchildren.



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\* In memoriam

## Ornithological Celebrity Draws Crowds to the Clark Library Grounds

The gardens at the Clark library have been busy of late. Our Manuscripts Librarian, Rebecca Fenning Marschall, recently discovered a new and interesting bird on the grounds of the library. It turns out that the bird is a Red-Flanked Bluetail and should typically spend its winters in East Asia. North American sightings of the bird are incredibly rare, and this is the first recorded instance of the species on the California mainland. Fenning Marschall explains, “Vagrant birds aren’t anything unusual—birds overshoot their migration routes all the time or migrate in the wrong direction, but a Bluetail in Los Angeles is pretty big deal for birders.”

A big deal indeed, since posting the discovery to social media the Clark’s gardens have hosted daily crowds of enthusiastic birders seeking a peek at the Bluetail. An article ran in the *Los Angeles Times* on January 12 and this served only to fuel the fervor of the birders, some of whom have flown into Los Angeles in the hope of a glimpse of the bird. Although the Library is typically closed on the weekend, special arrangements were made to open the site on Sunday, January 13. Site Manager, Carole Robinson, reports that the birder crowd easily topped 100 visitors. The grounds were also opened for birders on Martin Luther King Jr. day.

Fenning Marschall’s first sighting of the bird was in December 2018. Unable to identify the little, blue-tailed, hopping bird she turned to the internet and came across images of the Red Flanked Bluetail. She reached out to Kimball Garrett, manager of the ornithology collection at the Natural History Museum of Los Angeles County to confirm the identification. In early January Fenning Marschall and Garrett ventured out to the Clark’s bushes together to search for the enigmatic bird. They confirmed the identification by playing a recorded Bluetail bird call which immediately received a live response.

If you would like to join the Clark birders in their hunt, the Clark Library grounds are open to visitors Monday to Friday from 9 a.m. to 5 p.m.



Above: The Red-Flanked Bluetail currently visiting the Clark Library.

Below: Birders visiting the Clark seeking a glimpse of our rare avian visitor.



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