



# THE CLARK NEWSLETTER

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## A Famous Presentation Copy

In December 1983 UCLA's Center for Medieval and Renaissance Studies was host to an international conference on "The Emergence of Linguistic National Consciousness in Renaissance Europe." Among other things, it celebrated the four hundredth anniversary of the founding of the most famous of Renaissance learned academies, the Accademia della Crusca—"the bran," the select few—of Florence. Its greatest achievement was the publication, in 1612, of its *Vocabolario*, the first scholarly dictionary of a modern European language. The success of the Italian academies in advancing learning and the arts inspired Cardinal Richelieu in 1635 to found the Académie Française. In emulation of the Italians, it embarked on the compilation of a scholarly *Dictionnaire* of the French language, published in 1694. Like its Italian counterpart, it had many later revised and enlarged editions, and is considered the final authority on what constitutes acceptable French usage.

In England in the sixteenth and seventeenth centuries, dictionaries of the native tongue had been published, but primarily for popular everyday use—for looking up the meanings of "hard words" and checking spelling. Nothing comparable to the two great Continental dictionaries was attempted until, in 1746, an almost unknown hack writer, in his mid-thirties, signed a contract with a consortium of London booksellers to undertake such a project. He set up a workshop in the attic of his rented house in Gough Square, Fleet Street, and, with six amanuenses taking dictation and copying citation slips, completed the two folio volumes of his *Dictionary of the English Language* in 1755.

Although nothing like the resources of the French and Italian academies was available to him, Samuel Johnson aimed at equaling, if not surpassing, the scholarly breadth and depth of his Continental models. "Having been long employed in the study and cultivation of the English language," he wrote the next year, in his preface to an inexpensive abridged edition, "I lately published a dictionary like those compiled by the academies of Italy and France, for the use of such as aspire to exactness of criticism or elegance of style"—not for the more mundane purposes of the users of the abridgment. Serious modern students of Johnson's folio dictionary agree that he succeeded in that aim. So did those of his contemporaries who were qualified to judge.

And so apparently did the Italian and French academies. A presentation copy of Johnson's *Dictionary* was sent to each of them, and delivered and received with considerable ceremony. The occasion in Florence was reported in the London press:



Samuel Johnson (1709–1784). Charles Townley's 1792 engraving, dedicated to Boswell, after a painting by John Opie completed in the last year of Johnson's life.

Mr. Johnson's Dictionary has been presented to the Academy della Crusca by the Right Hon the Earl of Cork, attended by Sir Horace Mann, the English Minister. The Marquis Nicolini, their President . . . waited upon his Lordship some Days afterwards with the Thanks of the Academy to Mr. Johnson for so valuable an Addition to their Library, and was pleased to say, it was a very noble Work, would be a perpetual Monument of Fame to the Author, an Honour to his own Country in particular, and a general Benefit to the Republic of Letters throughout all Europe.

The text of the Academy's formal letter of thanks to Johnson is still to be found in its minute books, and the presentation copy of his *Dictionary* is in the Florentine National Library. The Italians reciprocated by presenting Johnson with a copy of their own *Vocabolario* in four volumes. It was among the works in Johnson's library sold by auction after his death, and was bought by Charles Marsh (1735–1812), a civil servant, antiquary, and collector of some note. What became of it later is not now known. Dr. J. D. Fleeman of Oxford, in his many years of searching for books owned by Johnson, has not yet discovered its whereabouts.

In Paris there was similar ceremony. Johnson's *Dictionary* was formally presented to the Académie Française by the British chargé d'affaires and was accepted by its secretary



with expressions of gratitude, and a promise that Johnson would receive in return a copy of the next edition of its *Dictionnaire*. This, the fourth edition, was published in 1762. An entry in the minutes of the Académie, dated 26 November 1761, directs that copies be sent to Johnson in London and the Accademia della Crusca in Florence, "en reconnaissance des Dictionnaires présentés de leur part à l'Académie." But the *Dictionnaire*, unlike the *Vocabolario*, is not listed in the sale catalogue of Johnson's library. There is no mention of it in Johnson's correspondence or the many biographical memoirs of him. It seemed to have vanished into thin air, if two heavy folio volumes can be imagined doing so.

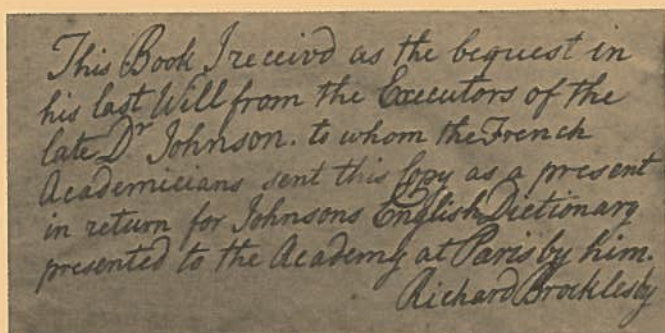
It came to light last December in a display case at the Clark Library, which had mounted an exhibition of some of its holdings in connection with the conference on the emergence of linguistic national consciousness. When the Clark's copy of the 1762 edition of the French Academy's *Dictionnaire* was placed on display, it was noticed that the flyleaf of the first volume bears the inscription

This Book I receivd as the bequest in his last Will from the Executors of the late D<sup>r</sup> Johnson, to whom the French Academicians sent this Copy as a present in return for Johnsons English Dictionary presented to the Academy at Paris by him.

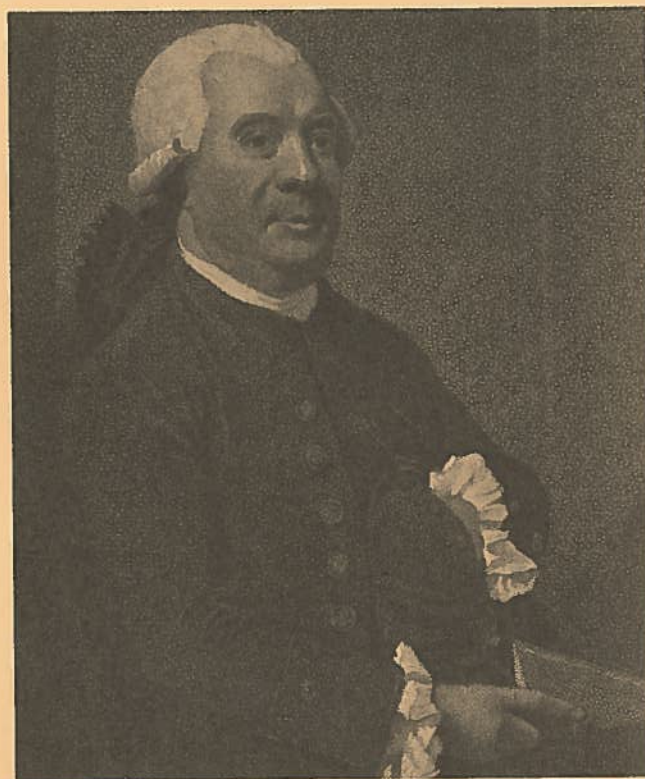
Richard Brocklesby

Why it was not listed in the sale catalogue is thus easily explained. In a codicil to his will, dated 9 December 1784, four days before his death, Johnson bequeathed to "Dr. Heberden, Dr. Brocklesby, Dr. Butter" and seven other friends "each a book at their election, to keep as a token of remembrance."

Brocklesby (1722–1797), an eminent and learned physician, who attended Johnson during his last illness, elected the French Academy's *Dictionnaire*. The handwriting of the inscription has been compared with well-attested examples of Brocklesby's in the archives of the Royal College of Physicians, and corresponds closely. Brocklesby bequeathed his library to his great-nephew Thomas Young (1773–1829), a distinguished "physician, physicist, and Egyptologist" as the *Dictionary of National Biography* describes him. From here the history of the book is more speculative. But it seems probable that Young gave or bequeathed it to Hudson Gurney (1775–1864). All three men belonged to the close-knit, well-to-do, and enlightened Quaker community of the time. The Gurneys were very wealthy; Hudson Gurney had a library



Inscription identifying the Clark's copy of the 1762 *Dictionnaire* as the one presented to Johnson by the French Academy



Richard Brocklesby, M.D., F.R.S. Engraving by William Ridley after a portrait by John Singleton Copley. From Austin Dobson, *Eighteenth Century Vignettes*, vol. 1 (London, 1892); reproduced by permission of the Huntington Library, San Marino, California.

of ten thousand volumes. As a young man, he had been a pupil of Young's; after Young's death he published a memoir of him, had his portrait painted by Lawrence, and provided a memorial tablet to him in Westminster Abbey for which he supplied the inscription.

Possibly the copy descended among later members of the Gurney family until its first known public appearance in a sale catalogue of the bookseller H. M. Fletcher in October 1940, where it was said to have been in Hudson Gurney's library and its association with Johnson noted. The Clark bought the work from Fletcher in 1940, but little attention has hitherto been paid to its interesting provenance. It seems appropriate that it should have been recognized and displayed on the eve of the bicentenary year of Johnson's death and during the quatercentenary of the founding of the Accademia della Crusca, whose pioneering lexicography was the inspiration for both this work and that of the man to whom it was presented.

DONALD GREENE

Leo S. Bing Professor of English  
University of Southern California

References: J. D. Fleeman, *The Sale Catalogue of Samuel Johnson's Library: A Facsimile Edition*, 1975 (gives purchasers and prices of books, and later history of those which have been identified); James H. Sledd and Gwin J. Kolb, *Dr. Johnson's Dictionary: Essays in the Biography of a Book*, 1955 (exchanges of presentation copies); *Dictionary of National Biography* (information on Brocklesby, Young, Gurney, Marsh); James Boswell, *Life of Samuel Johnson*, ed. Hill-Powell, 1934, 4:403n (Johnson's will). I am indebted for help with this article to John Bidwell of the Clark Library, who deserves the chief credit for identifying the presentation copy; J. D. Fleeman of Pembroke College, Oxford; Robert Allen of Altadena; and Nancy Shea of the Clark.



## Johnson Bicentenary Conference

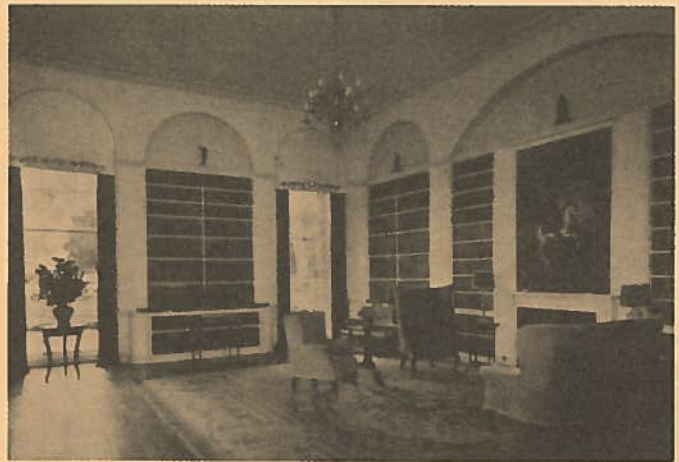
The Samuel Johnson Society of Southern California will mark the bicentennial year of Johnson's death by holding its first annual conference, with sessions to take place 14 December at the Clark Library and 15 December at the Huntington Library. The conference will convene at the Clark for talks by Maximillian Novak, Robert Folkenflik, and Paul Alkon. George Rousseau, Gloria S. Gross, and Donald Greene will speak at the Huntington on the second day. Concluding the conference, John Wain will deliver an address entitled "Alternative Lives for Johnson" at an evening banquet to be held at the Dorothy Chandler Pavilion of the Music Center.

## The Cartwright Collection and a Visit to Aynhoe Park

In 1978, the Clark Library acquired a collection of seventeenth- and eighteenth-century books from Aynhoe House, Northamptonshire (see photograph on back page). These books were part of the library of six thousand volumes gathered by the Cartwright family, residents of Aynhoe for nearly three hundred and fifty years. Following a tragic automobile accident that took the lives of the owner and his only son, Aynhoe Park and most of the contents of the house—original furnishings, books, and a fine collection of paintings—were sold. The house itself was acquired by Mutual Households Association, an organization which preserves houses of historic interest, dividing them into apartments so that the formidable cost of maintaining them can be shared.

Through arrangements made with Mutual Households Association, I was recently invited to Aynhoe Park to see the house, grounds, church, and village of Aynho (*sic*), all intimately bound up with the life of the Cartwright family. It was a nostalgic journey, evocative of an earlier, more leisurely age. The structures in the village, built predominantly of Cotswold limestone, reflect a range of architectural styles. A number of the houses date from pre-Jacobean times, and the church, although largely rebuilt in the early eighteenth century, retains its original Norman-style tower. Aynhoe House itself, however, replaced a medieval castle. From the Conquest forward, the Aynhoe Park property was occupied by famous families, including the Mandevilles, the Claverings, the Nevilles, the Fitzalans, the Shakerleys, the Tracys, the Marmions, and finally, the Cartwrights. Richard Cartwright, the first of the family to live at Aynhoe, took up residence there in 1616.

In 1645, Royalist forces burned the house, then occupied by John Cartwright, a staunch supporter of the Parliamentary cause. It was almost entirely rebuilt after the hostilities ceased. The south front still shows the work of Edward Marshall, master mason to the king from 1660 to 1673. Other important architects associated with Aynhoe are Thomas Archer, who added the stables and offices as well as many interior features early in the eighteenth century, and Sir John Soane, who made significant interior and exterior modifications early in the nineteenth. Soane remodeled the library between 1800 and 1802 to accommodate the family's large collection of books, assembled by generations of Cart-



*The Library at Aynhoe House. A rare equestrian portrait of King George I hangs over the fireplace.*

wrights who had held important positions in government, the diplomatic service, the professions, and the military.

The six thousand volumes in the collection at the time of its sale ranged from Tudor prayer books to contemporary belles lettres. Through the initiative of former Librarian William E. Conway, the Clark was given the opportunity to purchase the four-hundred-volume "subcollection" gathered by Thomas Cartwright (1671–1748), comprising some eleven hundred titles on theological subjects.

Prominent among four hundred and sixty authors whose works are represented in the collection are a number of liberal theologians. It is perhaps surprising that Cartwright, who consistently voted with the Tories during a parliamentary career that lasted for over fifty years, should have gathered such a collection for the education of his family and descendants. Research in the Cartwright family archives, on permanent loan to the Northamptonshire Record Society, may one day shed light on this apparent disparity.

The Cartwright Collection, purchased by the Clark in honor of Mr. Conway's retirement after nearly forty years of service, is shelved as an entity in the North Book Room.

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

## Ahmanson Gift

The Ahmanson Foundation, which has provided generous support to the Clark Library for several years, recently gave the Library grants totaling \$225,000. One grant, for \$200,000, will be used to augment the Clark's endowment—the first substantial addition to the endowment base since the Clark came to UCLA in 1934. The income generated by the new funds will help to support the short-term fellowship program, which brings some twenty scholars to the Library annually. A second grant, for \$25,000, will be divided between the current year's fellowship program and an international conference, "Newton and Halley, 1686–1986," to be held in the summer of 1985. Together, the two Ahmanson grants constitute the largest single gift to the Clark from private sources since the founding bequest of William Andrews Clark, Jr.



## The Pleasures of Hope— and the Bottom Line

The curious reader of illustrated British books from the 1830s and 1840s will have noticed an occasional occurrence of a printer's signature in the lower right corner of the plates, well below the engraved or etched areas of the illustrations themselves. We expect to find the artist's signature in the lower left corner of the illustration, the engraver's in the lower right corner, and—in plates—the name and often full address of the publisher, centered below as the bottom line. But the printer—in particular the printer of "coppers"—traditionally has been an anonymous figure in book illustration.

However, in some printings of editions with *steel* engravings, so much in vogue from the mid-1820s, you may see a very faint engraved line, saying, for example, "Printed by M'Queen," as in the 1838 quarto edition of Samuel Rogers's *Poems* (1834), illustrated by Turner. Or "Perkins, Fairman & Heath," as in the earliest instance discovered to date—a most unimpressive duodecimo edition of Thomas Campbell's *Pleasures of Hope*, with plate illustrations by Charles Heath (1785–1848) after drawings by Richard Westall (1765–1836). In appearance much like any other small collection of illustrated poetry from its age, this undistinguished little volume was first published in 1821 by Longman et al. of London, in cooperation with Stirling and Slade of Edinburgh, and reprinted in 1822, 1825, and 1826, each time with the same four plates, dated 1820. It is these plates that give the 1821 edition of Campbell's work a significant place in the history of bookmaking.

The neat Clark Library copy, shown in the accompanying illustrations, is of the 1822 printing, but this is immaterial as regards the plates: the quality of the impressions is exactly the same through all four printings—another point of interest. Figure 1 shows the first of the four plates, the engraved title page. Like most bound copies of this work, the Clark copy lacks the bottom line of the engraved area, spelling out the name of the printing firm "Perkins, Fairman & Heath"—the result of faulty imposition of the printing plate on the paper, causing the name to fall within the area normally cut away during binding. However, the line occurs in approximately the same position on all four plates, between 23 and 24 millimeters (27/32 to 29/32 inch) directly below the date 1820; and it is preserved in the other three plates of the Clark copy. The line is set in Diamond-sized engraved lettering, measuring 4 1/2 points, and is only 19 millimeters (23/32 inch) long. Figure 2 is a substantial enlargement of this line as it appears on the second plate (illustrating page 23). The same, or a similar, line is frequently also found in the profusely illustrated British literary annuals published between 1823 and 1825. Had the printers of book illustrations achieved a new role? Campbell's *Pleasures of Hope* gives part of an answer.

Puffed by Byron's high opinion (that it was "one of the most beautiful didactic poems in our language"), *The Pleasures of Hope* created Campbell's fame as well as his fortune. Although it first appeared in the dead season of 1799, it soon gained popularity and before 1821 had run through no fewer than twenty-one "editions."



Fig. 1: The earliest known steel-engraved book illustration (1820), the first of four plates in Thomas Campbell's *Pleasures of Hope*. The engraved area, slightly reduced here, measures 132 x 64 mm. (5 5/32 x 2 1/2 in.). The Clark copy, shown above, lacks the printer's signature on this plate.

The first edition had four copper engravings after John Graham (1754–1817), and these accompanied eight of the next fifteen printings of the text before 1812. With a maximum yield of about 6,000 impressions from a hammer-hardened copperplate, the four printing plates needed repair, reworking—and even substitution—at intervals. The Longman archives contain no particular record on the publication of this book, which was a joint publishing enterprise between Mundell, Longman, and others, but supply some slight information on publishers' payments for repairs and reworking of plates, as does the Cadell & Davies Collection in UCLA's Department of Special Collections. From these and other sources we know that a succession of repairs could easily cost more than the etching and engraving of an entirely new printing plate.

A new printing of the text was launched in 1812, spelling the word *Hope* in unusually large and bold capitals on the title page and using a different set of four illustrations after Edward Burney (1760–1848), more dramatic, in the spirit of those fearful times. New printing plates were used for each of three of the succeeding four printings—that is, for



the "editions" of 1812, 1815, and 1816. That the plates had not just been repaired is obvious from outline differences in the figures.

Charles Heath's illustrations after Richard Westall appeared for the first time in the "New Edition" of 1817. New scenes had been chosen—less dramatic and more sentimental, matching the spirit of depression that followed the conclusion of the Napoleonic Wars. The engraver's signature in the lower right corner simply reads "Engraved by C. Heath," that is, engraved and (mostly) etched on a copperplate in the usual manner. This edition was reset in a bolder Modern Face for a new printing in 1819, still with the Westall illustrations printed from Heath's "coppers."

Superficially, these illustrations appear to be identical to the illustrations in the next printing, the 1821 edition with the above-mentioned plates dated 1820. On the engraved 1820 title page, however, the engraver's signature reads "Engraved on Steel by C. Heath"; and for the first time the name of the printer, "Perkins, Fairman & Heath," appears as the bottom line. A closer inspection also reveals that although the overall designs and the figure outlines are the same, all the etched and engraved inner lines differ, and that all dimensions in the 1820 plate are about one millimeter larger than those in the earlier Heath plate. This slight increase would occur if the designs were transferred from copper to steel printing plates as counterproofs from fresh, and still moist, paper proofs. The pressure would cause the paper to stretch and yield a slightly larger counterproof on the metal plate.

What would make the indication of printer and plate metal more important in 1820 than earlier?

In 1819 Charles Heath, of the notable London family of engravers, had entered into partnership with Jacob Perkins (1768–1849). Perkins, already a famous Philadelphia inventor, had come over from the United States in early June 1819 to set up business in London as an intaglio printer specializing in the preparation of steel plates for the printing of bank notes by a patent method of his own invention ("siderography"); and he wanted a local partner. The third man in the firm was Gideon Fairman (1774–1827), a bank-note engraver and partner in the Philadelphia firm of Murray, Draper & Fairman. Perkins and Fairman were among the many American craftsmen in the graphic arts who came to London in those years to patent some invention and try their luck. Another was George Clymer (1754–1834), inventor of the famous "Columbian Press" in 1814, who had come over in 1817 and had set up his workshop in Finsbury Street.

Possibly the strongest incentive for graphic artists and printers to settle in London in those days was a competition, opened in 1817 by the Society of Arts in the Adelphi, for a method to produce paper money that could not be forged. Besides the commissions he was likely to obtain from the

numerous provincial banks that issued their own bank notes, the winner would presumably acquire the lucrative monopoly of making Bank of England notes.

Perkins, in his workshop in Newburyport, Massachusetts, had been working for years with his own patent system for protecting bank notes and already had a number of American banks as his customers. In addition, he had licensed his system to Murray, Draper & Fairman. In 1810 he had taken out his first British patent and, through spokesmen in London, had tried to convince the Bank of England of the great advantages of his system—but with no results.

Then in 1818 he took up correspondence with Heath, who acted on his behalf at the hearings that began in April of that year before the commissioners of the Society of Arts. As evidence, Heath presented four specimens of American bank notes printed by Murray, Draper & Fairman from Perkins's "steriotyped" (*sic*) steel plates. At that time Heath was obviously not yet familiar with the technicalities of Perkins's method, so George Clymer, the letterpress expert, was called in to explain his countryman's patent. But Perkins certainly did not get much support from Clymer, who frankly declared that American bank notes executed by Murray, Draper & Fairman had been forged; indeed, that a regular establishment for forging these notes had been formed in Canada during the War of 1812. Bad luck for Perkins! What was worse, he had a formidable opponent within the commission, Sir William Congreve (1772–1828), the governor of the Bank of England. Congreve, himself a prolific inventor, bitterly opposed what he contemptuously called the "American System"—possibly because he was collaborating at this time with an engineering firm to perfect his own method of printing bank notes in two colors.

His bad luck must have induced Perkins to gain a firmer foothold in London. As conditions were, the "American System" was unacceptable to the Bank of England—and so it was to remain—but from the early 1820s the firm of Perkins, Fairman & Heath (subsequently Perkins & Heath), at 69 Fleet Street, was very successful with the numerous provincial banks in Great Britain, and in addition did illustrations for books. Charles Heath had officially entered the partnership with Perkins and Fairman on 20 December 1819. Fairman returned to the United States before 1823, when his name disappeared from the London Post Office Directory. The set of four steel plates for Campbell's *Pleasures of Hope*, produced sometime in 1820, was one of the early ventures of the firm.

The first year of the newly founded business would call for advertising—and it is perhaps as advertising that the unprecedented printer's bottom line on these plates can best be explained. Though an indication of the plate printer was probably of little interest to the ultimate buyer of such books, the immediate customers—the booksellers, who very often were also publishers—would notice the printer's bottom line, engraved to resemble a bank-note imprint and set in type similar in size to the minute "Diamond" types released only the year before by Henry Caslon. The new Caslon types had been presented in the bank-note competition by T. C. Hansard, the House of Commons printer—who also happened to be printer to the Society of Arts (Perkins probably knew little about all the overlapping interests he was up

## Perkins, Fairman & Heath.

Fig. 2: The printer's signature from the plate illustrating p. 23 of Campbell's *Pleasures of Hope*, greatly enlarged. Actual length, 19 mm. (23/32 in.). Reproduced from the Clark copy.



against). Hansard had urged the adoption of this type in producing "inimitable" letterpress bank notes. Despite his connections, however, he failed to win the competition for Caslon, and the new type size went into commercial book-making, first by Pickering in 1820 for his "Diamond Classics" in 48mo.

To impress the readers and stir their interest in novelty, Heath further added "on Steel" to his signature in the right corner of the 1820 illustrations. This practice of adding in engraving somewhere on the plate the word *Steel* or *Patent Hardened Steel Plate* was continued by Perkins & Heath in the plates for the earliest literary annuals, "keepsakes," and a few other books, but seems to have been abandoned about 1825.

Unlike copperplates, steel printing plates did not wear in use. If properly hardened at first, a single steel plate would yield well over 150,000 impressions of equal quality. For the publisher, this meant that the expense of repairs could be avoided and that the plate printing press could run uninterruptedly for very large editions. The 1821 edition of *The Pleasures of Hope* probably had a run of 5,000 copies, as was usual for books of this kind undertaken as a joint publishers' enterprise; so when new printings were called for in 1822, again in 1825, and finally in 1826, the plate still would have yielded only 20,000 impressions. Insofar as the plates themselves were concerned, all the impressions were exactly alike and of the same printing quality, though of course the quality of a print depended as well on the quality of the printing paper and the care and skill that went into the printing.

When, in the early 1830s, the middle class in Great Britain, Continental Europe, and the United States developed into a growing market for finely produced books, the almost unlimited capacity of steel plates inspired British publishers to cooperate with publishers abroad in producing finely illustrated books in editions of about 20,000 copies. Some thousands of these would have been "deluxe" copies, in which the prints were proof impressions, extra carefully printed, usually on India or on large paper. The 1837 edition of Campbell's *Poetical Works*, illustrated by Turner, is an example. So is the above-mentioned *Poems* by Rogers, for which the plate printing was commissioned to no fewer than fifteen printers—a division of work required by the time it took to print all the illustrations for this book. "M'Queen," "Gad & Kenningdale," and "Dixon & Ross" are some of the cooperating printers whose names appear in faint engraving on the proof impressions of the illustrations. Usually the proof impressions were returned, with the printing plate, to the engraver for his approval before going into the book they were intended for. Very often the engraver would disapprove the result and make changes in the printing plate before returning the plate with a request for new proofs. In some cases, Turner's for example, the artist himself would demand the proofs for inspection, send them on to the engraver with his instructions for alterations, and when satisfied with the result, dispatch the lot to the respective printers. This traffic of proofs and printing plates between printers, engravers, and artists would have been very difficult to organize if the proofs and plates had not carried the printers' signatures.

In the privately owned archives of Thomas Ross & Sons,

copperplate printers in London and descendants both of the Rosses and the McQueens, a wealth of information is still preserved on the plate-printing trade of the early nineteenth century. In an early Ross ledger, under an entry dated 12 June 1819, we find the signature of Charles Heath acknowledging the receipt of six plates returned from McQueen for corrections; and in a letter dated 21 June 1830, the esteemed London engraver John Le Keux requested from Ross between 675 and 700 proofs in various states, prior to the use of the plate for a certain book.\*

The occasional occurrence of a printer's signature in early nineteenth-century book illustration, then, seems to have two different explanations: an early one, closely linked with the efforts of Jacob Perkins, the American, to establish himself in Great Britain; and a later one, created by the increasingly complex workshop and publishing practices which developed from about 1830. In fact, both were due to the switch from copper to steel plates for finely illustrated books—another step toward industrialization.

There is no record that Campbell ever met with either Perkins or Heath. Campbell, in 1820, was working on his newly accepted editorship of the *New Monthly Magazine* and also traveled that year in Germany. *The Pleasures of Hope* seems to have been just another source of regular income to him. Still, the "New Edition" of 1821 is significant in the history of bookmaking. It heralds the advent of mass-produced high-quality book illustration, and the engraved title page for this edition is believed by all present-day writers on the topic to be the earliest steel-engraved illustration in any book.

POUL STEEN LARSEN  
Head, Department of Books and  
Printing, The Royal School of  
Librarianship, Denmark

\*The author wishes to thank Mrs. Frances Pomeroy, director of Thomas Ross & Sons, London, for access to the firm's archives.

## The New Clark Professor

Every scholar dreams of a research appointment that will allow him to read and write as he pleases and talk about what he wants when he wants: that is a fair description of the Clark Professorship—even though it only lasts one year. But few scholars expect to be invited to enjoy such comforts in a chair that does not pertain to their specialty ("Who's been sleeping in my Chair?" said the Papa Bear). Yet the Clark Library is mostly about the seventeenth and eighteenth centuries, and my own work is mostly about the nineteenth century, with some excursions into even more recent times. So I count myself doubly fortunate to be both free to ferret around the Clark's exotic holdings and allowed to pursue my own interests in a series of seminars about *People in Towns*, their life, their politics, their architecture, and their literature, since the seventeenth century.

The invitation to present myself here is less pleasing since, like my colleagues, I prefer to have my doings reported by others. The effect is more fulsome. But it can be divulged





*Eugen Weber, Clark Professor 1984-85.*

without too much embarrassment that I attended the same college as John Harvard (Emmanuel), though a little after his time. I had briefly considered reading law, but the sight of law books convinced me that historians—like blonds—have more fun. While the pursuit of history, like that of law, is ideal for the naturally curious who never run short of heroism, pettiness, or ridicule freely laced with mendacity, history has also generated some good writing.

In my day at Cambridge, we only went to lectures if the lecturer was good. Few were, which left a lot of time for reading, and convinced me that if something was worth saying it was worth saying well; and worth, if possible, addressing to a general cultivated public. In Paris, where I went after Cambridge, one did not go to lectures at all, which should have left even more time for reading; except that in Paris there were more girls . . .

So I became a historian of France, though not only of France. More recently, I have focused on life in the countryside, and in those small towns through which city culture and city ways filtered into the countryside. There are over twenty thousand such towns in France, and getting to know them will take some time. But there is hope. Flaubert was working on his *Tentation de Saint Antoine* at least as far back as 1847. He finally published it in 1874. Long-term projects keep one young.

EUGEN WEBER  
Professor of History, UCLA, and  
Clark Professor 1984-85

[Professor Weber has written or edited a dozen books, including *Action Française*, *Varieties of Fascism*, *A Modern History of Europe*, and *Peasants into Frenchmen*. He most recently taught as Visiting Professor at the Collège de France in Paris and is a Fellow of the American Academy of Arts and Sciences.]

## Summer Program for 1985

Applications are now available for the nineteenth annual Clark Library Summer Fellowship Program, entitled "Transformations in Eighteenth-Century European Culture: Science, Politics, and Civic Life," to be directed by Margaret C. Jacob, Professor of History at the City University of New York. Six awards of \$2,500 each, plus a travel allowance, will be made for the program, which will run from 17 June to 26 July. Scholars not more than five years beyond their doctorate working in any area related to the topic are eligible; those with an interest in academies, scientific societies, literary clubs, and masonic lodges are particularly encouraged to apply. For application forms, write to Beverly Onley, the Library's Fellowship Secretary; the deadline for receipt of all materials is 15 January 1985.

## Coming Events

**Friday, 7 December:** Clark Professor Lecture by Richard Lehan, UCLA: "Reading the City/Reading the Text: Literary Form and Historical Process." 2 p.m. *Public welcome.*

**Friday, 11 January:** Clark Professor Lecture by Penelope Corfield, University of London: "Walking the City Streets: Social Role and Social Identification in the Towns of Eighteenth-Century England." 2 p.m. *Public welcome.*

**Friday, 15 February:** Clark Professor Lecture by Ted Margadant, University of California, Davis: "The Rhetoric of Contention: Conflicts between Towns during the French Revolution." 2 p.m. *Public welcome.*

**Saturday, 9 March:** Invitational Seminar: *History of Libraries*. Papers by David Vaisey, Oxford University, and David McKitterick, Cambridge University; John Richardson, UCLA, moderator. *By invitation only.*

**Friday, 15 March:** Clark Professor Lecture by Philippe Levillain, University of Lille: "Rome: One City for Two Kinds of People." 2 p.m. *Public welcome.*

**Friday, 12 April:** Clark Professor Lecture by Joseph Rykwert, Cambridge University: "The Town: Between the Known and the Unknown." 2 p.m. *Public welcome.*

**Friday, 3 May:** Clark Professor Lecture by William Cohen, Indiana University: "French City Mayors: Power and Rank." 2 p.m. *Public welcome.*

**Saturday, 11 May:** Invitational Seminar: *Rochester and Court Poetry*. Papers by David Vieth, Southern Illinois University, and Dustin Griffin, New York University; Alan Roper, UCLA, moderator. *By invitation only.*

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Nancy M. Shea, editor. Susan Green, assistant editor  
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*Aerial view of Aynhoe House and part of the church and village of Aynho.  
The Clark's four-hundred-volume Cartwright Collection was originally part of the library at Aynhoe House.*