



THE CENTER & CLARK NEWSLETTER

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

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Librarian's Column

Anna Chen, Clark Librarian

In the last newsletter, I marveled at the Clark's rich cultural landscape—the built and natural resources, aesthetic features, and communities that together make up the Clark "campus." We have undertaken many projects this year to bring together these multiple environments in which we are situated, and for which we are responsible. The Seed Library we began last fall has made the library more visible and meaningful to a broader set of constituents, leading to the development of an onsite garden grown from those seeds, and numerous community events that have brought the Clark and its neighborhood together over a shared love of plants and history. It also dovetailed with a collaboration this spring with our neighbor, the Natural History Museum of Los Angeles, to host an insect "bioblitz"—an intensive field study to record as many living species as possible in a designated area—that brought the library's ethos of preservation and access to its outdoor holdings.

The Clark's onsite kitchen also became a classroom space this year to facilitate investigations of multisensory knowledge. Students in a class on Early Modern health examined our medical recipe books but also took turns grinding and tasting mace (a spice featured in many Early Modern medical recipes), while participants in a food history course baked pasties in our oven. This summer, Clark Fellow Marissa Nicosia led a standing-room-only public workshop on how to make rosewater ice cream, based on a recipe in the Clark's collections. The Clark's remarkable range of resources not only supports a multitude of educational goals, but also makes possible these initiatives to expand and challenge ways that libraries approach their roles and responsibilities for knowledge-making and memory.

The Clark continues to grow in other ways. Since 2009, the Clark has received several major donations of Shakespearean-era books from Paul Chrzanowski. These gifts have transformed the Clark's profile, greatly expanding the curricular foci the Clark is now able to support. Earlier this year, Dr. Chrzanowski donated an additional 21 Early Modern books and manuscripts to the Clark, including a letter in Queen Elizabeth's hand to her friend Lord Paget, commanding him to participate in the annual Ceremony of the Garter at Windsor Castle; Thomas Gray's copy of *The History of Graunde Amoure* by Stephen Hawes, with marginal glosses and identifications



Frontispiece from *The London and country cook; or, Accomplished housewife...*, Charles Carter. London, 1749 (Clark Library, TX705.C32L 1749 *)

in Gray's hand; and the first edition of Arthur Golding's translation of Ovid's *Metamorphoses*, an important source book for Shakespeare's plays and the first appearance of the *Metamorphoses* in English.

It has been an exciting year for our visual art holdings as well. This spring, we loaned R. G. Harper Pennington's 1884 portrait of Oscar Wilde, along with other Wilde letters and photos, to The Costume Institute at The Metropolitan Museum of Art for their exhibition "Camp: Notes on Fashion," where they will be on display until September. Professor Joseph Bristow secured a grant from the Paul Mellon Centre for Studies in British Art to improve the cataloging of 175 art holdings at the Clark, many of which were unknown to scholars. We successfully completed the grant this winter, rectifying misattributions, creating catalog records where there were none, and assigning call numbers to our artwork.

I end this column on a bittersweet note: Phil Palmer, our Head of Research Services, worked his last day at the Clark on June 14. He has recently started in his new position as the Robert H. Taylor Curator and Department Head of Literary and Historical Manuscripts at the Morgan Library & Museum. Phil's contributions to the Clark have been crucial to its stature as an internationally-recognized resource, but we will miss his collegiality, generosity, and sense of humor just as keenly. We look forward to future cross-country collaborations with the Morgan. Please join me in wishing Phil well in his new role.

Understanding Media with Candor

Nathan Gies, 2017–18 Ahmanson-Getty Postdoctoral Fellow

In *Understanding Media* (1963), Marshall McLuhan distinguishes between a “cool medium” like television, which is “involved and chatty,” and “a hot medium like the movie... [which] do[es] not leave so much to be... completed by the audience” and is, “therefore, low in participation.” McLuhan’s analysis—classifying different media into these two categories and charting the “very different effects on the user” each brings—is, at times, a bit reductive: his sweeping characterizations of “the movie,” for instance, seem to ignore or dismiss the many audiences for whom attending a movie theater entails highly involved forms of participation. McLuhan nevertheless uses his model to suggestive ends when, contrasting the rise of cool Calvin Coolidge with that of hot Franklin D. Roosevelt, he explores the ways different media environments might empower different agents. Today, one might best grasp this point through another presidential contrast, comparing the “cool” Barack Obama (gaining prominence through his skills as an orator, while lampooned for his cerebral, professorial style) with the “hot” Donald Trump (delivering “neat tight package[s]” that do not “require participation in depth,” and famous for his grasp of Twitter as a medium of one-way broadcast rather than two-way interaction).

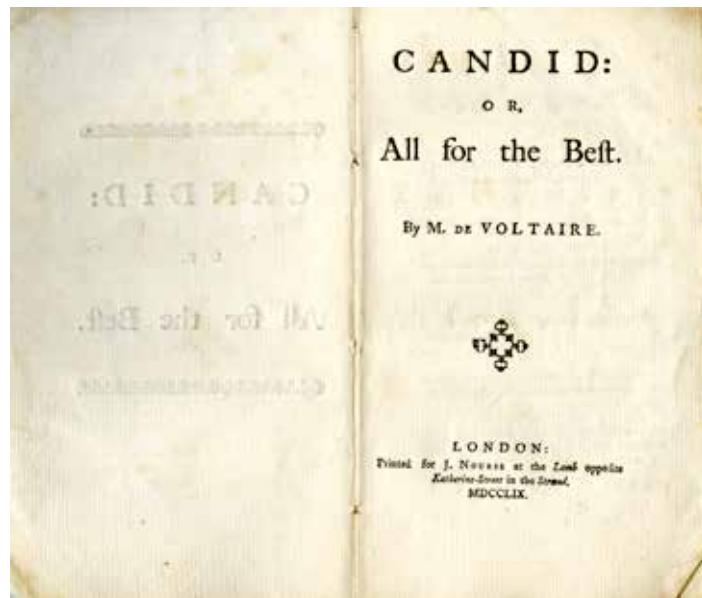
“Candor” is one of the leading terms commentators have used to characterize these “hot” aspects of the current president’s style of communication and his corresponding suitability to the current media environment. For instance, in a 2015 *Washington Post* op-ed entitled “For better or worse, Donald Trump brings some candor to the race,” Ed Rogers explains the candidate’s success in terms of a (hot) “spontaneity and bluntness” that offered a “reprieve from the mind-numbing choreography of our typical campaign media cycle” and its (cool) “static metronome rhythm.”

Although writers of the eighteenth century largely lack the generalized definition of “media” on which Rogers relies, they too employ candor as a keyword for understanding what *styles* of communication ought to—or will—be adopted given the current *means* of communication. For them, however, candor’s meaning—its “temperature”—was curiously opposite, suggesting not fiery intensity but calm deliberation, or an interpretive stance Dr. Johnson describes as “not desirous to find faults.” Neither strictly a term of praise or censure, candor instead functioned as a critical battlefield in larger disagreements over how much of what kind of attention should be given to which sorts of material by whom.

Arriving at the Clark to investigate this longstanding entanglement of candor and media, I began by simply searching the collection for works that had “candour” or “candid” in their title. That list—containing volumes like *Moderation, or a Candid Disposition Towards Those That Differ from Us* (1751); *Fair, Candid, and Impartial State of the Case between Sir Isaac Newton and Mr. Hutchinson* (1753); and an early English translation of Voltaire’s most famous satire, then appearing simply as *Candid* (1759)—led me to one especially interesting title, the *Free and Candid Disquisitions* (1749).

While the *Disquisitions* caused a minor sensation upon

their first publication, already at the end of the eighteenth century, Francis Blackburne lamented that “no book of equal importance ever sunk so suddenly into oblivion.” Despite their relative obscurity, however, the *Disquisitions*—together with a pair of follow-up volumes published as *An Appeal to*

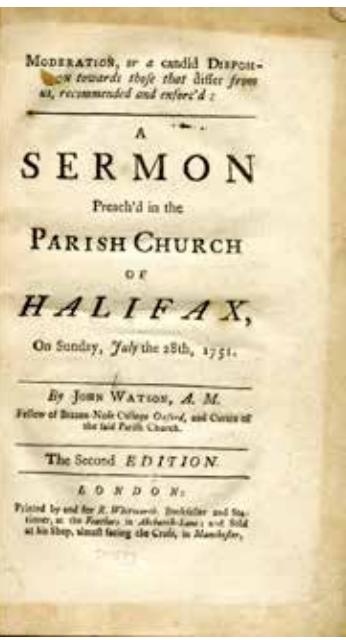


Title page from *Candid : or, All for the best*, M. de Voltaire, London 1759 (Clark Library PQ2082 .C32E *)

Common Reason and Candour (1750–1751)—provide essential insight into the way candor more broadly functioned in what those texts describe as the “management of disputes.” In the *Disquisitions*, candor serves as a way of organizing debates about how best to debate, bringing with it questions concerning “the means of conveying... [the] useful lights and informations” emerging from such debates. In foregrounding these questions, the *Disquisitions* use candor to name a way of encountering media.

One of the most striking things about the *Disquisitions* is the apparent ambivalence of its address. The text emphasizes that its authors originally circulated their work in manuscript, as a direct and “private” appeal to the leaders of Church and State; yet its authors also repeatedly return to the idea that their “performance,” now appearing in print, can and should appeal to the judgment of a broader Public. This ambiguity notwithstanding, the *Disquisitions* clearly count on *both* audiences mirroring the “candid” posture announced in its own title: the authors will generously credit even where they criticize, and thus expect their own critics to adopt the same method.

Candor here appears as sometimes bridging, sometimes masking, sometimes emphasizing, and sometimes denying the distances between public and private, print and manuscript, author and audience. Sliding across these sites, the “cool”—low intensity, participatory—candor of the *Disquisitions* appears to combine aspects of both of the now-dominant models for understanding eighteenth-century mediation (those emphasizing, respectively, the world of “polite letters” and the practice of “public sphere reading”) without being fully reducible to either. If we hold onto these tensions while following candor out of the domain of religious controversy



An appeal to common reason and candor, in behalf of a review... John Jones, London 1750–51 (Clark Library Rare Book Stacks)

Moderation, or a candid disposition towards those that differ from us.... John Watson, London 1751 (Clark Library Rare Book Stacks)

through its later and slightly more familiar manifestations across the long eighteenth century—in, for instance, preface after preface appealing to a “candid reader,” and in the (more or less literally) personified voices of Candor emerging from Charles Churchill’s poems, Richard Brinsley Sheridan’s plays, or Jane Austen’s novels—we can more clearly see the way authors employed the concept to grapple with and struggle over changing contexts of communication. We can thus begin to build on McLuhan’s attention to the relationship between power and media while moving beyond his tendency to essentialize and naturalize media’s “effects on the user.” In short, we can—by following candor—begin to construct a model of the *constitution* and *contestation* of media effects, without losing sight of the difference mediation makes.

The Clark’s collection opened this terrain to me, and the *Disquisitions* was one of the first and most helpful guides to the landscape I encountered there. Its cartography seems worthy of study now because candor’s role as a map for understanding media continues today, even as the term’s meaning has seemed to almost reverse itself.

From Aragon to England, and from Campus to the Clark

Payton Phillips Quintanilla, 2018–19 Ahmanson-Getty Postdoctoral Fellow

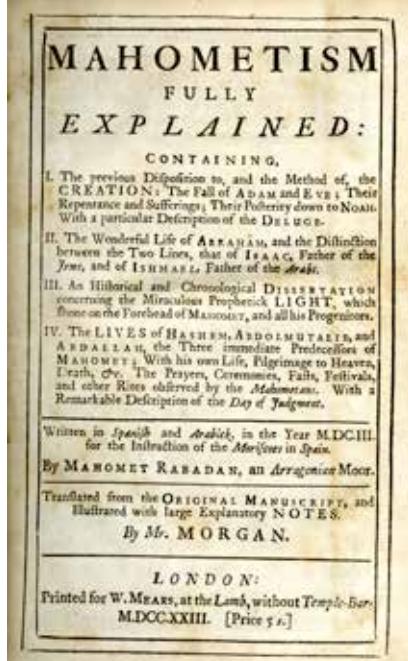
This past year I had the great honor of participating as an Ahmanson-Getty Postdoctoral Fellow in the Clark Library’s 2018–19 Core Program, “Making Worlds: Art, Materiality, and Early Modern Globalization.” While my dissertation research was focused on unpacking the conflation of ethnic, religious, and political loyalties in the sixteenth and seventeenth-century Hispanic world, at the Clark I began incorporating relevant seventeenth and eighteenth-century English-language texts into my scholarship. These included theatrical works by Sir William D’Avenant and John Dryden that engage with Peninsular and Latin American histories

and imaginaries, as well as translations from the Spanish of works by such authors as Inca Garcilaso de la Vega, Álvaro Alonso Barba, and Mohamad Rabadán. The latter is the subject of this entry.

Mohamad Rabadán was an Aragonese Morisco, Morisco being an umbrella term applied to persons who converted from Islam to Christianity, most often by force, as well as to their descendants. Rabadán maintained his Islamic faith, and in 1603 he penned what would become an influential collection of original religious poetry. This was followed by the production of a partial Qur'an in *aljamiá*—Spanish written in Arabic script—which he copied in 1612 from exile in Salonika (the Moriscos were expelled from Spain between 1609 and 1614), before moving on to North Africa. More than a century later, in 1719, British consul and historian Joseph Morgan bought a manuscript compilation of Rabadán’s poetry while living in Tunisia, and his English translation (or paraphrased adaptation) into prose of a large section of verse was soon published in London in two parts: *Mahometism Fully Explained* (1723) and *Mahometism Explained* (1725). Both are held at the Clark. Rabadán’s manuscript was later transferred to the library of Robert Harley, Count of Oxford, and then to the British Museum. It exists today as Harley 7501 in the British Library.

Rabadán’s poetry and Morgan’s translations are part of a great web of cultural productions that exemplify how the Qur'an, Qur'anic exegeses, and other textual discussions and visual/material representations of Islam are deeply woven into the fabric of European culture. And yet, both men, as well as their texts, remain understudied. While Rabadán is well known to scholars of the Morisco-Aljamiado corpus, he lacks visibility in broader discussions of Early Modern Spanish literature and culture. As for Morgan, though scholarship is beginning to recognize the importance of his work in wider European religious and cultural polemics, many extant references to his translations remain incomplete or inaccurate.

At the Clark I was able to begin addressing these errors and lacunae, in part by tracing the relationships between Morgan’s publications and works by other eighteenth century authors. Beyond the translations themselves, Morgan’s publications are of great interest for their intertextual materials. For instance, his first volume, *Mahometism Fully Explained*, contains text and images from *Des Mahometans* (The Hague 1721), a French translation of the second edition of Adriaan Reland’s Latin original (*De Religione Mohammedica*, Utrecht 1717; the first edition was published in Utrecht in 1705). The text is Morgan’s English translation of the French translation of an *aljamiado* text on Islamic articles of faith



Mahometism fully explained, containing many surprising passages not to be found in any other author Muhammed Rabadan, London 1723–25 (Clark Library BP160.M9E 1723 *)



Illustration from *Mahometism fully explained, containing many surprising passages not to be found in any other author ...*, Muhammad Rabadan, London 1723–25 (Clark Library BP160 .M95E 1723 *)

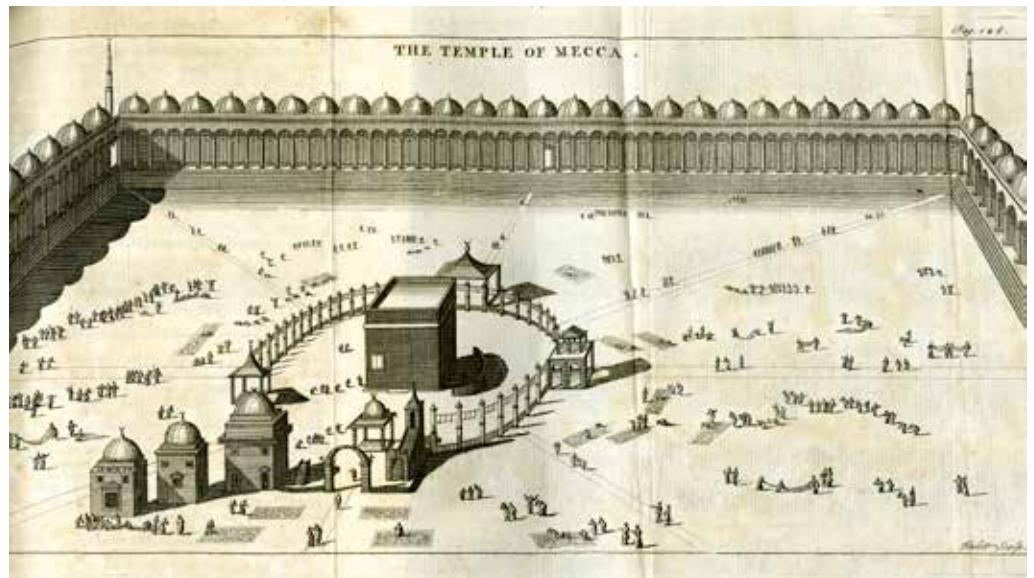
that was included by Reland's translator, David Durand. Though not recognized by either translator as such, this is a selection from Mançebó de Arévalo's famous *Breve Compendio* (c. 1530), which was frequently referenced by Reland but, beyond a brief sampling of the *aljamia*, not reproduced by him at length.

Morgan's first volume also includes a series of images adapted from *Des Mahometans*, and which had appeared in Reland's second edition. Two of these images—a fold-out chart of the genealogy of the Prophet Muhammad, and a fold-out engraving of the pilgrimage site at Mecca—would later find their way into the fourth edition (1731) of Joseph Pitt's *A True and Faithful Account of the Religion and Manners of the Mahometans* (Pitts was captured by corsairs and became a practicing Muslim, even making the pilgrimage to Mecca, but later reconfirmed himself as a Christian; the first edition of his book was published in Exeter in 1704), and then into the seventh volume of Jean Frederic Bernard and Bernard Picart's hugely influential *Cérémonies et coutumes religieuses de tous les peuples de monde* (Amsterdam 1737).

Finally, Morgan's extensive notes and commentaries, in both his first and second volumes, include references to and/or citations from works by Jean Chardin, Michael Geddes, Barthélémy d'Herbolet, Simon Ockley, Humphrey Prideaux, Paul Rycaut, and Louis Turquet, among others, which place his own work into conversation with some of the most influential authors of the period. His translation, in turn, enjoyed a wide audience, resulting in its integration into broader discussions on religion and society throughout the eighteenth and into the nineteenth century. This

engagement ranges from Enlightenment-era polemics between Christian sects (for example, Morgan's translation was found in the library of the Scottish Enlightenment figure Charles Areskine, alongside a book comparing paganism and Catholicism, a treatise addressing Arminianism and Socinianism, and an underground publication of Spinoza), to the exploration of female spirituality through Romantic-era literature (namely, a short story by Mary Lamb published in 1809 and titled "Margaret Green: or, The Young Mahometan," which references a text called *Mahometism Explained*).

The practice of documenting this temporally, geographically, and linguistically expansive network of texts and images exemplifies the incredible resources available to students and researchers at UCLA, particularly if we make the effort to connect the holdings of UCLA's various libraries. For instance, in order to trace the precedence and then the afterlives of the images included in Morgan's *Mahometism Fully Explained*, which I could view in the reading room at the Clark, it was necessary to consult a copy of *Des Mahometans* (Durand's French translation of Reland's *De Religione Mohammedica*), which is held in Special Collections at the Young Research Library on UCLA's main campus. This same example also illustrates the necessity of consulting texts in person at libraries and archives, even in this age of incredible digital resources: *Des Mahometans* has been digitized and made available on Google Books, but the fold-out engravings are not opened and, therefore, are impossible to view, analyze, and compare to other versions.



Fold-out illustration from *Mahometism fully explained, containing many surprising passages not to be found in any other author ...*, Muhammad Rabadan, London 1723–25 (Clark Library BP160 .M95E 1723 *)

The Clark Library's Ahmanson-Getty Postdoctoral Fellowship is an invaluable opportunity for early-career scholars such as myself who are interested in literature, materiality, and visual culture, across centuries and across empires. What I have shared here is but a tiny sampling of the literary and historiographical treasures that I was privileged to work with during my appointment, and which I can now incorporate into my research and teaching. Still, there was not enough time during these nine months to consult everything that I had hoped to view, so I will happily continue my visits to the Clark's reading room and ponder, in the shade of the majestic fig tree, all I have read and seen there, at any and every chance I get.

Ballets and Masques of the Nations: Translating and Staging the Four Corners of the World in the First Half of the 17th Century

Elisa A. Daniele, 2018–19 Ahmanson-Getty Postdoctoral Fellow

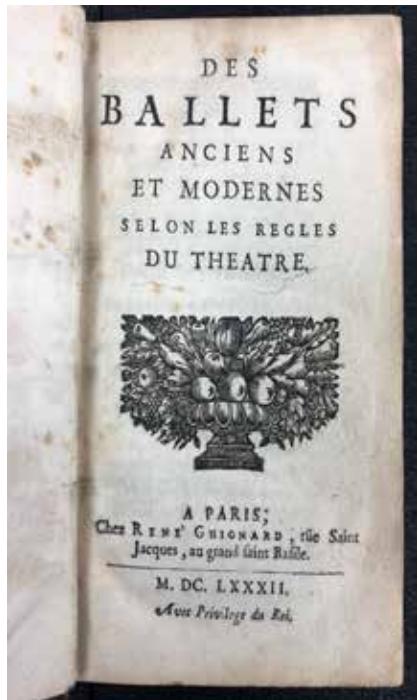
As an Ahmanson-Getty Postdoctoral Fellow this year, I participated in the “Making Worlds: Art, Materiality, and Early Modern Globalization” Core Program at the Clark Library. My research explored how lands and people outside of Europe were portrayed visually in early 17th-century allegorical performances set in courtly environments—such as *ballets à entrées* and carousels—all across Europe. These spectacles, acted out by the nobles of the court and sometimes the sovereigns themselves, consisted of various entrances, each one featuring a group of singing figures representing people from different geographic areas, all indistinctly labelled as “nations”.

The most important Early Modern source to address this type of event, a treatise by Jesuit scholar Claude-François Ménestrier, notes that this form of spectacle should “speak to the eyes” with clearly legible imagery. That is, by employing the typical repertoire of elements associated with a given part of the world in that moment, according to the prevailing imaginary—such as jackets and turbans for Turkish characters, for example, or an outfit full of feathers for Native Americans—the creator could convey the identity of the character to the audience in an easily recognizable way. These performances of nationality on the ballet stage thus enact and invite both yesterday’s audiences and today’s scholars to reflect on processes of differentiation, categories of belonging and othering, offering the opportunity to delve into the formation of national stereotypes in the Early Modern period.

This fellowship has given me the opportunity to participate in a vibrant and exceptional network of scholars while also allowing me to present the results of my research at the third session of “Making Worlds: Other Worlds”, organized as part of the 2018–19 Core Program. Of the numerous lines of inquiry opened up by these spectacles, I chose to focus on the ways objects, motifs, artifacts, and commodities resulting from transatlantic trades were ingrained and translated in such allegorical performances. In particular, my paper focused on tobacco and its onstage presentation in an Italian ballet titled *Il Tabacco*, staged in Turin (Italy) on the last day of the 1650 carnival. In the album created a few years later to commemorate this event, numerous designs for scenes and costumes, painted in ink and watercolors and sometimes with details punctuated with silver or gold, narrate journeys through foreign countries from the Americas to the Middle East. The pages record a contemporary interest in where tobacco was grown and how it was prepared, exported and imported and even smoked according to diverse geographical customs. Tobacco appears in various forms in the course of the ballet: it is obviously a commodity that appears in multiple shapes (wrapped in ropes, in powder, destined to be smoked, chewed or inhaled), but it is also addressed as a god, a new god from the New World who seeks to supplant Old World idols such as Bacchus, god of wine.

Delving into the Clark collections, I have been able to identify several of the objects we find on stage, the customs associated with them and their likely sources (such as the *Relation of a Journey* by George Sandys, published in London in 1615, the first travel report to record in print the use of tobacco in Turkey). I have also been able to track down other similar poems and carnivalesque productions revolving around tobacco in its many forms and, most of all, to explore how the unpredictably swift spread of the trend of smoking for pleasure

was perceived in Europe and the part it played in granting the world a new face, giving shape to new economic dynamics and flows. For instance, the extensive documentation in the four-volume work *Tobacco: Its History* includes all the treatises written by physicians and botanists, travel reports, and even works of literature that, more or less thoroughly, discuss the many-faceted uses of tobacco, providing the history of this



Des ballets anciens et modernes selon les règles du théâtre,
Claude-François Ménestrier, Paris 1682 (Clark Library GV1787 .MS4 *)



Il Tabacco, Giovanni Tommaso Borgonio, c. 1650-1660 (National Library of Turin BNU_q_V_59, fol. 9)

plant through the words that accompanied its introduction and commodification in Europe from the 16th up to the beginning of the 19th century.

Tobacco was thus perceived in the 17th century—as is particularly evident in the English context—as a dangerous substance capable of engendering a series of physical transformations. A highly significant visual representation

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Peter H. Reill (1938–2019): A Reminiscence

Peter Reill was the Director of the Clark Library during the entirety of my tenure as Head Librarian. As chair of the search committee, he hired me in 1996, and he was still in charge of the Center for 17th- and 18th-Century Studies and the Clark when I left UCLA in 2010. Peter was my only boss at UCLA, and it doesn't even begin to address this part of my life to state that he was the best boss I ever had as a librarian. Of course he did, from time to time, have to assert his rights and privileges as "the boss," by turning down a request to buy a particularly expensive book (\$5,000 was the limit I could spend without his nod) or disagreeing with my well-argued and oft-stated need for more staff. But he was so much more than a boss. He was a close friend, in a world (the librarian world, not the academic world as such) where managerial theory dictated that those you supervise should not be your friends. Peter loved to laugh good-naturedly at some of my librarian ideas and ideals. He thought me sometimes stuffy and narrow-minded, and usually he was right.

I went through two interviews before being offered the Clark job, though looking back it was pretty obvious that the second interview was not so much intended to explore my candidacy as to, well, seduce me. I remember that at some point during that two-day interview, Peter was driving me back to the library from campus and began to tell me about some of the great books that the Clark owned. One of his examples—not surprisingly, given his own scholarly interests—was the Clark's copy of Maximilian zu Wied-Neuwied's *Travels in the Interior of North America*, a stunning plate book that memorializes a trip up the Missouri River in the early 1830s. The party got as far as eastern Montana, which explains why the Clark would own such a book, William Andrews Clark, Jr. himself having been born in the state, and the Clark copy bore the ownership signature of John James Audubon, the bird painter. I was so amazed that I unthinkingly blurted out, "We own *that*!," but I immediately apologized for the unwarranted "we." Peter smiled and reassured me that my assumption was acceptable. I guess I knew at that point that the job was probably mine. I certainly did not know then that it would be the best job I would ever have in the library field, in large part because of Peter's collegiality and support.

That support extended far beyond advocating for the Clark within the university and for me within the library system, where I was something of a castaway on a desert island. The Clark reported through Peter to the College of Humanities, but my promotion through the ranks of the librarians was dependent on a separate peer review system ultimately overseen by the University Librarian. Peter was always on my side. But again, his support went far beyond writing performance reviews and helping me to attain "distinguished" status. Peter made sure that the university helped with my (and my family's) application for permanent residence status; and while librarians were not entitled to all the emoluments of faculty—mortgage assistance, for example, or the perks of sabbaticals and research leave—Peter found ways to make up for these differences of class. Even more, he was always there when the going got tough, as, for example, when problems in my family began to have a serious and deleterious effect on my day-to-day existence, emotionally and financially. My then wife and I could not have survived that crisis without Peter's help. I remain deeply indebted to him for that alone. I will not forget too that, when my mother was dying in Canada, and I found myself with no vacation time remaining, Peter simply said "Go." I was not to worry about making up the time.





We also had, not to put too fine a point on it, terrific times together. I was always welcome at conference sessions and dinners, where the wine flowed and the conversation was unforgettable, if not always unfailingly scholarly. Peter and I once went to Paris together on the trail of a Clark acquisition. We'd been offered through a printed bookseller's catalogue a private collection of the works of Pietro Aretino (1492–1556), the Renaissance poet and writer, and Peter decided that we should both see it before making a decision. Uncharacteristically, I would say, he arranged for us to stay not in a hotel, but in residence rooms at one of the University of Paris colleges, where a colleague was the rector. Personally, I swore afterwards that I would never stay in a college dorm ever again! There was no toilet paper and no soap in the bathroom, and the bed was built for John Keats (height, just under five feet), not Walt Whitman (just under six feet), much less Bruce Whiteman (six feet, two inches). Yet we had a wonderful time there. The collection proved to be everything the catalogue suggested; the bookseller, René Cluzel, turned out to be charming and helpful; and the owner of the books, Monsieur Caswell—was his first name Bill?—was a lovely man who insisted, at dinner, on a round of *digestifs*, which he was high-spirited enough to pay for. Peter was in his element at dinners like that: not a bookseller, not in any extensive sense a book collector, but a cosmopolitan and highly social man who could charm and converse with anyone. My main role on that trip was to judge the value of the books and to speak French. I had a fabulous time, and enjoyed having Peter largely to myself for a few days in a foreign country.

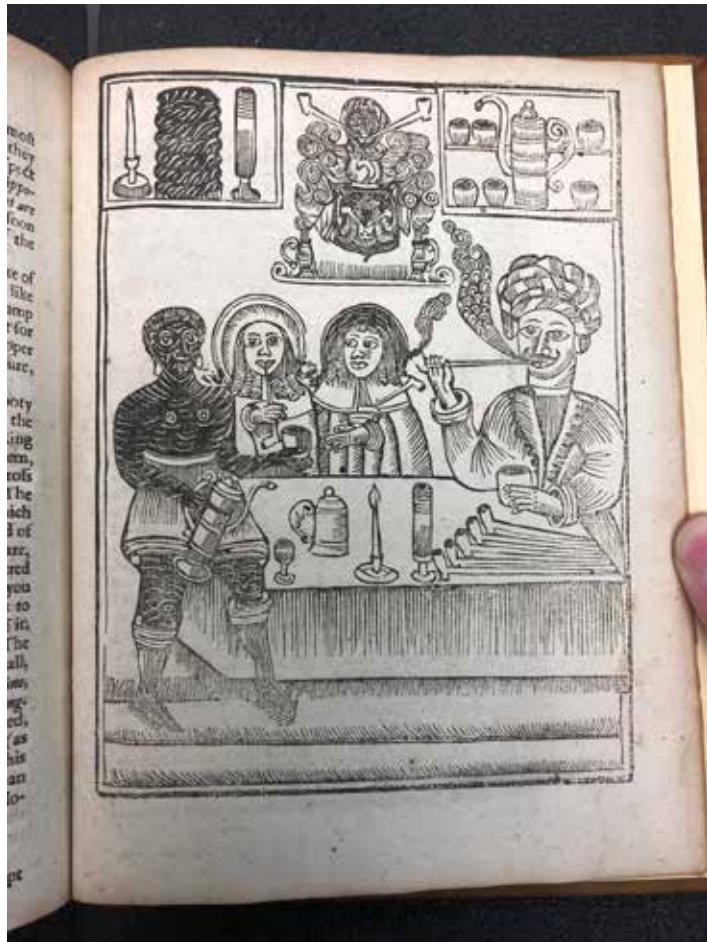
Peter was determined to put the Clark back on the map as a collecting library, and every year during my librarianship, the acquisitions budget expanded. With his help and encouragement, the collecting mandate was extended into the eighteenth century, and though a *dixhuitièmiste* himself, he was equally passionately devoted to the Clark's Oscar Wilde holdings. The collection grew substantially under his directorship; and if the Press Collection was a harder sell to Peter, nevertheless he usually sighed and took my word when it came to expensive fine press books, allowing me, for example, to acquire the original drawings for Eric Gill's illustration to the Golden Cockerel Chaucer. That became the most expensive purchase I ever made for the Clark. A funding agency helped, but without Peter's blessing, the drawings would never have been added to the Clark's first-class Gill collection.

Peter's friendship was one of the things I most missed when I left UCLA in 2010. We stayed in touch, and I visited him and Jenna once in Florida, when he and she were wonderful hosts. It was a profound shock to hear that he had died, unexpectedly, at 80. The world—my world—is smaller with his death. I will miss him always.

—Bruce Whiteman

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of this latter concept is provided by the frontispiece to *The Smoaking Age*, a text written by Richard Brathwaite in 1617. As many scholars have observed, this image has become a staple in scholarship on Early Modern tobacco because it provides



Woodcut included in *The touchstone or, Trial of tobacco*, London, 1676, (Clark Library HV5735.T72*)

one of the earliest known illustrations of an English tobacco shop but, most of all, it is a particular and striking visual depiction of a very broad debate that gave rise to countless anti-tobacconist texts in Jacobean England. We see here, on the right, three English smokers. They are surrounded by scrolls twining above their heads, that read: "How much changed from white are these Englishmen transformed into Ethiopians". As observed by Kristen Brookes in the 2008 article "Inhaling the Alien", this frontispiece plays on a common "colonial nightmare". Smoking tobacco, in particular, is the vehicle through which invading aliens, here a category as capacious as it is indistinct, insinuate themselves into and take over the domestic bodies of English smokers, bodies which are thus perceived as extremely porous and vulnerable. Such invasion takes place through the consumption, inhaling, or ingestion of exotic imported goods such as tobacco, but also coffee, and the resulting transformation affects the entire human body in its organic physicality, in keeping with a perspective framing the status of the self as negotiable and corruptible, exactly like a commodity.

Pine Tree Foundation Continues Support of Diversifying the Classics through 2020

Rhonda Sharrah, Graduate Student, UCLA Department of English

Let the world's most loving deed
be written on monuments
of eternal bronze and lasting marble!
- *To Love Beyond Death*

- RIBETE Listen to you, by God!
I do believe your new [male] attire
has given you a new spirit.
LEONOR I am who I am!
You are mistaken, Ribete,
if you think I am a woman.
The wrong done to me changed me.
RIBETE Wrongs often lead to strange transformations.

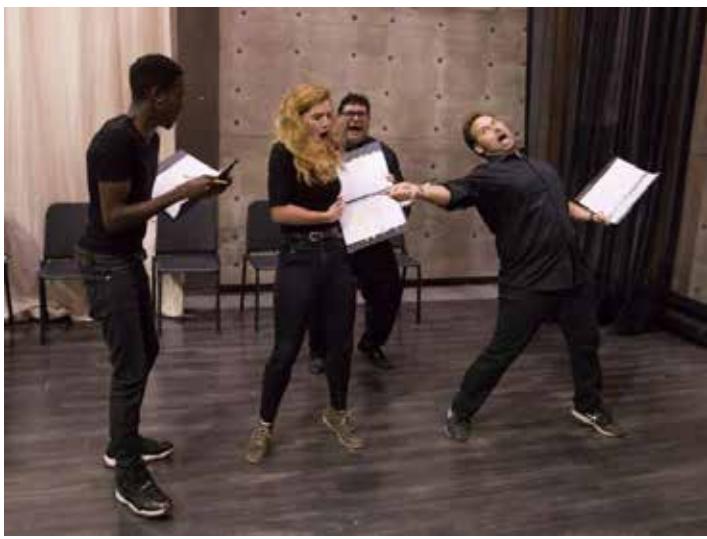
- *The Courage to Right a Woman's Wrongs*

Legacy and transformation are the dual spirits of *Diversifying the Classics*' mission to promote Hispanic classical theater in Los Angeles and beyond. The project's latest translations—Pedro Calderón de la Barca's *To Love Beyond Death*, and Ana Caro's *The Courage to Right a Woman's Wrongs*—exemplify these spirits. These works mark the first historical tragedy, and the first play by a female author, to be translated by the "Comedia in Translation and Performance" working group. The new translations will soon be added to our growing "Library of Translated Hispanic Classical Plays," generously supported by the Pine Tree Foundation of New York since 2017.

Through its website, [Diversifying the Classics](http://diversifyingthe classics.humanities.ucla.edu/) [<http://diversifyingthe classics.humanities.ucla.edu/>] provides open-access texts of our translations in order to foster connections to the Spanish-language theatrical past, and also to encourage a rethinking of what constitutes "the classics" in U.S. theater today. The project, directed by Professor Barbara Fuchs, will continue to add to the "Library of Translated Hispanic Classical Plays" this summer, and through 2020, thanks to the continued support of the Pine Tree Foundation.

In our previous grant period, from January 2017–December 2018, Pine Tree Foundation funding made possible the addition of two newly translated plays to our online library and its accompanying publication series with Juan de la Cuesta—*The Widow of Valencia*, and *To Love Beyond Death*. The grant provided summer stipends for graduate students to complete and edit translations generated by the working group during the academic year. Each summer, graduate students prepare texts for publication with careful editing and group table reads, then write author introductions aimed at theater practitioners that provide historical context and discussion of important performance issues. The students also prepare for their roles as dramaturgs for fall-quarter staged readings in partnership with the UCLA Theater department. This work gives graduate students important professionalization and authorship opportunities.

The current Pine Tree Foundation grant period supports this same work on our latest play, Ana Caro's *The Courage to Right a Woman's*



Students from the Department of Theater at UCLA performing a staged reading of our translation of *The Widow of Valencia*

Wrongs. Promotion of all the translations in the collection continues, building on previous staged readings by New York theater companies and at the 2018 LA Escena Festival. Students are also working on planning this fall's *Comedia Slam*, where local theater companies will offer staged readings of our translations and participate in conversations with *comedia* scholars.

We thank the Pine Tree Foundation and its director, Szilvia Szmuk-Tanenbaum, for supporting our mission, our work, and our students as we promote the *comedia*.

2019–2020 Core Program: Contested Foundations: Commemorating the Red Letter Year of 1619

Brenda Stevenson & Sharla Fett, Clark Professors 2019–2020

The year 1619 was designated as a red letter year in Virginia, the first permanent settler colony in British North America, for three reasons—it marked the beginning of a representative government; the arrival of African laborers; and the initiation of a successful plan to encourage permanent family development through the importation of English women. Each of these inaugural events helped to secure the future of British colonial ventures while posing new political challenges to the Powhatan Confederacy that dominated the region around the Chesapeake Bay. Together, all three milestones of 1619 reveal a complex and contradictory colonial history that laid the foundations for the world we live in today.

On July 30, 1619, Sir George Yeardley, Governor General of the colony, convened a legislative assembly consisting of persons sent as representatives by its free male residents. This first gathering included Yeardley and 22 elected members, representing eleven settlements. They met in the choir at the newly constructed Jamestown Church. The precedent for such an Assembly among British citizens lay with the Magna Carta of 1215. The proprietary Virginia Company of London issued a mandate to Governor Yeardley to create this governing body in a document known as the "Great Charter." The new Assembly ended martial law in the colony and, most significantly, was the first such legislative assembly in the British colonial New World and, indeed, throughout European

colonial settler societies in the Americas. It took as its model the English Parliament and was designed to be a "Government intended for the good of the people and strength of the Colony." The representatives, along with the Royal Governor, had to meet at least once a year in order to create laws, levy taxes, craft land policies, determine guidelines for relations with indigenous peoples,



"Captain John Smith's map of Virginia 1606," London 1624 (Library of Congress G3880 1624 .S62 190-)

establish local courts and consider other pressing matters within the colony.

Only weeks after the first meeting of this Assembly, two ships arrived at nearby Point Comfort with cargoes of Africans. These captives probably were from the kingdom of Ndongo in present day Angola and had been aboard the *Sao Joao Bautista* sailing from Luanda to Vera Cruz when men on the Dutch *White Lion* and the British ship *Treasurer* pirated it. The *White Lion* docked in Virginia in late August with 20 or so men and women. The *Treasurer* landed a few days later, with a similar number of captives, one purportedly named Angela. Although exchanged for food and later "sold" in Jamestown, these Africans appear in later records as likely indentured servants—the typical form of labor in the colony at the time. By 1661, however, black slavery began to be codified in Virginia law and, by the end of the century, the stamp of perpetual, propertied slavery on African captives was certain. The few who arrived in the late summer of 1619 foreshadowed the hundreds of thousands who eventually were forced to help transform Virginia, and several other British mainland colonies, into race based slave economies.

The Virginia Company began a concerted effort in 1619 to recruit "respectable [English] women" to the colony so that, in the words of one Company officer, they could "make wifes to the inhabitants and by that meanes to make the men there more settled and less moveable." Their plan for a profitable settler colony included encouraging the creation of English patriarchal society with stable white families at its base. These efforts soon bore fruit. By 1621, the Company had paid the passage of roughly 150 women who were expected to become wives of Virginia planters. Among these so-called "tobacco brides," traveled young women from artisan and gentry families, as well as some orphans and widows, all between the ages of 15 and 27.

The combination of the beginning of these traditions—a limited representative government; black labor used to develop an agrarian based economy; and “traditional” English family creation—was fundamental to the creation and sustaining of a colonial white male elite. Collectively, they marked the beginning of a true settler colony for Britain in North America with grim implications for the indigenous and captive African populations they encountered and enslaved. Moreover, these experiments in governance, settler colonialism, and a racialized economy also proved to be the characteristic underpinnings of our independent nation two hundred and fifty years later. 1619 was indeed *the* red-letter year of British America’s 17th century!

Conference 1: “20. And odd Negroes’: African Labor, Colonial Economies, Cultural Pluralities,” October 25–26, 2019

Conference 2: “Burgesses to be chosen in all places’: Representative Governance Takes Hold on British Claimed Soil,” February 21–22, 2020

Conference 3: “Respectable women’: Gender, Family, Labor, Resistance and the Metanarrative of Patriarchy,” April 17–18, 2020



Selfie in the Clark Reading Room by students of “Everyday Life in Early Modern England”

broadsides, and even some manuscripts with assistance from Philip Palmer, former Head of the Clark’s Research Services (now at the Morgan Library). The various works that they chose highlighted the great depth and breadth of the Clark’s collections. Among the works consulted that day was a manuscript recipe book compiled in the eighteenth century whose author had a fondness for cheesecake, a broadside that told a cautionary tale of an apprentice who murdered his uncle and came to a bad end, the work of Mary Astell (an early feminist), and another cautionary tale about a mother who committed infanticide. Students each selected a book to present in the exhibit, and then returned to the library on their own to learn more about the volumes that they had chosen. They each wrote an object label and created a bibliography of further reading, all of which would also go on display. The exhibit, titled “Bringing Early Modern England to Life: A Student Symposium” opened on December 6, 2018 at an event at YRL sponsored by the UCLA Library.

The work that members of the seminar did was remarkable. None of the students had visited Special Collections or the Clark before enrolling in the seminar, nor had they worked with rare materials anywhere else. They embraced the project with unbridled enthusiasm. It is difficult to convey their excitement and wonder. Their enthusiasm, however, was accompanied by rigorous historical research. Some students found it difficult to find material on the exact topic that they wished to study and had to reframe their research as they went along. Others serendipitously found materials that appealed to them more than their original topic of study. They truly experienced the joys—and frustrations—of historical research and were not daunted. Many of them told me that this was the most exciting intellectual experience that they had had as undergraduates; others lamented not having had a chance to work at LSC or the Clark before that time.

The excellent work that seminar members did was recognized during Spring Quarter when they received the “Library Prize for Undergraduate Research for the Best Project Incorporating Resources from the William Andrews Clark Memorial Library” and the prize for the “Best Project using Special Collections Resources.” The exhibit can be seen at:

<https://sites.google.com/g.ucla.edu/191c-2018-england/timeline>

Supporting the Center and Clark Library

Center Expands Chamber Music at UCLA

Thanks to the generosity of Bernice M. Wenzel, professor emerita in the UCLA Department of Psychiatry and Biobehavioral Sciences and the Department of Physiology, we have expanded the number of concerts in the Henry J. Bruman Summer Chamber Music Festival. Professor Wenzel, who passed away in 2018 at the age of 96, and her late husband, Professor Wendell E. Jeffrey, were loyal supporters of the Center for 17th- & 18th-Century Studies and this festival. The free, lunchtime concerts are held in the Powell Library Rotunda and are open to the public.



Fellowship Support Needed

The Center and Clark offer numerous [fellowships](#) [<http://www.1718.ucla.edu/research/>] for postdoctoral and graduate research using the Clark's collections. Due to rising fees and other costs, funding is greatly needed to maintain this important fellowship program that brings scholars from all over the world to utilize our treasured collection. Please consider making a gift to support fellowship research! For more information, visit:

<http://www.1718.ucla.edu/giving/>

Support UCLA Student Interns at the Clark

In the past few years, we have expanded opportunities for both undergraduate and graduate students from UCLA to work on various activities at the Clark Library. Student interns help with projects including but not limited to cataloguing rare books and manuscripts, researching materials and curating exhibits for events and tours, and writing social media posts. As we continue to grow and develop new initiatives, we are proud to offer more jobs and educational opportunities to UCLA students. Please consider making a gift to support student interns. For more information, visit:

<http://www.1718.ucla.edu/giving/>

Thanks to ALL supporters of the Clark Library and the Center for 17th- & 18th-Century Studies

Bugs and Books: Natural History at the Clark

Rebecca Fenning Marschall, Manuscript & Archives Librarian

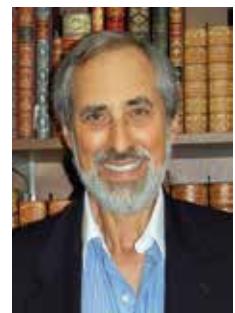
On June 8, 2019, the Clark held its first program in a new series of “Natural History at the Clark” events. The series seeks to bridge the gap between the Library’s indoor collections and its 5 acres of urban green space. As we saw with the Red-flanked Bluetail—the bird that brought 1300 birders to the Clark this past winter—the Clark’s grounds are teeming with life and surprises, so it seems only appropriate to consider ways to treat the grounds as another kind of library collection. This family-friendly program was held in partnership with the Community Science Program at the Natural History Museum of Los Angeles County. Their scientists led participants in explorations of insect life outdoors, while indoors, Clark librarians displayed entomological books from the Early Modern period, which demonstrated the important link between natural history study and printing technology. Other items on display included pinned specimens of local insect fauna from the Natural History Museum’s collections, alongside Clark books with their own flattened specimens of spiders and flies. NHM staff trained interested parties in how to use iNaturalist, a crowd-sourcing online tool for documenting organisms in the natural world, and their uploaded observations of insects, plants, and other organisms have helped to enhance the [library's catalog of biodiversity](https://www.inaturalist.org/projects/clark-library-biodiversity) [<https://www.inaturalist.org/projects/clark-library-biodiversity>]. Attendees were also able to select seeds from our Clark Seed Catalogue to plant and take home, scour the grounds on Clark scavenger hunts, and color some antiquarian animals in our Clark coloring book.



In Memoriam

Robert Folkenflik (23 May 1939–20 July 2019), Edward A. Dickson Emeritus Professor of English at UC Irvine, died recently due to complications from a rare form of lymphoma. He was born in Newark, N.J., the son of Bernard Folkenflik and Florence Rogosin Folkenflik. He earned his Ph.D. at Cornell after receiving degrees from Rutgers and the University of Minnesota. Robert met his wife Vivian, who also taught literature at UCI, at Cornell.

Folkenflik joined UC Irvine after a stint at the University of Rochester. He was an authority on biography, autobiography and memoir, with specialties in 18th Century British narrative and book history. His scholarship focused on Samuel Johnson, Laurence Sterne, Jonathan Swift, and Tobias Smollett, and explored the interplay of literary and artistic themes. With Murray Krieger, he wrote the grant proposal that established the University of California Humanities Research Institute at UCI in 1986.



Folkenflik was a regular speaker and attendee at conferences at the Clark and a vital and generous participant in the Southern California eighteenth-century scholarly community. Alongside his colleague A.R. Braunmuller (Distinguished Professor of English, UCLA), he presented the two-day conference “*Double Falshood* (1727) and *Cardenio* (1613): Theobald, Fletcher, Shakespeare, Cervantes” in 2014. He was a longtime member of the Center/Clark Affiliated Faculty.

Folkenflik was predeceased by his daughter Nora Elizabeth Folkenflik. In addition to his wife Vivian, Folkenflik is survived by his son David Folkenflik, his daughter in law Jesse Baker Folkenflik, and his granddaughters Viola Nora Folkenflik, Zella Gray Folkenflik, and Eliza Lynn Folkenflik. He is also survived by his brother Max Folkenflik and his sister Bette Folkenflik Blank.

Editor's note: In the early edition of the Center & Clark Newsletter 67 errors were made in the obituary for Bernice Wenzel. We sincerely apologize for this mistake and subsequent editions have been corrected.

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