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Bringing Home the Bacon in a New Dryden Letter

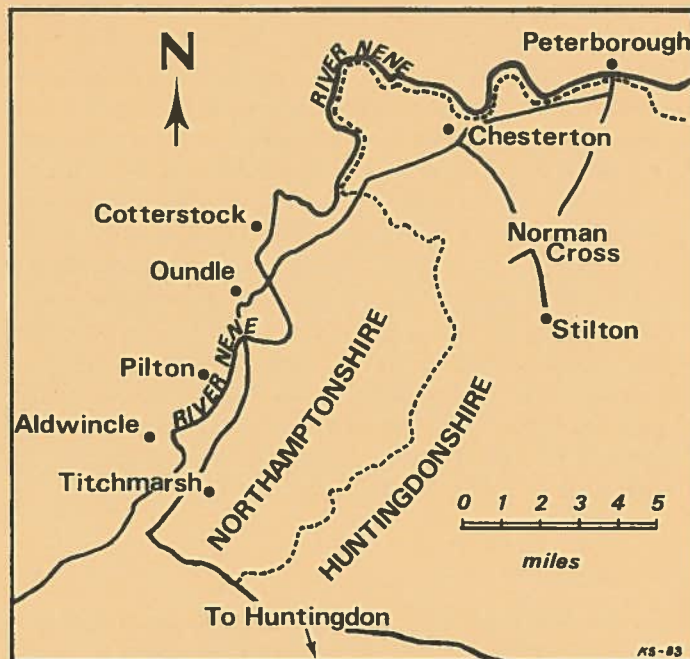
The story of Dryden's letters is not long to tell. Edmond Malone first collected them in 1800, and by diligent inquiry was able to trace forty-four letters by Dryden, all but six of them dating from the last decade of Dryden's life. A few more letters came to light during the nineteenth century, six being published by Robert Bell in 1856. Still others have been discovered in the twentieth century, when many of the letters known to Malone have found their way from private hands into institutional libraries like the Clark. Charles E. Ward's standard edition of 1942 contains sixty-two letters by Dryden as well as fifteen addressed to him. The last letter to be discovered was published by James M. Osborn in 1940, and was included in Ward's edition. Considerable interest and importance accordingly attach to the Clark Library's purchase of a previously unpublished letter by Dryden which was auctioned at Sotheby's on 21 July 1983 as "The Property of a Lady."

The letter is addressed to Mrs. Elizabeth Steward, or Stewart, a young kinswoman of Dryden's who lived in his native Northamptonshire. It belongs, that is, to what is now the longest known run of letters from Dryden to a single correspondent: seventeen to Mrs. Steward as well as one to her husband, Elmes, replying to Steward's letter giving news of his wife's ill health. The first letter in the run is dated 1 October 1698; the last is dated 11 April 1700, a few weeks before Dryden's death. Malone published sixteen of the Steward letters in 1800; Bell added one in 1856. With the new acquisition there are now four Steward letters in the Clark Library.

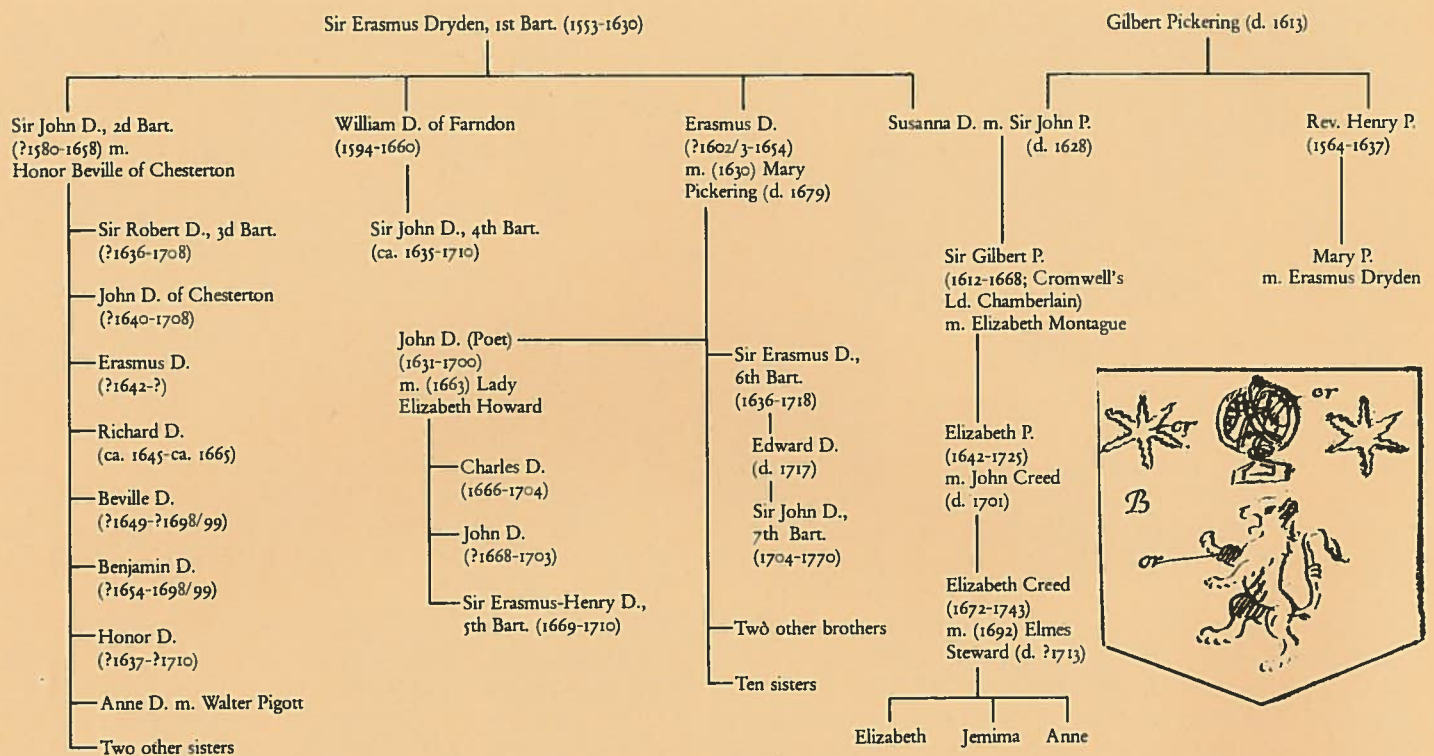
Like Dryden's other letters to Mrs. Steward, the new one is devoted to the concerns of the Dryden and Pickering families, several of whose members had settled along the Nene valley in Northamptonshire, thirty-five miles east of the Dryden family seat at Canons Ashby in the same county. Dryden was born at Aldwinckle; his parents were married at Pilton and lived for many years at Titchmarsh, seat of the Pickerings, where the poet still had business to prosecute near the end of his life. The Stewards lived at Cotterstock, Mrs. Steward's parents at Oundle, and the poet's cousin and namesake at Chesterton, just across the county border in Huntingdonshire. Dryden was a Pickering on his mother's side, and so was Mrs. Steward on hers. Her great-grandmother was a Dryden: Susanna, the poet's aunt. A family tree might help elucidate the complicated relationships. That printed by Osborn in 1940 is useful, but it scants the senior branch of the family, to which Driden of Chesterton belonged, and omits the Pickerings, except for the poet's mother. The accompanying family tree is principally

based upon Osborn's, upon Malone's copious notes, and upon a genealogy, recently acquired by the Clark Library, which was signed in 1684 by "John Driden," presumably of Chesterton. That genealogy is dated from Stilton in the Norman Cross hundred—subdivision, that is—of Huntingdonshire, just a few miles from Chesterton, and concentrates on the senior branch of the family. It displays the Dryden coat of arms (reproduced on the accompanying family tree): a lion rampant with an armillary sphere above and two stars; golden figures on a blue ground. The family crest modified the coat of arms by displaying a demi-lion on a wreath holding a sphere in its paws. The young poet Dryden used this crest to seal in 1653 a flirting, undergraduate letter to his cousin Honor Driden, which is now in the Clark Library. Like all her brothers, Honor never married, and she lived in later years with her brother John at Chesterton, where the poet would certainly have seen her again when visiting Mrs. Steward and his cousin John.

The letter that follows is the third in a sequence of four which Dryden wrote to Mrs. Steward between 2 February and 4 March 1698/99. The first in the sequence opens with praise of Mrs. Steward's beauty and the "lustre" of her "fair eyes" (whose sight she was to lose in old age) and proceeds through chat about the health of himself and his son Charles to discussion of his work for the volume to be called *Fables*. The letter concludes by referring to Mrs. Steward's offer in a lost letter



The Nene valley. Map drafted by Karen Sapa.



The Dryden-Pickering families; Dryden coat of arms reproduced from the 1684 genealogy at the Clark.

(Mrs. Steward's side of the correspondence not having survived) to send something from the country to London for the poet's table. "A part of a chine [back, that is] of honest bacon wou'd please my appetite more than all the marrow puddings," some of which had been dispatched by Mrs. Steward and consumed by the poet's son Charles a few months before. The second letter, dated 9 February, evidently responds in part to Mrs. Steward's intervening promise of something, until now unknown. "I sent my Man, for the present you designd me: but he returned empty handed: for there was no such man as Carter a Carrier, Inning at the Bear, & ragged Staff in Smithfield." The new letter then follows, with a postmark of 18 February, and apparently without intervening reply from Mrs. Steward. It opens with a large space between salutation and first sentence because, as one conduct book of the period has it, after the salutation the writer "is to leave a large space before he begins his letter, which space is to be more or less according to the quality of the person." The "blank" shows respect for the addressee, and the other Steward letters at the Clark are similarly spaced. (Interestingly, the seven of Dryden's letters to his publisher, Jacob Tonson, which are at the Clark, show little or no space between salutation and first sentence. Dryden allows a small space when thanking Tonson for some favor; none at all—and therefore no respect—when discussing, at times irritably, his translation of Virgil, which Tonson was to publish.)*

Madam

I have at last receivd the Chine of Bacon, you were pleasd to send me a fortnight ago; & hope to tast it tomorrow; not havinge eaten any thing that pleasd me for these last three days,

But this being a meat I love, I hope it will recover my Stomack. The fair Foundress, shall be sure to be rememberd. Your Side of the Country has been lucky to me this ~~Country~~ Winter; For besides your presents, my good Cousin Driden of Chesterton, has Supply'd me often, with much kindness. I have written twice to give him my Acknowledgments: but not hearing from him, am affrayd he is so oppressd with grief, for the late death, of my Cousin Benjamin his Brother, & my great friend, that he is fallen Sick. In this perplexity for him, I dare not write to him a third letter, for feare of displeasing him, at an Unseasonable time: Divers of his friends haveing written to him, & haveing receivd no Answer, I dare not presume, to send again. Nor know I any other way of hearing of his health, unless I can come to the knowledge of it by your means: My Cousin your Husband, I know is inward with him: & if I durst, I wou'd humbly desire him and you, to send one of your Servants on purpose to Chesterton, to enquire of his Welfare; w^{ch} I were a most ungratefull man if I did not from my heart desire, & pray for. You wo'ud infinitely oblige me, if with your own respects, you wou'd be pleasd to add my Service, & my Sonns, who are both indebted to him for many favours. If you think I am not too impudent a Petitioner, grant this request; and give your Self once more the trouble, of writeing, at your first Convenience, to Madam,

Your most Obligd, & most faithfull Servant, & Kinsman
John Dryden.

My humble respects to My Cousin Stewart.
[Verso]

For Mrs Stewart, Att Cotterstock
near Oundle, in Northamptonshyre,
These.
To be left with ~~with~~ the PostMaster
Of Oundle.

We have been waiting since Malone's edition in 1800 to learn whether Dryden ever got his bacon, or got something else—marrow puddings?—or got nothing at all. At last we know that in February 1698/99 a chine of bacon indeed made its way from Cotterstock in Northamptonshire to Gerrard Street, Soho, although we still do not know whether "Carter a Carrier" was the trusted agent.

The last letter in the sequence of four, dated 4 March, makes clear that Mrs. Steward had already responded to Dryden's letter of 18 February, and had sent him yet another present of food, which was to be "part of the treat I am to make to three of my friends, about Tuesday next: my Cousin Driden of Chesterton, haveing been also pleasd to add to it, a turkey hen with Eggs, & a good young Goose; besides a very kind letter." Mrs. Steward had evidently reported that one of her household, perhaps her husband, had made the six-mile ride from Cotterstock to Chesterton to inquire about John Driden's health and to convey the poet's "Service." Dryden hopes that Elmes Steward "will often visite" Driden of Chesterton "to be a comfort to him in his sorrow, for the loss of his deare Brother," who is not named in this letter, and whom Malone, and Ward after him, tentatively identified as Beville, but whom we now know to have been Benjamin. Like Beville, Benjamin was described in the family tree of 1684 as a "Citizen of London," and it was perhaps in London rather than Northamptonshire that Dryden became a "great friend" of Benjamin's.

Dryden's correspondence with Elizabeth Steward—at least that part which has survived—coincided with his work on *Fables Ancient and Modern*, a volume that included with translations from Ovid, Boccaccio, and Chaucer his finest complimentary letter in verse, addressed to his cousin, John Driden of Chesterton. There is a fuller story still to be written about the parallels between *Fables* and the Steward correspondence. Both are filled with the country and with piety, especially rural piety, in the old Roman as well as the Christian sense. Both express gallantry toward young female beauty and note the contrast between youth and age. Both disturb rural peace with the noise of the hunt, the alarms of war, the ribaldry of standing armies, and the harshness of urban laws. Missing, it must be said, from the Steward correspondence is that fine sense of "ancient and modern," the running contrast, generally implicit, at times explicit, between times past and times now, which informs and upholds *Fables*, including, and explicitly, the verse letter to Driden of Chesterton. The epitaph to the Steward letters might well be the opening couplet of that verse letter:

How Bless'd is He, who leads a Country Life,
Unvex'd with anxious Cares, and void of Strife!

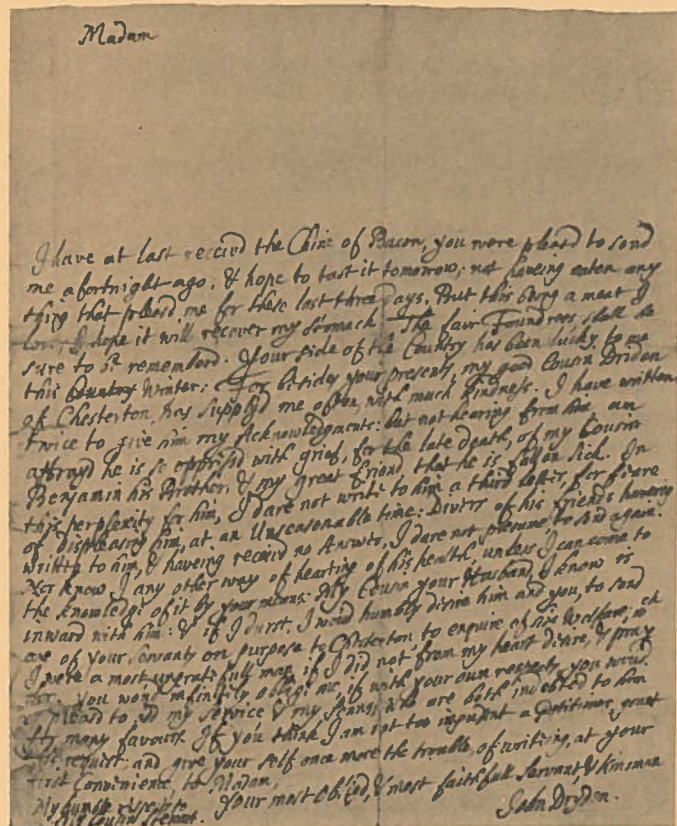
Perhaps, though, we should find an epitaph for Dryden's closing years not in his poem to his cousin but inside his cousin's house. Malone reported from Honor Pigott, a descendant of Driden's sister Anne, that Dryden took the "first lines . . . he translated" from Virgil and "wrote [them] with a diamond on a pane of glass in one of the windows of Chesterton-House." Tradition aside, and very much as fact, we know that Dryden began his translation of Virgil with a version of the third Georgic, which he had completed by December 1693. We also know that Dryden visited Northamptonshire in August 1693. Perhaps he went to Chesterton then, and perhaps Honor Pigott told a true story. If so, then some or all of these lines were once on a window in Chesterton House:

Thy Fields, propitious Pales, I rehearse;
And sing thy Pastures in no vulgar Verse,
Amphrysian Shepherd; the Lycean Woods;
Arcadia's flowry Plains, and pleasing Floods.

Of course, we do not know that such was ever the case. But it is more than a pleasing fancy, a biographer's whimsy, to reflect upon this possible intrusion of a classical into an English landscape, whereby a typically insignificant Roman deity—Pales of the fields—seems one with John Driden of Chesterton, the energetic hunter, justice of the peace, and member of Parliament for Huntingdonshire. A few years later, and for *Fables*, Dryden once more traced families and fields through old myths in order to find modern significances. And while he did so, he was thinking often—the Steward correspondence tells us—of his own family and his native fields in the Nene valley of Northamptonshire.

ALAN ROPER
Professor of English, UCLA

*I am grateful to Vinton A. Dearing for explaining the significance of the space and to Carol R. Briggs for documenting that significance. Professor Dearing also authenticated the new letter and corrected my transcription.



Previously unpublished Dryden letter to Mrs. Elizabeth Steward,
18 February 1698/99.



Derek Howse, 1983-1984 Clark Professor, at the Old Royal Observatory, Greenwich, during the launching of his book *Greenwich Time* in 1980. Photo courtesy of the National Maritime Museum.

Lecture Series to Explore the Background to Discovery

European overseas discoveries and explorations have been the subject of a vast literature. This includes such volumes as the Hakluyt Society publications which, since 1846, have concentrated particularly on original journals of the discoverers and on the areas they explored. Until recently, much less has been written on the literary, artistic, social, and political aspects of these subjects. The Clark Professor Lecture series for the academic year 1983-1984, with the general title "Background to Discovery: England from Dampier to Cook," is designed to add to our understanding of this large topic. The program was originally conceived by Professor John H. Parry of Harvard University, who had been appointed Clark Professor for the current academic year. Professor Parry's untimely death in August 1982 has robbed us of his presence at the Clark as supervisor of the project which he had initiated, and academia, generally, of a towering figure.

We are fortunate that one of the speakers in the original program, Derek Howse, was able to accept the invitation to become the 1983-1984 Clark Professor and to implement the program. Derek Howse, until his recent retirement, was Keeper and Head of Navigation and Astronomy at the National Maritime Museum, Greenwich, England. His office in the Old Observatory, designed by Sir Christopher Wren, was a few meters west of the prime meridian. As an officer in the Royal Navy, Commander Howse specialized in navigation and

served in destroyers, minesweepers, and cruisers. He was mentioned in dispatches three times, received the Distinguished Service Cross in 1945, and was made a Member of the Order of the British Empire in 1954. Among his many professional honors, he has been President of the British Astronomical Association; President of the Scientific Instruments Commission, International Union for the History and Philosophy of Science; Fellow and Councillor of the Royal Astronomical Society and of the Society for Nautical Research.

Since his appointment at Greenwich in 1963, Derek Howse has published widely on historical/geographical subjects having to do with astronomy, navigation, chartmaking, and timepieces. In a wide-ranging series of articles he has dealt with these topics as they relate to such diverse figures as John Flamsteed, the first Astronomer Royal; John Harrison, who won the longitude prize; and Captain James Cook. Derek Howse's book-length studies include *The Sea Chart*, coauthored with Michael Sanderson (1973); *Greenwich Time*, (1980); and, in progress, *A Buccaneer's Atlas*. His current research, which will be pursued during his year at the Clark, concerns Nevil Maskelyne, an early Astronomer Royal, and his relations with the Board of Longitude.

The Clark Professor program for the current academic year will feature eight speakers, who will make their presentations at the Clark Library on Friday afternoons, 2-4 p.m. The speakers and short titles of their papers are as follows: Daniel Baugh, "Seapower and Science"; Glyndwr Williams, "English Voyages of Discovery"; Seymour Chapin, "The Men from across La Manche"; Charles Batten, Jr., "Literary Responses to Eighteenth-Century Voyages of Discovery"; Derek Howse, "Navigation and Astronomy"; Nicholas Rodger, "The Eighteenth-Century Navy and Its Records"; Thomas Adams, "Noncartographical Publications of the Firm of Mount and Page"; and John Sands, "The Artist's View." A poster giving more specific details, including dates, can be obtained from the Clark Library.

As part of his duties the Clark Professor teaches a course on the UCLA campus during one quarter of his tenure. Derek Howse will conduct a seminar on Discovery and Exploration offered by the Department of Geography in the winter quarter, January to March 1984. He will also be available for consultation by students, faculty, and other members of the professional community of scholars. We look forward to a rich program on topics which will appeal both to specialists and interested members of the general public.

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

Research Reports, I— A Forager in the Gill Collection

[Christopher Skelton, proprietor of Skelton's Press, Wellingborough, Northamptonshire, and a nephew of Eric Gill, visited the Clark Library in November 1981 and again in May 1983 to gather material for his book *The Engravings of Eric Gill*, published this fall by Skelton's Press. In the following article, the first of a series by readers on their research at the Clark, Mr. Skelton reports on his work in the Gill collection.]

Three years ago I began the task of compiling a book showing the complete engravings of Eric Gill in reproduction, which, as Gill's nephew and a printer-publisher, I felt was a worthy thing to do. What I would like to set down here is the part played by the Clark Library in that task.

I visited the Library for four days in 1981 and examined every print of the engravings in the Clark's Gill collection, to check them against the Victoria and Albert Museum catalogue of Gill's work. That, I later realized, was just the beginning, but it turned me into a Clark enthusiast.

Clark Reference Librarian John Bidwell, describing the Gill holdings (*Clark Newsletter* no. 2, p. 6), remarked that "an astute forager" in the collection could "account for where [Gill] was, what he was working on, who he was working for—and for how much—day in and day out from 1898 to his death in 1940." In order to include in my book an account of Gill's work as an engraver, that was exactly what I needed to know, at least for some periods of his engraving activity. I suspect that my astuteness, however, showed most in my choosing to return to the Clark in May of this year to pursue my object.

The documents in the Clark's collection provide a complete and accessible record of Gill's work. The twenty-seven volumes of the diaries are in no sense a narrative, but for the purpose of researching into his daily activities they are more important than ever a narrative could be. The vast majority of entries are devoted to brief notes of engagements and visitors and particularly to records of his chargeable hours for work done. He extracted material from the diaries which he then entered on his job sheets for charging and preparing invoices. (The record of visitors is fascinating enough: Roger Fry, Virginia Woolf, Geoffrey Keynes, G. K. Chesterton, T. J. Cobden-Sanderson, and later Hans Mardesteig and Reynolds Stone—and others who are also featured, in lesser or greater degree, in Clark holdings.)

The diary entries can be immediately and easily compared with the job records, a collection of notebooks and loose-leaf volumes recording "jobs" (the word Gill preferred): the customers, the materials used, the time taken, and the amounts charged for separate pieces of work. This information was invaluable in my search for confirmation of engravings cut and for previously unrecorded work. Of course, the books Gill illustrated are nearly all in the Clark's collections as well. One can look at the four volumes of the Golden Cockerel *Canterbury Tales*, read in Gill's diary when he conferred with Robert Gibbings about the illustrations, consult his job sheet 1023—where he recorded a total of 138 days work at £3.13.4 per day—and walk upstairs and see some of the blocks themselves, all in the space of half an hour. What luxury! The same can be done for any other facet of Gill's work—type design, drawing, sculpture, and writing.

This is by no means all. Many serendipities await the forager among the assortment of letters, press clippings, scrapbooks, and manuscripts. One engraving, whose source had remained a puzzle, turned out to be a precise rendering in wood of a description in a letter, discovered by following a hint in the diary, from Gill's missionary brother in Papua.

The Clark's Gill collection is enhanced by its setting among the holdings of fine printing and press books of his contemporaries. The Doves Press, the St. Dominic's Press, and the Golden Cockerel Press books can be easily checked, compared, and related to references in the documents. What takes minutes at the Clark would take days anywhere else. A lone proof of a beautiful initial G, discovered at the St. Bride Printing Library in London, was quickly run to earth by noticing in job sheet 372 of 1910 for T. J. Cobden-Sanderson, "Wood engraved initial G for Doves Press book." An enjoyable check of the Doves Press shelf traced the half title for a Goethe volume, not previously recorded as Gill's work.

This rich quarry has yet to yield its treasures in full. Not only is there much to interest the specialist in the graphic arts; there is something for the social and economic historian as well. The nature of the Clark's Gill collection is such that it may conveniently be consulted by nonacademics also—by printers turned iconographers, for example. The compact size of the Library and the tradition of helpfulness established by the staff make materials immediately accessible even to the novice at using rare-book libraries. If one adds to these felicities the companionable lunches in the lounge and the occasional game of croquet on the lawn, it is no wonder that I am eagerly looking for an excuse for another visit.

CHRISTOPHER SKELTON
Proprietor, Skelton's Press
Wellingborough, Northamptonshire

G. C. P.
Canterbury Tales.

| Total Exp. | | Total Receipts | |
|---|---------------------|--|--|
| vol 1 | 118. 8. 6 | 131. 14. 6 | |
| 2 | 100. 15. 1 | 125. 0. 0 | |
| 3 | 33. 8. 1 | 125. 0. 0 | |
| 4 | 78. 15. 11 | 235. 0. 0 | |
| | <u>£ 381. 14. 7</u> | <u>£ 616. 14. 6</u> | |
| Profit | 235. 3. 11 | | |
| | <u>616. 14. 6</u> | | |
| | | E.f. total days : 138 amt. charged 275. 0. 0 add "profit" 235. 3. 11 <u>510. 3. 11</u> | |
| | | = £3. 13. 4 per day approx. | |
| but 18 "other" or "overhead" charges must be allowed for They are not mentioned in this account. | | | |

Leaf from Eric Gill's job sheet 1023, recording his work for the Golden Cockerel Press edition of *Canterbury Tales*.

Clark Library Acquires Robert Gibbings Collection

The twentieth-century revival of wood engraving as a form of artistic expression is a particularly British movement. The revival began at the London County Council Central School of Arts and Crafts (now the London Central School of Art and Design), founded in 1896, the year that William Morris died and some twenty years after the Arts and Crafts movement began. The Central School provided the training in the decorative arts advocated by the Arts and Crafts movement and also gave new legitimacy to wood engraving and fine printing, which had been among Morris's special interests. In his capacity as principal of the Central School, W. R. Lethaby—along with Morris a key figure in the Arts and Crafts movement—instituted courses in calligraphy (taught by Edward Johnston), printing (taught by J. H. Mason), and finally, in 1912, wood engraving. Noel Rooke, himself an alumnus of the Central School, taught the first course in wood engraving and instructed a generation of practitioners between 1912 and 1942. One of his first and ultimately most successful pupils was Robert Gibbings.

From his earliest efforts at engraving, Gibbings showed a remarkable ability to synthesize what he saw into arresting images, an ability which matured during World War I. Commissioned in 1914, he was wounded at Gallipoli; his recovery on Malta provided him an opportunity to observe the contrast of light and shadow and interpret this in nearly abstract terms. Independently of Vorticist painter and engraver Edward Wadsworth, he developed the "vanishing line," a technique that curtailed or omitted boundary lines between planes, inviting the observer to fill them in.

In 1920, with Gordon Craig, John Nash, Lucien Pissaro, Gwen Raverat, and Rooke, Gibbings founded the Society of Wood Engravers and exhibited regularly with them. In 1923 he received his first commission to decorate a book, *Erewhon*, for Jonathan Cape. His early instruction in Rooke's classes had been in relation to letterpress, and he was interested in the opportunity to do decorations for books, "especially where it would be possible to keep in touch with the printer and treat the book as a whole" (Thomas Balston, *The Wood-Engravings of Robert Gibbings* [London, 1949], p. 20). Of the special demands imposed on engraving by bookwork he wrote: "Type has taken centuries to reach its present form, and its chief fault is its almost too perfect finish. If engravings are to harmonize with type, they must in some way approximate to its finish" (*ibid.*, p. 31). The need for greater "finish" and smaller scale was not at first congenial to Gibbings because of his extensive use of strong contrasts and bold patterning in designs on large blocks. But his mature work is particularly remarkable for its blending of engraving with type and of both with text.

In 1924 a friend's money enabled him to buy the Golden Cockerel Press, and from this point forward, ninety percent of Gibbings's engravings were executed for books. Between 1924 and 1933 he designed each of the seventy-two books produced at the Golden Cockerel. Of the forty-eight illustrated

with wood engravings by various artists, nineteen were done by Gibbings himself and fifteen by Eric Gill. For a time Gill engraved exclusively for the Press, and Gibbings commissioned a proprietary typeface from him, the Golden Cockerel type. They worked together on some of the most significant books produced between the wars, including *The Canterbury Tales* and *The Four Gospels*, one of the indisputable masterworks of this century. Although their collaboration was curtailed after 1931, probably by Gill's new commitments to the Hague and Gill Press, their close friendship continued. The international slump forced Gibbings to sell the Press in 1933. Three years later he was appointed lecturer at the University of Reading, England's center for the teaching of book design and production, a post that he left in 1942 to devote more time to writing and illustrating his own books.

Much of Gibbings's writing and his accompanying graphic work was based on a combination of systematic research and personal observation. His first two books, for example, published in the early thirties, grew out of a lengthy stay in Tahiti, supplemented by extensive reading. In 1939 he began the first of eight highly personal narratives of his experiences boating down British and Continental rivers. This series, which appeared over the last two decades of his life, included nearly five hundred of his wood engravings. He personally supervised the design of each volume, altering his text as he dummied page proofs to assure that each illustration was precisely placed. A remarkable synthesis of text, illustration, and design, the series was a fitting culmination of the career of this important and versatile figure.

Now, with the assistance of the UCLA Art Council, the Friends of the UCLA Library, the University Librarian, and a private benefactor, the Clark Library has obtained Joseph Kelly Vodrey's collection of Gibbings material, one of the finest gatherings, private or public, of his work. The collection is a cornucopia of research material: unpublished texts and drawings, sketches with subsequent engraved versions, detailed notes made for his writings, and correspondence complement copies of virtually all of his books. Of particular interest are items showing preliminary stages of various projects: a series of sketches made shortly before his death for a Limited Editions Club version of *Omoo* (which Reynolds Stone ultimately illustrated) and two sets of pasted page proofs with the textual changes he made to accommodate better location of his wood engravings.

The Gibbings collection finds an especially appropriate setting at the Clark among other materials of the earlier twentieth century, in particular the Library's holdings of the work of Gibbings's friend and collaborator, Eric Gill. The Clark has one of the three or four most extensive collections of Gill; its holdings of unpublished papers—diaries, notebooks, correspondence—make its collection arguably the most significant. The recently acquired Gibbings collection complements the Clark's existing holdings to a degree most researchers and librarians only dream of. Bringing together the papers of these two men, whose work and friendship resulted in shared triumphs as well as major individual achievements,

epitomizes the theme of the recent Clark Library exhibit, "Building on Strength."

JAMES DAVIS
Department of Special Collections
University Research Library, UCLA

Fellowships Offered in the History of Dance

The eighteenth annual Clark Library Summer Fellowship Program, to be directed by Professor Emma Lewis Thomas of UCLA's Dance Department, will be devoted to the topic "From Country-Dance to Noble Style: Dance, Music, and Theater in the Seventeenth and Eighteenth Centuries." Fellowships of \$2,500, with additional funds for travel, will be awarded by the Library to the six participants chosen for the program, to be held from 11 June to 20 July 1984.

Although this will be the first summer seminar at the Clark to concern itself with the history of dance, the Library has served on a number of occasions as a showcase for the work of dance historians. Under the direction of Professor Thomas, whose own research interests extend from the Renaissance through the eighteenth century, both beginning and established scholars in dance history have re-created the choreography of past centuries in a series of programs of increasing scope. In 1972 the first of these events featured choreography from the early seventeenth century by Caroso, a Venetian; the Library drawing room, which was adapted from the Sala del Collegio in the Doge's Palace, provided the ideal setting. For the Library's fiftieth anniversary celebration in 1976, Professor Thomas directed *The Secular Masque* of John Dryden, with choreography by Shirley Wynne. And for the Clark Library Revels in 1979, honoring the quadricentennial of Sir Francis Drake's landing in California, she presented reconstructions by Angene Feves and Susan Bindig of choreography from the courts of Queen Elizabeth and Queen Anne. In the spring of 1980, Professor Thomas organized and, with Anita Newman and Sandra Hammond, choreographed a program devoted entirely to dance from the sixteenth through the eighteenth century.

The dance programs at the Clark have demonstrated the strong link between performance and research in the work of dance historians. The performances have delighted some of the largest audiences ever to assemble at the Library; it is appropriate that the Clark provide dance historians in return with an extended opportunity to develop ideas and to pursue research and writing. Holdings include courtesy books, choreographies from the early eighteenth century in Feuillet notation, and



Dance movements in Feuillet notation. From *The Princess Royale* (1715), choreographed by Anthony L'Abbé.

country-dance volumes ranging from the 1651 edition of Playford's *Dancing-Master* to a birthday-ball collection from the court of George III. The Library also has major strength in the music and drama of the same era.

Scholars working in fields related to the seminar topic are encouraged to apply for fellowships; preference will be given to applicants in the early phases of their career who have earned an advanced degree and are engaged in scholarly writing. Applications, available from the Fellowship Secretary at the Library, must be completed and returned by 15 January 1984.

Computer Programs Available

The textual collation and indexing programs demonstrated by William Creasy and Michael Cohen last December at the Clark's Conference on Microcomputers and Literary Scholarship are now ready for distribution. For additional information, readers of the *Newsletter* may write to Professor George R. Guffey at the Clark Library.

Fall/Winter Calendar of Events

Friday, 14 October: Clark Professor Lecture by Daniel Baugh, Cornell University: "Seapower and Science: Perspectives on the Motives of Oceanic Exploration in the Seventeenth and Eighteenth Centuries." 2 p.m. *Public welcome.*

Saturday, 22 October: Invitational Seminar: *The Ballad and the Scholars: Approaches to Ballad Study*. Papers by D. K. Wilgus, UCLA, and Barre Toelken, University of Oregon; Wayland D. Hand, UCLA, moderator. * *By invitation only.*

Friday, 4 November: Clark Professor Lecture by Glyndwr Williams, Queen Mary College, University of London: "The Achievement of the English Voyages of Discovery." 2 p.m. *Public welcome.*

Friday, 2 December: Clark Professor Lecture by Seymour Chapin, California State University, Los Angeles: "The Men from across La Manche: A Brief Overview of French Voyages of Scientific and Geographic Discovery, 1660-1790." 2 p.m. *Public welcome.*

Friday, 20 January: Clark Professor Lecture by Charles L. Batten, Jr., UCLA: "Literary Responses to Eighteenth-Century Voyages of Discovery." 2 p.m. *Public welcome.*

Friday, 10 February: Clark Professor Lecture by Derek Howse, Clark Library Professor 1983-1984; formerly of the National Maritime Museum, Greenwich, England: "Navigation and Astronomy." 2 p.m. *Public welcome.*

Friday, 2 March: Clark Professor Lecture by Nicholas Rodger, Public Record Office, London: "The Eighteenth-Century Navy and Its Records." 2 p.m. *Public welcome.*

Saturday, 12 March: Invitational Seminar: *Nineteenth-Century Bookbinding Styles*. Papers by Sue Allen, bookbinder, and Charles Gullans, UCLA; John Espey, UCLA, moderator. * *By invitation only.*

* 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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Librarians, booksellers, and collectors met at UCLA in June for the 24th ACRL Rare Books and Manuscripts Conference. Chaired by Thomas Wright, the program, "The Enemies of Books Revisited," explored the relation of modern rare book librarians to their various publics. Highlights of the conference included welcoming remarks by Joan Friedman, 1982-1983 RBMS Division Chair; the keynote address by Roger Stoddard; a barbecue at UCLA's Sunset Canyon Recreation Center; a reception and bookfair sponsored by the ABAA; and a wine tasting at the Clark hosted by the Los Angeles Book Collectors Club and the Library.

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