THE CLARK NEWSLETTER

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Focus on Halley

This past April, thanks to timely and generous funding from the UCLA Foundation and Chancellor Charles Young, the Clark Library was able to purchase twelve valuable books from the collection of the eminent geophysicist Sir Edward Bullard (1907–80), which was offered at auction in London. The seventy-four lots of rare scientific books ranged widely over the works of English and Continental scientists and were rich in the writings of Newton and his followers. Most of the items acquired by the Clark are associated with Edmond Halley (1656–1742), and several of them, along with other primary scientific material from the late seventeenth and early eighteenth centuries, made up a special exhibit accompanying the international conference "Newton and Halley, 1686–1986," held at the Clark in August.

Although the figure of Edmond Halley stands forever in the shadow cast by the Olympian Isaac Newton and although his popular fame is tied to the periodic return of the heavenly body called Halley's comet, the scope of Halley's scientific achievements is so broad and so deep that he is to be counted among the founders of modern science and the scientific method. Halley established his international reputation through innovative research in the areas of geophysics, navigation, mathematics, and astronomy. He founded physical oceanography, developed the study of geomagnetism, and contributed to meteorology. He devised new ways of charting and proposed a method for discovering the longitude. He made important advances in the practical solution of equations. He discovered stellar motion and was the first to identify a periodic comet. He also made practical contributions to optics and to the design of a diving bell and of various scientific instruments. In the heady days when the Royal Society was young and the notion of "natural philosopher" had not yet fragmented into a variety of specializations, a talented person could, as Halley did, become influential across the whole spectrum of scientific thought.

For discussion here I have selected six of the newly acquired volumes, and even the necessarily brief descriptions of their background or content should recall some key moments in the scientific work of Halley and his contemporaries.

Halley's innovativeness both as an astronomer and as a mathematician can be observed in a volume that is made up of two of his well-known treatises. Halley's *Tabulae Astronomicae* (1749), along with a later English version of the same work, *Astronomical tables with precepts . . . for computing the Places of the Sun, Moon, Planets, and Comets* (1752), is bound together with *A Synopsis of the Astronomy of Comets* (1705). The *Synopsis,* Halley's original publication about the now famous comet of 1682, appeared in not one but three forms during 1705: in Latin at Oxford, in English at London, and in an abridged Latin version in the *Philosophical Transactions of the Royal Society*.

Contrary to popular myth, Halley was not the discoverer of the comet for which he is remembered, but, on the basis of calculations he made more than a decade after the comet's appearance, he identified its elliptical orbit and predicted its return in 1758. The accuracy of Halley's prediction offered one of the most compelling proofs of the Newtonian cosmology, which is based on the law of universal gravitation. The comet's return not only reinforced Newton's demonstration in the *Principia* that the notion of heavenly spheres was a fallacy; it also amounted to a defeat for the proponents of Cartesian vortices.

Halley begins the *Synopsis* by recalling the Aristotelian view of comets as essentially atmospheric phenomena. He notes that although Seneca had placed comets among the heavenly extra-atmospheric bodies, the Aristotelian view persisted into the medieval period, during which comets were regarded as "sublunary vapours, or airy meteors," endowed with the power to affect human affairs. Halley goes on to describe how Tycho Brahe used observational data for a comet seen in 1577 to show that it was situated beyond the orbit of the moon (and therefore was not a "sublunary vapour"), and then, revealing his extraordinary skill as a numerical analyst, presents his calculations for the orbit of the 1682 comet. Although Newton and

From An Allarm to Europe *[1680] by John Hill, "Physitian and Astrologer," predicting "sad Effects to the East and North Eastern parts of the World" from the comet of 1680. This comet also interested Halley, but he failed in his attempt to calculate its orbit.*

others had calculated parabolic and hyperbolic cometary orbits by geometrical means, Halley was the first to make orbital calculations by analytic-algebraic methods. After trying to fit the observational data for the 1682 comet into a parabolic orbit (he had to solve the equation $z^3 + 3z = 12a$ for about one hundred values in the sequence $12a = 0.04$, 0.08, 0.12, . . .), he rejected the parabola. Then, computing elliptical orbits for, among others, the comets of 1305, 1380, and 1456, he drew his conclusions:

> You see therefore an agreement of all the Elements in these three, which would be next to a miracle if they were three different Comets; or if it was not the approach of the same Comet towards the Sun and Earth, in three different revolutions in an Ellipsis around them. Wherefore if according to what we have already said it should return again about the year 1758, candid posterity will not refuse to acknowledge that this was first discovered by an *Englishman*.

The patriotic boast was in the spirit of the time, and the Englishman is indeed remembered every seventy-six years, though perhaps not in the way he might have wished. Today's superstitious, encouraged by pop-astrology columnists, continue to find portents in the appearances of great comets, and it is ironic that the periodic return of Halley's comet should be marshaled in support of the very superstitions it should have destroyed.

Realizing that his success would deflate the Cartesians, Halley wrote:

> Let now the Patrons of Vortices and an absolute Plenum, try whether according to their Hypotheses, they can delineate the path of this Comet, thro' nine whole Signs and for the space of above four months; and whether any other Curve, or any other law of motion sensibly different from ours, can exhibit with the like certainty the peculiar curvature of its path, and its velocities so very differently increased and diminished. If they cannot do this, let them at last leave off trifling, give themselves up to the study of truth, and swear according to the Motto of our *Royal Society, Nullius in verba.*

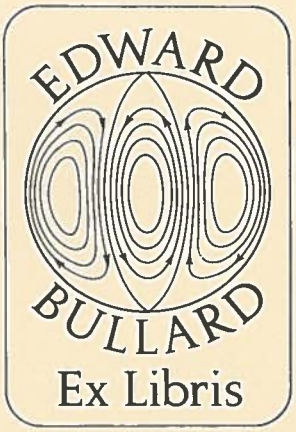
Bound to no master's words. Only from observational verification was the scientific validity of theoretical prediction to be determined.

The most valuable of the Clark's new acquisitions is John Flamsteed's *Historiae Coelestis* (1712), edited by Halley and published without the author's approval. This book was at the center of a scientific and personal controversy involving Flamsteed, Newton, and Halley, a controversy recounted by Newton's biographer Richard Westfall in *Never at Rest: A Biography of Isaac Newton* (1980) and by Derek Howse in *Greenwich Time and the Discovery of the Longitude* (1980). Commander Howse, who was the Clark Professor for 1983–84, also described the episode in the Spring 1984 *Newsletter,* in connection with the Clark's acquisition of a Newton note about monies spent and received during the publication of *Historiae Coelestis.* I present only an abbreviated account.

John Flamsteed (1646–1719) was appointed by Charles II to be the first Astronomer Royal in 1675, shortly before the erection of the Royal Observatory at Greenwich, at a time when there was an urgent need for a practical method of discovering longitude at sea. Because many naval disasters could be blamed on faulty knowledge of longitude, there would be obvious commercial and military advantages for a nation possessing improved navigational methods. During 1704 Newton, Halley, and others, aware that Flamsteed had been making detailed observations, attempted to obtain his data in order to perfect their own astronomical theories but found Flamsteed, already antagonistic to those involved in the attempt, practically impossible to deal with. Having agreed at first to provide his manuscripts, Flamsteed then withheld them for a period of years, apparently with the intention of refining his observations. Finally, in 1711, Newton obtained an order for publication from Queen Anne herself, and the "pirate" edition that appeared in 1712 so offended the author that when he managed four years later to get possession of three hundred of the original four hundred copies, he destroyed all but a few of them. Flamsteed then personally supervised the production of another edition of *Historiae Coelestis,* which was published posthumously in 1725. That edition was already among the Clark's holdings.

A volume that testifies both to Halley's mathematical skill and his linguistic talent is Apollonius Pergaeus's *Conicorum libri octo* (1710), which Halley worked on together with David Gregory from 1704 until the latter's death in 1708 and completed alone. Halley learned Arabic in order to translate some newly uncovered Arabic manuscripts of Apollonius. He partially reconstructed and trans-

Frontispiece to Apollonius's Conicorum. *Aristippus, coming ashore at Rhodes after a shipwreck, sees geometrical diagrams upon the sand and exclaims, "There is good hope for us, for I see the footsteps of men!"*



The bookplate of the late Sir Edward Bullard, who was a Fellow of the Royal Society and held professorships at Cambridge University and the University of California, San Diego. The design of the bookplate was inspired by his work on the earth's internal magnetic dynamo.

lated into Latin seven of the books, which existed in either Arabic or Greek, and conjecturally reconstructed book 8, which had survived only in epitome. Halley's edition of the *Conicorum* became the standard among mathematicians. The Clark now has the beautifully printed first edition of this work, with Greek and Latin text in parallel columns.

Among the more ingenious of Halley's computational methods is the use of infinite series, now called Maclaurin series, for the calculation of logarithms and inverse tangents. Halley recognized that the ratio of a circle's circumference to its diameter, the value now known by the symbol π, could be expressed as sums of inverse tangents. Some of Halley's writings on infinite series, along with Abraham Sharp's and John Machin's calculations of many-place values for π, appear in Henry Sherwin's *Mathematical Tables, Contrived after a most Comprehensive Method.* The Clark purchased the editions of 1710 and 1761 to join those of 1705, 1717, 1726, and 1741 that it already held. Until a decade ago refinements of Halley's method furnished the best way to obtain multidecimal values for π, the largest number of decimal places obtained that way being about 1,000,000. Computing such tables was once a necessary drudgery; they are now obsolete because most of the numerical values they enclose can be called up by pressing a few buttons on an inexpensive pocket calculator.

Other of Halley's mathematical methods are described in the appendix of the Clark's 1725 edition of John Kersey's *The Elements of that Mathematical Art commonly called Algebra.* This appendix, on the numerical solution of equations, is derived from Halley's lectures at Oxford and appears in all editions of Kersey's book beginning with the second (1717).

The smallest of the Clark's new acquisitions is the second (1754) edition of *The Analyst; or, A discourse addressed to an Infidel Mathematician* (1734) by George Berkeley, Bishop of Cloyne. The "infidel mathematician" is generally thought to be Halley, who was passed over for the Savilian professorship of astronomy at Oxford in 1691 because his faith was deemed insufficient. (There is no evidence that Halley's faith was deficient, and he eventually held the Savilian professorship of geometry.)

Perceiving a general decline in religious faith coincident with the rise of the Newtonian worldview, Berkeley, in *The Analyst,* exploits a contemporary controversy over the foundations of the then notably successful infinitesimal calculus in an attempt to defend revealed religion. Even those who were able to make use of the extraordinary power of the new mathematical tool realized that it rested on shaky foundations, on a paradox involving numbers no one had ever seen: infinitely small numbers and their reciprocals, infinitely large ones. Berkeley draws an analogy between the paradoxical basis of the infinitesimal calculus and that of religious faith: those willing to gloss over the paradox of infinitesimals for the sake of the results they make possible should not hesitate, he insists, to accept theological mysteries.

Berkeley's small treatise did not in itself achieve a lasting impact; infinitesimals were eventually shunted aside after numerous eighteenth- and nineteenth-century attempts to reform the theoretical foundations of the infinitesimal calculus took mathematicians in an entirely different direction. There is, however, a modern sequel to this story: Infinitesimals were brought back to life about twenty-five years ago by Abraham Robinson, a mathematician who was at UCLA from 1962 to 1967, the years he did key work on infinitesimals. Professor Robinson proposed a theory, now called nonstandard analysis, according to which there are "parallel" sets (*models*) of familiar real numbers and nonstandard real numbers, the latter including infinitesimals. He succeeded in using traditional and noncontroversial tools from the mathematical fields of set theory and mathematical logic to construct a setting in which infinitesimal and infinite numbers exist as full-fledged numbers and are able to take part in mathematical arguments on a par with ordinary ones. Robinson's great feat was that he re-created a powerful problem-solving environment completely within established and unarguable mathematical reality, without recourse to mysticism, faith, or supernatural agencies. In doing this, he was operating within a scientific tradition that can be traced back to both Newton and Halley.

Those two great men joined with other natural philosophers in Great Britain and on the Continent to bring about a revolution in human thought. The consequent worldview is dominant in the West, but the struggle against superstition and received truth is not yet won. Relics of Aristotelian cosmology are found in more than the metaphors of everyday speech. They are apparent in the widespread refusal to abandon medieval world models despite overwhelming evidence provided by phenomena such as Halley's comet that those models are not just flawed but completely erroneous.

NATHANIEL GROSSMAN
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Two Recent Gifts from the Files of Two Distinguished Printers

A few years ago, several Los Angeles libraries celebrated Ward Ritchie's seventy-fifth birthday by mounting exhibitions of his work; some emphasized his contributions to Los Angeles culture, others his collaborations with celebrated authors and artists, and one, the Clark, his typography and book designs. We tried to show the graphic artist at work, sketching out title pages, experimenting with

types, laboriously working his way from one proof to the next in search of the seemingly effortless and totally appropriate page. Sometimes inspiration came slowly, leaving behind it a litter of discarded layouts and rejected proofs. That litter was displayed next to some of Ward Ritchie's best-known and most admired books, in the hope that the juxtaposition would be instructive—and that Ward would not be too dismayed to see his tattered hesitations and scribbled second thoughts so prominently on view.

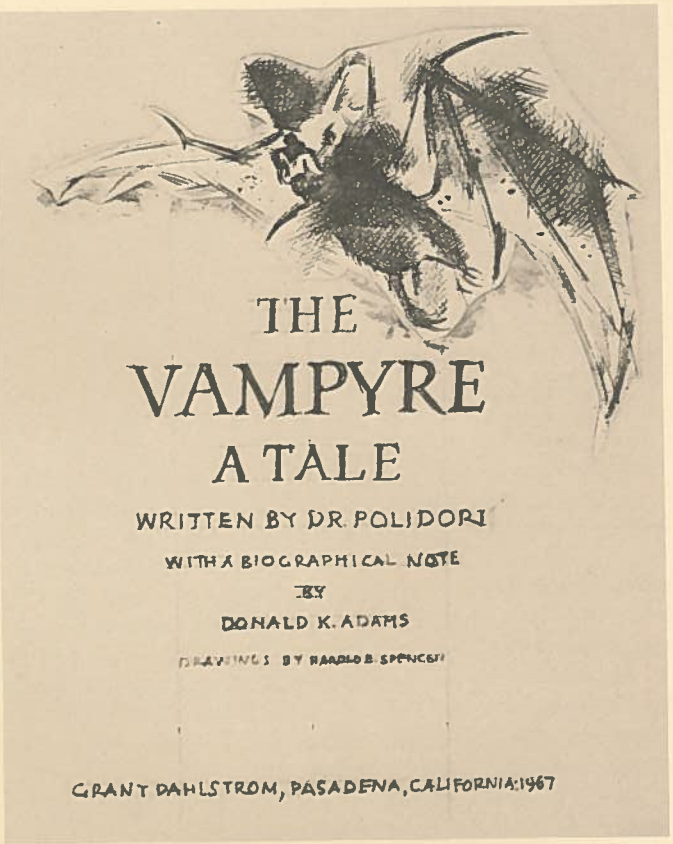
Firmly convinced that these scraps of paper are, in fact, instructive, we are delighted to report that Ward Ritchie has presented us with more. Within the last year he has donated the original designs and page proofs for his award-winning *Jenny Read,* layouts and sample pages for *Men, Medicine & Water,* and his correspondence with two other celebrated graphic artists, Merle Armitage and Rockwell Kent.

Most of the Rockwell Kent correspondence concerns an enlarged reprint of *Wilderness,* Kent's last book-length publication, printed (but not published) by Ward Ritchie in 1970. Accustomed to working with the likes of Frederic Goudy and T. M. Cleland, Kent harbored strong opinions on what *Wilderness* should look like and how it should be published. He did not mince words when badgering his publishers, nor did he stint on words of praise for his printer. "I am literally enthralled by the title page you sent me," he once wrote to Ritchie—and now we have the letter and the title-page design to prove it. Not only that, an entire archive accompanies this correspondence, including photographs of Kent's diary, his own annotated copy of the Modern Library edition, and his original artwork for the third preface. Virtually every step of production is represented, from the marked-up galleys through the brownlines, and every step is documented by a round-robin correspondence from artist to printer to publishers.

An archive also accompanies the eighty or so letters Merle Armitage wrote to Ritchie from 1937 to 1973. Perhaps now best known as art director of *Look Magazine,* Armitage was also a writer, publicist, collector of modern art, and designer of books remarkable for their ruthless, almost brutal disregard for traditional typography. "Looking backward means forsaking adventure," Armitage proclaimed, and gleefully cudgeled any who believed otherwise—such as the Limited Editions Club, the American Institute of Graphic Arts, and, yes, even the Clark Library. Carbons, photocopies, and transcripts document both sides of his many disputes; when Armitage complained that the Clark Library was collecting too much of Ritchie and not enough of him, Lawrence Clark Powell sent this ringing rejoinder:

> Ward Ritchie's was the first of the contemporary printing collections established in my time at the Clark, and it is the most complete and the largest. Furthermore Ward's position of leadership is recognized by all printers regardless of their modern or traditional tendencies, and thus I felt no fear in ranking him with Cobden-Sanderson, William Morris, Nash and Meynell.

The Clark's sentiments haven't changed.



A preliminary title-page design by Grant Dahlstrom for John William Polidori's The Vampyre *(1968).*

Through the good offices of Jake Zeitlin and the generosity of the late Helen Dahlstrom and of the Castle Press, the Clark's collection of Grant Dahlstrom's printing has been similarly enriched with original designs and artwork; these too will be useful for instruction, ideal for display, and essential for studying the typographer's style and technique. Grant Dahlstrom's finesse in sketching out title pages, his skill at suggesting blocks of text with just a few strokes of the pencil, remain unsurpassed. And yet he too struggled with the intransigence of metal type, as we can see from the dummies and page proofs for such important books as Heinrich Heine's *Gods in Exile* and Polidori's *The Vampyre.* Helen Dahlstrom also gave us the run of her library, from which we picked out several dozen Dahlstrom imprints that had eluded us and, we think, everybody else over the last fifty years. If we didn't have the printer's copies, we would have never guessed that Grant Dahlstrom had printed nursery school handbooks and a *Technique of Underwater Gymnastics.*

Helen Dahlstrom shared our delight in these discoveries. Even in her last illness, she presented the Clark with important documents, shedding new light on her husband's close friendships with such distinguished typographers as Will Carter and Will Bradley. Not only was she a generous donor, she was a steadfast friend of the Clark, and we will miss her greatly.

John Bidwell
Reference/Acquisitions Librarian

New Clark Professor Presents Series on Mind and Body

G. S. Rousseau, Clark Library Professor for 1985–86.

An invitation to comment on the 1985–86 Clark Professor series prompts me to reflect that future centuries looking back on our generation will consider us a Golden Age of seventeenth- and eighteenth-century studies. This is not merely because rapidly proliferating technologies—especially the electronic and microcomputer revolution—have transformed our researches, but because we have utilized these techniques to break down the artificial borders separating disciplines (English, French, history, philosophy, political science, etc.) and thereby to deepen the kinds of questions we ask. In brief, the new technology and an unparalleled interdisciplinary bravura have combined to expand our horizons. Some of the best scholars in our field now "interdisciplinate" to an extent undreamed of by their predecessors.

There is no better proof of this pushing onward to the intellectual beyond through technology and interdisciplinarity than the treatment that science and medicine have recently received. In the last three decades scientific and medical topics have been included in humanistic research programs to an unprecedented degree; indeed, science and medicine have entered into our contemporary cultural debates in a form no one would have anticipated before the Second World War. During these recent decades the history of science and the history of medicine have blossomed into major academic subjects, whereas before the war they were cultivated in narrow enclaves. Literature and Science, and Medical Humanities—both intensely humanistic subjects—have also begun to thrive in many universities and medical schools, although they still encounter prejudice and skepticism in traditional ivy bastions; before the 1950s they were practically undeveloped terrains. This intellectual ferment has enriched traditional seventeenth- and eighteenth-century studies, to the benefit of all those who are involved in the subject.

During the last two decades, I have devoted a large part of my energy to the expansion of my own discipline, literary history. More specifically, I have studied the overlap between literature and science and between literature and medicine. I was therefore delighted when the trustees of the Clark Library invited me to propose a topic integrally related to the history of medicine and science, viewed in a broad humanistic dimension. The possibility of spending a year in that scholars' paradise known as the Clark Library also proved irresistible. I had recently held two consecutive appointments abroad, as an Overseas Fellow at Trinity College Cambridge and as Senior Fulbright Research Professor at the University of Leiden in the Netherlands. In both places I was the beneficiary of magnificent hospitality and an ambience conducive to scholarship. But I had not had a comparable appointment in my own country, let alone in my own backyard. The opportunity to develop an interdisciplinary subject in one of America's leading research centers was too good to pass up.

As I pondered specific topics, I searched for one that would naturally implicate social and intellectual history, method and ideology, as well as religious and philosophical positions, without losing sight of the primary subject. And of course medicine and science represent such Brobdingnagian domains in themselves that they had to be focused if they were to be precisely delineated. Eventually I hit upon the age-old dualism, mind and body, a topic that challenges every subject to defend its first principles. There had not been a major discussion of the topic for some time, certainly no full-dress historical treatment since the burgeoning of science and medicine as subjects within the larger domain of cultural history. Although exposition will have to wait for our speakers, it can be said that few topics link science and medicine to the humanities more integrally than mind and body. The strength of the topic, despite its riddles and paradoxes, is that it cannot be discussed intelligently without paying attention to its religious, philosophical, and artistic dimensions.

Yet I have one regret. The late Michel Foucault, author of *The Order of Things, A History of Madness, The Birth of the Clinic,* and other books glancing at mind and body in a mode that is best described as "uniquely Foucaldian," was to have been our first speaker. But Foucault died in June 1984, ironically on the very day I arrived in Paris to firm up the specific arrangements of his participation. If the fierce vigor with which he dared to ask questions presides over the 1985–86 series, I will count his loss for less.

G. S. Rousseau
Clark Library Professor 1985–86

[G. S. Rousseau is Professor of English at UCLA and the author of many books dealing with the relations of literature and science and of literature and medicine, including *This Long Disease, My Life: Alexander Pope and the Sciences* (with Marjorie Hope Nicolson); *Organic Form: The Life of an Idea; Goldsmith: The Critical Heritage; Tobias Smollett; The Ferment of Knowledge: Studies in the Historiography of Eighteenth-Century Science* (with Roy Porter); and a projected two-volume study of Sir John Hill, one volume of which has already appeared. He is currently serving as president of the Western Society for Eighteenth-Century Studies and has been the prime mover in forming a national Society for Literature and Science, whose advisory board he now chairs.]

Research Reports, III — "The noted'st TORY in the Town"

I went to the Clark in July 1985 with a problem which seemed suitably compact for a month of thinking and research. In November 1684 John Dryden's poem "To the Memory of Mr. Oldham" appeared, about ten months after the death of the young satirist. "Oldham" has become one of Dryden's most admired poems, but is discussed almost always, with a few interesting exceptions, out of the context of its first publication. The form in which it was first read was at the head of a set of ten memorial poems that prefaced the posthumous collection *Remains of Mr. John Oldham* (1684, supplemented in 1686). I wanted to refresh Dryden's "Oldham" by returning it to the soil in which it was first planted: to examine the relationships between it and the other poems and consider whether the other authors constituted a group with its own identity. The authors were Thomas Flatman, Nahum Tate, Tom D'Urfey, Thomas Andrews, Thomas Wood, and Robert Gould. Three of the poems were anonymous, but I ascertained that one of them was by Dryden's young publisher, Jacob Tonson. (Thanks to the kind of contact that can be made at the Clark I am pursuing Robert Gould collaboratively with Mordechai Feingold, author of *The Mathematicians' Apprenticeship: Science, Universities, and Society in England, 1560–1640* [1984].) I came to some conclusions of which more elsewhere; here I would just like to mention another thread from Dryden's "Oldham" which unexpectedly and with some delight I began to follow. I decided to investigate Joseph Hindmarsh, the bookseller and publisher (his term) who issued *Remains*.

Oldham himself sketched Hindmarsh's business in "An Allusion to Martial. Book I. Epig. 118" (*Poems, and Translations,* 1683), in which he describes where his poems could be bought:

> In *Cornhil,* where you often go,
> Hard by th' *Exchange,* there is, you know,
> A Shop of Rhime, where you may see
> The Posts all clad in Poetry;
> There *H*—— lives of high renown,
> The noted'st TORY in the Town. . . .

I concentrated on the seven years from 1678, in which Hindmarsh appears to have issued his first work, to 1684, the year of *Remains*. I located sixty-three issues, seemingly his total output, from which I set aside, for several reasons, the five issues of work by Oldham. Out of this remaining fifty-eight there were fifty to hand in the Clark (eleven on microfilm). Some title pages specify a printer or printers, and in a few cases a joint bookseller. Hindmarsh claimed sole responsibility for forty-two of the fifty-eight issues by his typical imprint, "*London,* Printed for *Joseph Hindmarsh* at the *Black-Bull* in *Cornhill.*" To this was added on sixteen occasions "Bookseller to his Royal Highness," clearly the Duke of York.

The political views of Hindmarsh are graphically illustrated by the imprint he employed when he once wished to conceal his identity: "Printed for *Tom Tell-troth* at the Sign of the *Old King's Head* in *Axe-yard* in *King street, Westminster.*" This was used for Thomas Ashenden's (or Ashington's) broadsheet *The Presbyterian Pater Noster, Creed and Ten Commandments* [1681], for which blasphemous production Hindmarsh was reported to the Privy Council by Henry Compton, Bishop of London, and exposed to a Whig grand jury at the Guildhall sessions on 20 February 1680/81. Hindmarsh published several items to show the eggs of the 1640s that had hatched (in the Tory view) abominable contemporary chickens: the anonymous edition of *Arbitrary Government Display'd* (1683) and *An Impartial Account of the Arraignment, Trial & Condemnation of Thomas Late Earl of Strafford* (1679), and also in 1679 the writings, with a memoir, of Walter Raleigh, a chaplain to Charles I who perished under house arrest. Hindmarsh had the privilege of reprinting the *Basilicon Doron* of James I, "by His Majesties Command" (1682, "M. Flesher" as printer). The hereditary principle was suavely expounded by John Wilson in *A Discourse of Monarchy* (1684, "M. C." as printer). The royalist assumption underlies even the four translations that Hindmarsh issued in 1678–84, of Seneca, Cicero, Zosimus, and Eutropius — the last stressed to be, not the "Presbyter and Historian," but the next best thing to a Christian, "a *Trimmer,* halting between Pagan and Christian." It was this which partly recommended the other three ancients for which the "*Timing*" of translation was right, to use L'Estrange's word; as he explained in the preface to his version of Seneca: "In this State of Corruption, who so fit as a good honest *Christian-Pagan,* for the Moderator betwixt *Pagan-Christians*?"

But mainly Hindmarsh was a publisher of entertainment — though it was consistently antifanatic. He published plays by Brome, Crowne, Otway, Ravenscroft, and Southerne. His leading author was Tom D'Urfey, from whom derived fourteen issues. Playful D'Urfey was often earnest here, attacking "*Papist* and *Phanatick* [who] have an entire *Union* and agree to a *hair,* I mean as to the *Trumpery,*" in the preface to *The Royalist. A Comedy* (1682). He denounced scornfully, if inexplicitly, Dryden's readiness to let satire merely "tickle": on the contrary, it "should lash to the bloud, and make each stroke so terrible, and the shame so obvious, that the weakest judgment may comprehend," he wrote in the preface to his anonymous *The Malecontent; A Satyr: Being the Sequel of the Progress of Honesty [1681], Or A View Of Court and City* (1684). Both poems deserve more attention.

I am indebted to the Clark for its generous Fellowship (and fellowship), which helped me find new ideas about Dryden's "Oldham" and about his comemorialists and led me to a new agendum: the early publishing career of Joseph Hindmarsh and its prosperous continuation to his last issue in 1696. As for poor John Oldham himself, there is an inescapable irony. In the *Poems, and Translations* issued by Hindmarsh in 1683, the poet remarked bitterly that he had yet to find a "Great Man" who would sponsor an edition of his poems with "Commendatory Verses in abundance, and all the Hands of the Poets of *Quorum* to confirm his Book, and pass it for Authentick" (Advertisement). The commendatory verses, a modest "Oldhamus Virbius,"

only came after his death. Perhaps remembering the bitterness, the "noted'st Tory in the Town" made him a posthumous present of them.

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[Ian MacKillop works on eighteenth-century literature and late nineteenth-century history of ideas. His book *The British Ethical Societies* is to be published by Cambridge University Press in 1986.]

Bibliophiles Visit Los Angeles

With sites as rich in tradition as Edinburgh and Venice to remember and destinations as diverse as Copenhagen and Istanbul to anticipate, over two hundred book collectors, booksellers, and librarians from fifteen countries, lured by Hollywood, tales of the Old West, and the vast number of books and bookmen in this part of the globe, journeyed to California in early fall to participate in the Fourteenth Congress of the International Association of Bibliophiles. Members of the renowned organization, which has met biennially since its founding in 1959, spent a week in Los Angeles before traveling north on the Pacific Coast Highway to San Francisco.

The mayor of Los Angeles proclaimed the first week of October International Association of Bibliophiles Week. If not the keys to the city, the visitors were given the keys to its libraries and scholarly and cultural institutions. Outings to the Huntington, Doheny, Getty Center, and UCLA libraries, to Mission San Fernando, and to the Southwest and Getty museums offered them a glimpse of the cultural resources available in the Los Angeles area. Lectures by distinguished bookmen provided intellectual feasts—whether revealing the histories of local libraries and the development of special collections in the Southland or disclosing the publishing intrigues behind certain nineteenth-century pamphlets.

Bibliophiles examining Californiana displayed in the Clark's North Bookroom.

Not all the feasting was intellectual. Treated to hospitality "Southern California Style," the bibliophiles enjoyed a barbecue at the glamorous Rancho Mi Solar and an alfresco lunch at the Doheny Library in Camarillo. The landmark Beverly Wilshire Hotel was the site for a gourmet Mexican dinner following a bookfair and reception sponsored by the Southern California chapter of the Antiquarian Booksellers of America. The Getty Museum hosted the final banquet, and Congress participants delighted in dinner served around the Inner Peristyle Garden. Side trips to Disneyland and Universal Studios, shopping excursions to Beverly Hills, and visits to booksellers, a bindery, and various smaller libraries and museums rounded out the week.

The Clark Library hosted the Association on Tuesday morning, 1 October. After being welcomed by the director of the Clark, the book collectors explored the Library. Many, desiring to examine the Clark's books closely, headed downstairs to the reading room, which was soon filled with distinguished visitors examining bindings, comparing copies and editions, checking bibliographies, and admiring the craftsmanship of contemporary book artists. Others lingered in the bookrooms, viewing the collections permanently housed in the glass cases or perusing the small selection of Californiana on display. The vestibule drew a large crowd as well: featured in the main exhibition cases were forgeries, piracies, and privately printed works manufactured by H. Buxton Forman and Thomas James Wise, the subject of a talk by Nicolas Barker at the Music Center later that afternoon. (This exhibit will continue at the Clark until 16 December.)

Old and rare books were not the only items of interest to these collectors, however. They queried the staff on the history of the Library and gathered at tables displaying Clark publications. Many strolled about the grounds, enjoying light refreshments as strains of music drifted out from the Library's drawing room, where a quartet played 1930s jazz. All too soon the bibliophiles boarded, not the "A Train," but large gray buses and headed for the freeways and their next destination.

Carol Reid Briggs
Archivist/Manuscripts Librarian

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Members of the Comet Halley Society of London at the Clark Library during the Newton-Halley conference in August. Front row, l. to r.: Owen Gingerich, Harvard University; Colin Ronan, Cambridge; Marjorie Webster, Adler Planetarium, Chicago; Fred Whipple, Harvard; and Norman Thrower, UCLA. Back row: Donald Yeomans, Jet Propulsion Laboratory, Pasadena; Richard Stephenson, University of Durham; Roderick Webster, Adler Planetarium; Craig Waff, Jet Propulsion Laboratory; Stuart Malin, National Maritime Museum, Greenwich; David Hughes, University of Sheffield; and Derek Howse, National Maritime Museum.