



THE CLARK NEWSLETTER

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John Wallace, 1982-83 Clark Professor (left),
and Thomas Wright, Librarian.

Clark Professor Lecture Series

Fashions in literary criticism wax and wane and even that which seems to abide does not. Thus the New Criticism must now be distinguished as either the "new" New Criticism or the "old" New Criticism. Assuming that everyone knows of the former's roots in the fertile imaginations of Derrida, Foucault, Barthes, et Gallic al and the sea changes it has undergone en route to New Haven and points west, I would like to do homage in passing to the old school by way of introducing readers of the *Newsletter* to what promises to be a distinguished series of Clark Professor lectures for the 1982-83 academic year.

Arranged by Professor John Wallace of the University of Chicago's Department of English, the series is entitled "The Golden and the Brazen World: Papers in Literature and History, 1650-1800." It opens on October 8 with the talk "Need Clio Quarrel with Her Sister Muses? The Claims of Literature and History" by Cleanth Brooks of Yale, a speaker who earned early fame as a leading American interpreter of the original New Criticism. The New Critics' assault on traditional historical scholarship, the argument that the text should be interpreted without reference to the historical context or the

author's life, quickly spread from its English origins in the 1930s to this country, assuring steady bloodletting for several decades. Happily, the wounds now seem stanchd: historical scholars more often than not are willing to agree that the text probably was intended to mean something and literary critics to concede that it was not conceived in a temporal and cultural vacuum (never mind how the "new" New Criticism clouds the whole issue). Surely the most lasting and positive result of the collision between the two schools was just this joint recognition, and so it seems particularly appropriate for a series whose theme is the necessary interaction between the historical and literary understanding to begin with Professor Brooks.

In the remaining seven lectures this interaction will be considered from a range of perspectives by speakers in both disciplines—among them, literary scholars Susan Staves of Brandeis University; James K. Chandler of the University of Chicago; Phillip Harth of the University of Wisconsin at Madison (who will also be in residence at the Clark next spring as Senior Research Fellow); and Robert D. Hume of the Pennsylvania State University; and historians Derek Hirst of Washington University, St. Louis; and Edmund S. Morgan, Sterling Professor of History at Yale. The eminent classicist and historian Arnaldo Momigliano, of the Scuola Normale Superiore in Pisa, will bring the series to a close on May 20 with a talk on "The Introduction of History as an Academic Subject and Its Consequences." A printed announcement giving full details of the series will be sent on request.

The Library is happy to welcome a returning "alumnus" in the person of Professor Wallace: he has appeared previously as a speaker himself in two earlier Clark Professor series, Earl Miner's in 1972 and Perez Zagorin's in 1976; and during the spring of 1980 he was in residence at the Clark as Senior Research Fellow. Although his home base is the University of Chicago, he has held a succession of fellowships, grants, and appointments as visiting professor, most recently an NEH fellowship, in 1980-81, and a visiting professorship at Washington University, St. Louis, last fall. His published works include a number of articles, among them two studies, on *Cooper's Hill* and on Dryden's heroic plays, originally presented as Clark lectures. His book on Andrew Marvell, *Destiny His Choice* (1968), is an admirable study of how the political and cultural environment of Marvell's day inevitably shaped his literary interests: it testifies to the correctness of his emphasis on the relation between literature and history.

Besides organizing and presiding over the lecture series, Professor Wallace will conduct a graduate seminar in the English department at UCLA. However, the Clark Professorship is primarily a research appointment, and he will spend most of his year in residence at the Library continuing his research on the concept of political obligations in Restoration drama, the subject of a book that he hopes to complete during

his tenure here. Though Professor Wallace is living this year bare blocks from Venice and its fleshpots, the ghost of Robert Maynard Hutchins undoubtedly hovers about, insuring that the Life of the Mind will not be debauched by Southern California lotus-eaters.

THOMAS F. WRIGHT
Librarian

The Cassini Atlas

In its March 1980 issue, the English journal *The Map Collector* began a series on "Cartographic Holdings in America's Treasure House Libraries" with an article on "The Treasures of UCLA's Clark Library." The collection described there is largely of seventeenth- and eighteenth-century British origin—maps, charts, globes, and gazetteers which illustrate the rich variety of cartographic products available in our period. A fine opportunity to enrich and significantly expand the province of this collection was recently provided by antiquarian bookseller Jake Zeitlin, who acquired 173 sheets of the *Carte de la France* (*Carte de Cassini*), Paris, 1750-87, on a buying trip to England.

The maps are bound in two large folio volumes, approximately 65 by 52 centimeters, in eighteenth-century leather bindings with the name Colonel Jenkinson in gold on the covers. (Presumably this was Robert Banks Jenkinson, later 2nd Earl of Liverpool [1770-1828].) Each volume is prefaced with "Tableau de la carte générale de la France," a guide to the assembly of the maps in the atlas. Bound with volume one is *Nouvelle carte qui comprend les principaux triangles qui servent de fondement à la description géométrique de la France*, 1744. Taken altogether this work represents the greatest national mapping effort of the Clark period, the result of the first topographic survey of an entire country to apply the principle of

providing a rigorous framework for the whole project before the map detail was filled in.

Between the second half of the seventeenth century and the first half of the eighteenth century, France became the leader in mapping as the Low Countries had been in the preceding century and Italy in the century before that. This development in France was made possible after the astronomer Giovanni Domenico Cassini (1625-1712), who was a professor at the University of Bologna, accepted an invitation to the Académie royale des sciences in Paris in 1669 (an early example of brain drain). Cassini, who intended only a short stay but remained for the rest of his life, became the head of the newly established Paris Observatory. On the third floor he laid out a master map of the world on an azimuthal projection on which only places whose latitude and longitude had been accurately measured were plotted.

At the request of Jean Baptiste Colbert, and with the support of King Louis XIV, the Académie, under Cassini (after 1673, called Jean Dominique), undertook to create a detailed and accurate map of France in multiple sheets, employing uniform standards and symbols. The first step was to measure the arc of the meridian of Paris and to ascertain the length of a degree of latitude. A number of well-known scientists contributed to this work, including l'abbé Jean Picard, Gabriel-Philippe De la Hire, and Giovanni Domenico Maraldi. The coasts were first surveyed and a triangulation network developed over a large area. The apparent reduction of his territory by means of accurate coastal charting led the king to remark that the survey had cost him more land than a disastrous campaign. The meridian was extended from the Channel to the Pyrenees and a triangulation network developed over a large area. This project, which was accomplished with the aid of special optical instruments, became the basis of more accurate topographical



Detail from a topographic map of Paris and its environs, showing the area surrounding Versailles. From *Carte de la France*, Paris, 1750-87.

maps (at first of the Paris area) than had ever been produced before.

When Cassini died, a good outline of the coasts of France and detailed topographic maps of Paris and its environs had been produced. The work was continued by his son Jacques Cassini de Thury, who also succeeded his father as the head of the Paris Observatory. The meridian was resurveyed with even more refined methods and the triangulation extended over the whole country. Jacques Cassini was assisted by his son César François Cassini de Thury, who carried the detailed topographical mapping of France to a virtual conclusion. The nine sheets not completed by his death in 1784 were made under the direction of his son, Jacques [Jean] Dominique, Comte de Cassini. The Clark Library volumes do not include these nine sheets; the entire work was not finished until 1793, six years after the terminal date of the Clark set.

Thus four generations of the same family over a period of more than a hundred years were the supervisors of this great mapping project. During the more than a century in which the enterprise was in progress there were many opportunities and problems. Much was learned of the shape of the figure of the earth through related French-sponsored surveys of meridians in equatorial and polar areas. The French triangulation was extended to Flanders in the 1740s so that the king, who was campaigning in that area, might have maps as detailed as those around Paris. The project continued in other parts of France until, in 1756, the treasury ran low of funds and Cassini was denied official support. For a time the survey was funded privately, with investors having proprietary rights to the published maps. Later the French government took over the project once again.

A detailed topographic map of Britain on the French model was not begun until after 1783. In this year, Cassini de Thury proposed to the British that the triangulation networks be extended across the Channel, which was done with the use of beacons and flares. This marked the beginning of the connection of such triangulation networks worldwide. The Revolutionary government caused the maps of France to be revised under Jacques Dominique Cassini, for the purpose of the political reorganization of France. In the hands of Napoleon Bonaparte, who had a particularly great appreciation of cartography, the *Carte de Cassini* became a prime instrument for civil and military purposes.

All the topographic maps in the series are on the scale of *une ligne pour cent toises*, or 1:86,400. Most sheets measure 88 by 55.5 centimeters and when they are all assembled, the topographic map of France measures approximately 11 by 11 meters.

Few libraries in the United States have as complete a collection of Cassini maps as that now possessed by the Clark. This remarkably useful tool not only adds a new dimension to the Library's cartographic holdings but complements the collection of French literature, philosophy, and science left by the founder, a collection that had not been augmented for many years. With the acquisition of the Cassini Atlas, the Clark has begun to broaden its temporal, areal, and thematic interests in anticipation of the needs of the larger scholarly community it will serve as the research home of UCLA's new Center for Seventeenth- and Eighteenth-Century Studies.

NORMAN J. W. THROWER
Director, Clark Library, and
Professor of Geography, UCLA

Old Scenes, New Wit in a Recently Acquired Manuscript

One of the more interesting and entertaining of Dryden's prologues is that to *Marriage A-la-Mode*. Its opening lines move briskly through an explanation of why audiences were so sparse at the Theatre-Royal during the season of 1671-72. Preparations for the third Anglo-Dutch war had taken most young men from the Town, and with them went the playhouse's noisiest element. The concluding lines offer a less felicitously phrased assertion that City playgoers would not fill the Town's vacancy, because they preferred "gay Shows, and gawdy Scenes" at the rival company's newly opened theatre in Dorset Garden. The prologue's sociological and historical interest combines, moreover, with a considerable bibliographical interest: there are an unusually large number of additional lines attached to the prologue in several contemporary and unauthoritative texts. To those texts with extra lines we can now add that contained in a manuscript recently acquired by the Clark.

The manuscript — unfortunately of unknown provenance — is in a fair, professional hand of the period, with elegant initial capitals and terminal flourishes. Its four pages contain the prologue and epilogue to *Marriage A-la-Mode* together with the play's two songs, the whole being headed "Prologue to Marriage a l'amode &c." The text of the epilogue and the song from Act IV corresponds closely to what we find in authorized editions, with a few variants that look like copyist's errors. But the song from Act I diverges frequently from published versions, and reads as though transcribed from a garbled copy taken in the playhouse. The playhouse copyist, if such there were, misheard a number of words as they were sung from the inner stage, setting down, for example, "betray'd" instead of "decay'd," or rendering "What wrong has he whose joys did end" as "What wrong can I thereby intend." At times this garbled text cannot be persuaded into sense, and if it has some sociological, it plainly has little bibliographical interest. But the case is otherwise with the text of the prologue contained in the Clark manuscript.

Differences in spelling and punctuation aside, the manuscript text of the prologue varies from the authorized in six places, and only one of its readings is arguably superior to that of the quartos. More importantly, it contains a number of lines not found in the quartos: seven in all, only five of which have previously been known from other unauthoritative texts of the period, and those five occur together in no other single text that has so far come to light.

The five known lines, comprising a couplet and triplet, occur in the opening description of the empty Town. The couplet comes early, following line 6 of the quarto text, and reads as follows in the Clark manuscript:

Those that durst fight are gone to gett Renowne
And those that durst not, blush to stay in Towne.

With a single variant — "stand" for "stay" — this couplet also occurs in two editions of *Covent Garden Drolery* published in 1672: in one it is placed as in the Clark manuscript; in the other it replaces lines 3-6 of the quarto text, and it may be that the couplet standing alone represents the earliest state, with lines 3-6 first augmenting and finally replacing it. The editions of *Covent Garden Drolery* contain no other extra lines, but a contemporary manuscript now in the Bodleian

Library, while lacking the couplet, adds a triplet following line 19 of the quarto texts. The Clark manuscript includes this triplet in the same place, where it reads

All noise is hush't within our empty Walls
Th' old Oat faced Crittique now noe longer bawles
But vents his threadbare Jests in Hospittalls.

The initial O of "Oat" is curiously formed, and may just possibly be a P, while in the Bodley manuscript the old critic is clearly "Cat-fac't." None of these readings makes strikingly good sense, although "Oat faced" is perhaps preferable to the other two. The triplet, moreover, sits awkwardly in the prologue's opening, because it turns abruptly from young wits of military age to an evidently decayed playgoer. For whatever reason, the triplet found its way into no printed text, authorized or unauthorized.

The Clark manuscript adds a further couplet to the extra lines already known. It follows line 23 of the quarto texts and concludes the dismissive account of City playgoers, who prefer the kind of Dorset Garden spectacle that requires them only to gaze, not listen. The Clark manuscript adds

Or if they doe, few of them will admitt,
That with old Sceanes wee can present new witt.

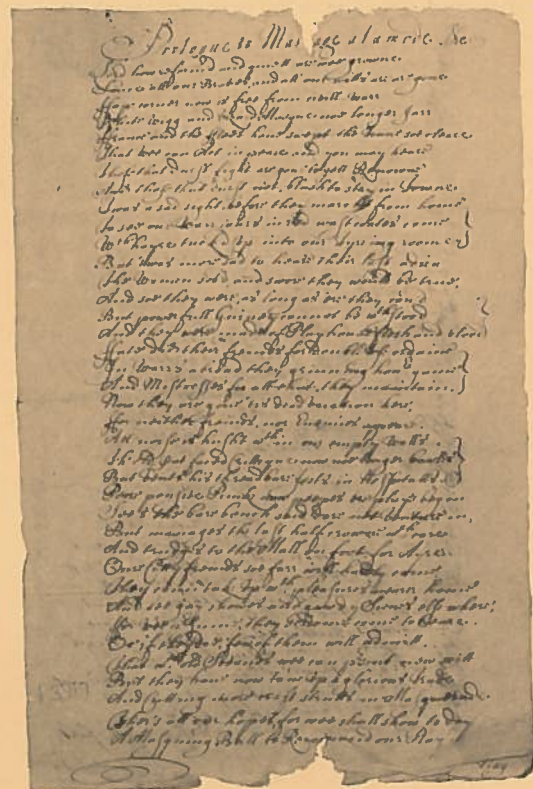
Like many of the prologue's concluding lines, the couplet is metrically rough. Moreover, it mildly contradicts the preceding lines: first we are told that City folk do not venture beyond Dorset Garden; then we learn that they do indeed come to the Theatre-Royal. But, however unauthoritative, the couplet reminds us of the problem posed for the King's Company with its well-used scenery when the rival Duke's Company opened its splendid new theatre so close to the City.

Variants between texts of the prologue are such that we cannot derive one from another with assurance. The unauthorized texts, manuscript or miscellany, may be based upon copies made in the playhouse, and their additional lines could well have been extemporized by the prologuist, Charles Hart, rather than first written, later cancelled, by the author. The quarto texts no doubt represent something close to Dryden's final, preferred version, although the manuscripts offer an aesthetically superior variant at one point. Line 4 in the quartos supplies the clumsy syntax of

White-Wig and Vizard make no longer jar.

Both manuscripts read "Masque" for "make," an attractive reading with a precedent no more remote than the prologue to Dryden's previous play, *The Conquest of Granada, Part II*. It is tempting to suppose that the compositor for the first quarto misread or misset "maske" as "make," and transmitted his version to subsequent editions. A responsible editor would no doubt find this supposition untempting. But at least we can see from these evidently surreptitious copies that bibliographical problems are not always distinct from the sociological and historical: they are often intimate with, sometimes caused by them.

ALAN ROPER
Professor of English, UCLA



A contemporary manuscript of the prologue to Dryden's *Marriage A-la-Mode*, with hitherto unrecorded variants.

The Clark's Computer System: A Microhistory

Thanks to the generosity and foresight of an anonymous donor, the Clark recently expanded the Apple II microcomputer system acquired last year. Before describing the new system and indicating some of the tasks currently being performed by it, we should perhaps, since the first computer was invented during the period of most interest to the Clark's patrons, say something about the origin and development of computers in general and microcomputers in particular.

In 1642, at the age of nineteen, Blaise Pascal designed a computational device for his father, a public administrator who, amongst other duties, was frequently called upon to perform lengthy tax calculations. However complex the interior mechanism may have been, the exterior of Pascal's machine was simplicity itself. The operator entered data by dialing, in much the same way that we today dial a telephone, six wheels arranged in a row near the bottom edge of the small rectangular box that housed the computational mechanism. Through a row of windows at the top of the box, he could read a series of numerals expressing the machine's response to the data entered. The tally-and-carry technique employed by Pascal is today still used by modern computers. A few years ago, the developers of a powerful new computer language honored Pascal by naming that language after him.

While on the Continent in 1655, Samuel Morland, an Englishman keenly interested in mathematics, examined one of Pascal's machines and shortly thereafter set out to produce an English version of it. In 1666 Morland perfected a small brass machine (4 inches by 3 inches and about 1/4 inch thick)

which, like Pascal's machine, could be used for simple addition and subtraction. Here is the way Morland advertised his machine on the title page of the thin book he published about it in 1673: "a new and most useful instrument for addition and subtraction of pounds, shillings, pence, and farthings without charging the memory, disturbing the mind, or exposing the operator to any uncertainty; which no method hitherto published can justly pretend to."

In the same volume, Morland described a new multiplication machine ("Machina Nova Cyclogica Pro Multiplicatione") he had also recently designed. Clearly more versatile than Pascal's machine, it could be purchased at the Tower from Jonas Moor, Esq., the "onely Workman that ever as yet could be found by the Author to perform the said Instrument, with that exactness that is absolutely necessary for such Operations."

While Morland was working on his multiplication machine in England, Gottfried Wilhelm Leibniz was perfecting a more sophisticated calculating device in Germany. Beyond adding, subtracting, and multiplying, Leibniz's device could also divide and extract roots. After exhibiting it to the Académie royale des sciences in Paris, he took it to England, where he demonstrated it to members of the Royal Society. Shortly thereafter, in 1673, he was elected a fellow of that society.

Not until 1823, when Charles Babbage—an English mathematician and mechanic—constructed a "difference engine" capable of calculating actuarial tables, did anyone significantly improve upon the work of Leibniz. And, even more importantly, ten years later Babbage completed plans for the first full-fledged computer—what he himself called an "analytical engine." Far advanced for their time, Babbage's plans specified the details of a machine that would have a "memory" and that could be programmed by means of punched cards. Although supported by the Royal Society and the British government, Babbage's computer, because it required the application of engineering techniques too sophisticated for the day, was never manufactured.

The details of Babbage's design were, however, widely publicized. Babbage himself produced a treatise in French, which he read at scientific meetings abroad, and his young friend Ada—daughter of Lord Byron and Countess of Lovelace—translated the treatise into English. A talented amateur mathematician, she stunned Babbage with the brilliance of her translation and the acuity of her informal comments. He suggested that she annotate his treatise; and, in doing so, she ultimately produced ideas so sophisticated that she is today, by historians of computer science, recognized as having conceived the principles of computer programming a century before they were ever actually put into practice. Recently, the United States Department of Defense honored her by naming its newly developed all-purpose computer language "Ada."

The next great advancement in computer technology came in 1890 with the invention of an electrical tabulating machine by John Billings and Herman Hollerith. For the U.S. Census Bureau, Billings and Hollerith developed a machine that could "read" 8,000 data cards per day. To process a punched card, the operator of the computer closed a lid over each card, thereby causing wires passing through the holes in the card to make electrical contact with a cup of mercury located below it. The resulting electrical impulses actuated an incremental counter.

After the invention and refinement of the vacuum tube, the design of electronic computers was possible. ENIAC, the first

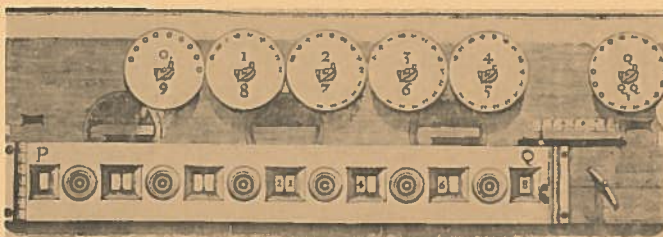
digital computer, required 1,500 square feet of space, weighed thirty tons, and contained 18,000 vacuum tubes. Built at the University of Pennsylvania in 1946, it drew 130,000 watts of power; and it normally ran for only about seven or eight minutes before one of its vacuum tubes failed. The development of this computer cost more than half a million dollars (1950 dollars). Since 1950, the invention of the transistor and the perfection of integrated circuits have permitted the design of vastly more reliable and economical computers. Today, for fewer than ten dollars (1982 dollars) one can purchase a calculator no larger than a credit card but with more computing power than the ENIAC.

Far more impressive than these simple calculators, however, are the relatively inexpensive, powerful desk-top computers (also called "microcomputers") which have recently become available to the general public. The history of the microcomputer is a curious one. Unlike the large mainframe computers in use today, the microcomputer was not developed by corporate giants like IBM and NCR. In the early 1970s a few small companies (Altair, Sphere, etc.) began to produce computer kits for hobbyists. Banding together in clubs, computer hobbyists built and demonstrated microcomputers they had constructed from the rudimentary kits available.

The most famous California club—the Homebrew Computer Club—was founded in the spring of 1975. Among its members was Steve Wozniak, who began to sell to other hobbyists a printed circuit board (the Apple I) he had himself designed. A little over a year later, the Apple I had evolved into the Apple II—a sophisticated, powerful microcomputer.

During the last five years the growth of the microcomputer industry has been phenomenal. Today, dozens of firms are producing and selling hundreds of thousands of microcomputers a year to businessmen, research scientists, and educators. Every month independent inventors introduce sophisticated new peripheral devices for machines like the Apple II; almost every month also sees the introduction of new devices that expand the memory capacity of these already impressive little machines. And, compared to the enormous mainframe machines of the past, microcomputers are relatively inexpensive. Today, one can for \$2,000 purchase a microcomputer more powerful than the most powerful computer available fifteen years ago at the cost of well over a million dollars.

The microcomputer system now in operation at the Clark consists of two Apple II microcomputers (each with 64K memory), two Apple Disk II floppy disk drives, a Corvus hard disk drive (10 megabyte capacity), two twelve-inch NEC video display units, an NEC dot matrix printer, an NEC letter-quality printer, a Hayes Micromodem II, a Microsoft Softcard



A seventeenth-century computer: Sir Samuel Morland's "multiplying instrument." From Morland's *The Description and Use of Two Arithmetick Instruments* (1673).

(with CP/M and Microsoft Basic), and a Mountain computer clock. Amongst the Apple II software packages also recently acquired are two word processors ("Apple Pie" and "WordStar"), a mailing list program, and a database management system ("Datadex").

Several Clark employees rely on the two word-processing packages for the preparation of letters, memoranda, and reports; but perhaps the simplest and, in its effects, most humane application has been the automation of various Clark mailing lists. Over the course of a year the Clark mails invitations and announcements to several very different constituencies. Formerly, at the time of some of these mailings, other kinds of work at the Clark halted while everyone laboriously typed relevant names and addresses on envelopes; larger mailing lists were contracted out at considerable expense. Now, the Clark's computer system can, for example, distinguish the people on the Clark's mailing list who have expressed interest in Clark musical events from those who have expressed interest in a dozen other categories of activity and then, in a single afternoon, address five hundred envelopes to those people.

The Clark's publications program has also benefited from the availability of the new microcomputer system. Using the WordStar package and the system's micromodem, Nancy Shea now edits copy for various Clark publications at one of the two computer terminals, inserts the appropriate typesetting codes, and then transmits the coded copy by telephone line to the Clark's printer in Pasadena, where the printer's computer-driven machines physically compose and print it. By following this procedure, the Clark saves on typesetting costs and has absolute control over the text at every stage of the editing and compositional processes. Also using the micromodem and one of the terminals, Clark librarians can contact the University Research Library's new ORION Library Information System, which can be searched at a moment's notice for recent acquisitions and for monographs catalogued within the last decade. Before the existence of ORION, the Clark had no way of checking UCLA's holdings except by normal telephone queries.

Using the Datadex database management system, a number of Clark employees are currently in the process of refining additional applications of the computer system. With the assistance of Beverly Onley and Ray Reece, Nancy Shea is perfecting an automated ledger system she devised to make the various categories of the Clark's increasingly hermetic accounts ledgers more readily accessible; and John Bidwell is compiling a directory of early American papermakers, which can be sorted by date, stream, mill, township, county, and state.

These current in-house uses of the computer system represent only a beginning. Plans are now underway to develop at the Clark a microcomputer resources center that will serve literary scholars as well, most immediately by the establishment of a program and data bank. With this end in view, the Library is holding a conference (detailed in the article below) to discuss the data bank project and other applications of microcomputer technology to humanistic studies.

GEORGE GUFFEY
Professor of English,
UCLA



The Clark's microcomputer system, phase two.

Microcomputer Conference

The Clark Library and UCLA's Center for Seventeenth- and Eighteenth-Century Studies will hold a one-day conference at the Library December 30 on the topic "Microcomputers and Literary Scholarship: Editions, Concordances, Stylistic Analyses, and Publications."

Chaired by Professor George Guffey of the UCLA English Department, the conference will begin at 9:30 with a discussion of the Clark's proposed microcomputer program and data bank for scholars of seventeenth- and eighteenth-century literature (see *Newsletter* no. 2). The remainder of the morning session will focus on programs used in preparing scholarly editions, with a paper on collation and concordance programs by Professor Vinton A. Dearing, textual editor for the California edition of *The Works of John Dryden*, and a paper on editing programs by Dr. William Creasy, of the Mellon National Corporation, Pittsburgh.

After a catered luncheon (out-of-doors, weather permitting), the conference will reconvene at 1:30. The afternoon session should be of particular interest to scholars who are unfamiliar with microcomputers. Following a brief paper by Dr. Nancy Shea, senior editor at the Clark, on the Library's use of a text-editing program for its publications and the general application of such programs to scholarship, the conference will move to the computer room for a two-hour demonstration of the Clark's Apple-Corvus system. Participants in this session will be given a hands-on introduction to the use of microcomputers.

The conference has been timed to coincide with the MLA meeting in Los Angeles to give scholars from outside the area an opportunity to attend. Free round-trip bus transportation will be provided between MLA hotels and the Library.

The conference is open to doctoral candidates whose research will utilize computers as well as to advanced scholars. There is no registration fee. However, attendance is limited to 100, and reservations are required. To reserve a place, please use the form provided in this issue of the *Newsletter* or in the September 8 issue of the *Chronicle of Higher Education*.

Gates Lecture Rescheduled

The final lecture of the 1981-82 Clark Professor series, postponed last spring because of the speaker's illness, has been rescheduled for Friday, October 22, at 2 p.m. Henry Louis Gates, Jr., Assistant Professor of Afro-American Studies and English at Yale University, will deliver a paper entitled "Messianic Aspects of Eighteenth-Century Afro-English Literature." Richard Popkin, the 1981-82 Clark Professor, will be on hand to introduce the speaker and moderate the discussion.

Clark "Alumni" Reception

On the occasion of the first MLA meeting in Los Angeles, the Clark Library will hold a reception on Tuesday, December 28, for its "alumni" who will be in the area. We hope that all former Clark Professors, Summer Program Directors, Short-Term, Summer, and Senior Research Fellows will join us.

Summer Postdoctoral Fellowships

J. Merrill Knapp, Emeritus Professor of Music at Princeton University, will direct the Clark's 1983 Summer Postdoctoral Fellowship Program on an interdisciplinary topic, "The Relation of Music and Drama in England during the Augustan Age." Six fellowships, with a stipend of \$2,500 each and a travel allowance within the continental United States, will be awarded for the program, to be held from June 20 to July 29. Applicants must be no more than five years beyond their doctorate.

Professor Knapp hopes to bring together scholars from various disciplines for this program, which will emphasize the musical settings of texts in the theatrical literature of the period. The Fellows will meet as a group with the Director in a weekly seminar and informally at other times to discuss their work in progress and exchange ideas.

Eligible scholars in music, English, theater arts, or other fields who are engaged on research projects relevant to the topic are invited to apply. Application forms are available from the Fellowship Secretary at the Library. To be considered, applications and letters of recommendation must be received no later than January 15, 1983.

ASECS/Clark Library Fellowships

We are pleased to announce that the American Society for Eighteenth-Century Studies has selected the Clark Library, along with the Folger and the Newberry, to participate in a new short-term fellowship program for ASECS members. Under this program, ASECS and the Clark are jointly funding three one-month fellowships, with a stipend of \$1,000 each, for research in the Library's extensive collection of Restoration and eighteenth-century works. Applicants must be members in good standing of ASECS and no more than ten years beyond the Ph.D. or equivalent degree at the time of application.

Inquiries about the ASECS/Clark Library short-term fellowships and requests for application forms should be addressed to the Fellowship Secretary at the Clark.

Fall/Winter Calendar of Events

Friday, October 8: Clark Professor Lecture by Cleanth Brooks, Yale University: "Need Clio Quarrel with Her Sister Muses? The Claims of Literature and History." 2 p.m. *Public welcome.*

Friday, October 22: Lecture by Henry Louis Gates, Jr., Yale University: "Messianic Aspects of Eighteenth-Century Afro-English Literature." 2 p.m. *Public welcome.*

Saturday, October 23: Invitational Seminar: *Samuel Johnson: Pictures and Words*. Papers by Paul Alkon, University of Southern California, and Robert Folkenflik, University of California, Irvine; Donald Greene, University of Southern California, moderator. * *By invitation only.*

Friday, November 5: Clark Professor Lecture by Susan Staves, Brandeis University: "Where Is History but in Texts? Reading the History of Marriage." 2 p.m. *Public welcome.*

Sunday, November 14: Invitational benefit recital for the Clark Library: Gordon Getty, accompanied by Lauretta McAuliffe, will perform Schubert's *Die Winterreise* for voice and piano. * *By invitation only. Admission \$10.*

Friday, December 3: Clark Professor Lecture by James K. Chandler, University of Chicago: "Wordsworth's Reflections on the Revolution in France." 2 p.m. *Public welcome.*

Thursday, December 30: Conference: "Microcomputers and Literary Scholarship: Editions, Concordances, Stylistic Analyses, and Publications." *Open to scholars and qualifying graduate students. Reservations required.*

Friday, January 28: Clark Professor Lecture by Derek Hirst, Washington University, St. Louis: "Cromwell's Public Face and Marvell's *First Anniversary*." 2 p.m. *Public welcome.*

Friday, February 25: Clark Professor Lecture by Phillip Harth, The University of Wisconsin, Madison: "England in 1681: The Literary and Historical Perspectives." 2 p.m. *Public welcome.*

Friday, March 11: Informal talk by Henri Temianka, founder and conductor of the California Chamber Symphony, reminiscing on musical patronage. * *By invitation only.*

Saturday, March 12: Invitational Seminar: *The Italian and English Duets of Handel*. Papers by J. Merrill Knapp, Princeton University, and Alfred Mann, The Eastman School of Music. * *By invitation only.*

Friday, March 25: Clark Professor Lecture by Edmund S. Morgan, Yale University: "Arthur Miller's *The Crucible* and the Salem Witch Trials: A Historian's View." 2 p.m. *Public welcome.*

* *Readers who would like to be on our invitation list for seminars and other special events may call or write the Library for information.*

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