



THE CLARK NEWSLETTER

Bulletin of the UCLA Center for 17th- and 18th-Century Studies

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The New Center

Regular readers of *The Clark Newsletter* will notice that a subtitle has been added to the masthead. Beginning with this issue, the newsletter will serve as an official publication of the UCLA Center for Seventeenth- and Eighteenth-Century Studies, an Organized Research Unit formally established last year by the Regents of the University of California. Because the Clark Library is an integral part of the new campus-based Center, we considered it appropriate to broaden the scope of the newsletter to include all Center activities.

The Clark's extensive collections in seventeenth- and eighteenth-century British culture in fact provided the initial impetus to establish a center. At a very early stage, a British Studies center was envisioned, but it soon became clear that the needs of the scholarly community would best be served by a research unit that could also accommodate those interested in other areas of seventeenth- and eighteenth-century studies. The various libraries on the UCLA campus, together with the Clark, could offer the range of research material needed to support such a project, while the availability of distinguished collections in the period at a number of Southern California museums and independent libraries suggested the prospect of cooperative programs. A more broadly defined center was therefore proposed—one that would provide a focal point for the kind of comprehensive study that no individual department would be able to foster nor any single research collection support. In this sense, the new center was to carry into the modern period the work of another Organized Research Unit established on the UCLA campus some twenty years ago, the Center for Medieval and Renaissance Studies.

With the assistance of private funding, an office was set up on campus to explore the project and develop plans for implementing it: academic resources both within and outside the UCLA community were assessed; fund-raising possibilities for the support of programs and of collection development were investigated; interested faculty were invited to contribute ideas for programs. A committee appointed by the Chancellor and chaired by the Director of the Clark Library prepared a formal proposal for the center, steered it through the various Academic Senate committees on campus and statewide, and eventually presented it to the Regents for approval. At their March 1985 meeting, the Regents voted to establish the Center.

The first major event sponsored by the Center as an officially designated research unit, the symposium "Newton and Halley, 1686-1986," was held in August 1985,

with sessions on the UCLA campus and at the Clark. The event attracted thirty leading scholars from several countries and disciplines as speakers or moderators. Four other conferences, which will also be cohosted by the Clark and the campus, are now in the planning stages. Richard Kroll, Assistant Professor of English at Princeton University, and Richard Popkin, Visiting Professor of Philosophy at UCLA, are currently completing the arrangements for a meeting on "Latitudinarianism, Science, and Society," to be held 5-9 April 1987. Some twenty-five speakers from the United States and abroad have been invited to give presentations. A conference on the opportunities for scholarship afforded by the on-line *Eighteenth-Century Short Title Catalogue* is being arranged by Henry Snyder, Director of the ESTC for North America; Thomas Wright, Clark Librarian; and George Guffey, Professor of English and Director of Humanities Computing at UCLA. It will offer lecture-demonstrations, discussions, and "hands on" experience with on-line searching techniques. Scheduled for 17-18 July 1987, this meeting will be tied in with the Clark's Summer Postdoctoral Fellowship Program, "Computer Applications in Restoration and Eighteenth-Century Studies," to be directed by Professor Guffey. In May 1988, a two-day conference will commemorate the tercentenary of Pope's birth. Later in 1988, the Center will co-sponsor, with the Center for Medieval and Renaissance Studies, a symposium focusing on four political revolutions in Europe.

Papers presented at the Newton-Halley conference have



A reception was recently held at the Clark to honor Nicolas Barker (left), Keeper of Conservation at the British Library and Clark Professor 1986-87, and J. M. Edelstein, Senior Bibliographer and Resource Coordinator at the Getty Center for the History of Art and the Humanities.

now been edited for publication in book form, and we expect the other major conferences to furnish material for similar volumes. Through these and other publications, the activities of the Center will reach an international audience and, we hope, make a significant contribution to the study of the period.

On the UCLA campus, the Center, in cooperation with various departments, has sponsored several public lectures by distinguished visiting scholars during the past year, and further lectures are planned. In addition to supporting such special events, the Center will develop and coordinate interdisciplinary programs to assist students in broadening their studies and enable faculty from different departments to bring their own perspectives and interests to bear on a common theme. The Center and the Clark will also provide financial support by offering fellowships, assistantships, and other kinds of grants to students at various levels as well as to local and visiting scholars pursuing interdisciplinary studies in the period.

As the Center develops its potential through a variety of programs, we anticipate that it will promote increased interaction not only within departments and between the campus and the Clark but between UCLA and other Southern California institutions. Interested faculty members of other universities in the area and visiting scholars at such institutions as the Huntington Library and the new Getty Center for the History of Art and the Humanities are encouraged to participate in Center activities.

The seventeenth and eighteenth centuries saw the birth of modern science and technology, the global explorations that opened up vast new territories to international trade and overseas settlement of large numbers of Europeans, and the development of patterns of living, language, and thought that continue to the present. We can fully comprehend such broad cultural and intellectual movements only by crossing the boundaries imposed by geographical areas and separate disciplines. The Center for Seventeenth- and Eighteenth-Century Studies is intended to give those working in the period an opportunity to make the venture a cooperative one.

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

Diderot's Pictorial Encyclopedia

The Clark Library has recently added to its holdings the original edition of the most famous reference work produced in modern Europe, the *Encyclopédie*. Published in twenty-eight volumes between 1751 and 1772 under the general editorship of Denis Diderot, with later supplementary volumes, this monumental work marked a turning point in the Western conception of knowledge.

The full title of the work is *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers*. Conceived as a translation of Ephraim Chambers's two-volume *Cyclopaedia: or, an Universal History of Arts and Sciences*, the project soon expanded beyond its initial design. By 1772, the two volumes had become seventeen of text



Through the good offices of University Librarian Russell Shank, the University Research Library has purchased a thirty-five volume set of the *Encyclopédie* as a gift for the Clark. The set comprises the twenty-eight volumes of the original Paris edition, five supplementary volumes—four of text and one of plates—and a two-volume index.

and eleven of plates, and the one editor initially thought sufficient had been augmented by a group of some one hundred twenty-five contributors brought together into what was called a *société de gens de lettres*. A work planned as a modest survey of art and science became a comprehensive critical dictionary, a genre favored by the *philosophes*, in which knowledge was not only recorded fully and systematically but given the polemical force of a *machine de guerre* against fanaticism and intolerance.

Many articles in the *Encyclopédie* contribute to this spirit. In the "Discours préliminaire," d'Alembert develops various Baconian themes and a theory of intellectual progress based on the use of empirical and analytical methods. In pieces like "Aius-Locutius," "Âme" (Soul), and "Théocratie" (Theocracy), the anticlericalism fundamental to the overall project is given prominence; in writings like "Fermiers" (Farmers) and "Grains" (Grain), physiocratic beliefs about liberalizing the French economy and the need for governmental reform are argued. Some of the articles reveal an altogether different side of *philosophe* thought. Its generous, leisured instincts are apparent in "Philosophe" (Philosopher), an extended meditation on philosophy and its consolations, in Pestré's "Bonheur" (Happiness), and in Voltaire's observations on the nature of taste, published under the title "Goût."

As editor in chief of the *Encyclopédie*—and at the time of the appearance of volume 1 in 1751 an established translator of English reference works like Temple Stan-yan's *Grecian History* and Robert James's *Medicinal Dictionary*—Diderot contributed hundreds of articles to the text. They show the exuberant invention and unbounded originality of this most modern of *philosophes*, whose work, it is now taken for granted, is richest in implications for modern readings of *philosophe* thought and for the meaning of *Aufklärung*. "Naître" (Birth) and "Jouissance" (Enjoyment) introduce the reader to the vitalistic materialism that underlies the project and to Diderot's technique of dialogue, which sparks other key writings like *Le Rêve de d'Alembert* and *Le Supplément au voyage*

de Bougainville. "Agnus Scythicus," a short piece about an imaginary plant said to possess mythical properties, inveighs against scientific error, offering an account of the experimental method worthy of the best pages in Fontenelle. Articles like "Pyrrhonienne," "Scythes," and "Stoïcisme" continue the modern history of philosophy already begun by Jakob Brucker in the *Historia critica philosophiae* (a key source for the *Encyclopédie*). Diderot's contributions also include the famous piece entitled "Encyclopédie," a lengthy and "intertextual" meditation on the origins and meaning of an encyclopedia, which reflects his signature motif of self-irony.

The entries, which range in subject from science and philosophy to medicine and grammar, are linked by an unusual system of cross-references (*renvois*). These cross-references bring to the pages of the *Encyclopédie* ironic possibilities not generally associated with reference books. For example, an innocuous piece on the Franciscan order, "Cordeliers," sends the reader to the satirical and anti-religious "Capuchon" (Monk's Cowl), drawing his attention to ideas whose subversive content requires that they be expressed in a hidden or oblique way. Because of the cumulative effect of such ironies, the cross-references present an implicit argument for a new conception of an encyclopedia—a "circle of knowledge," but one that is self-critical and incomplete rather than absolute or closed off. On the plane of the discourse of encyclopedism, the work becomes a symbol of the nature of modern knowledge as it is reflected in many of the articles.

The *Encyclopédie* has a strong pictorial side as well as a philosophical one. Of the twenty-eight volumes which make up the original edition, no fewer than eleven contain in their entirety illustrated engravings, or *planches*. These plates, 2,569 in all,* were designed and executed by many famous artists of the time, including de Fehrt, Goussier, and Bénard. They depict in remarkable detail the wide range of curiosities one could expect to encounter only in such an ambitious conspectus of human culture and activity.

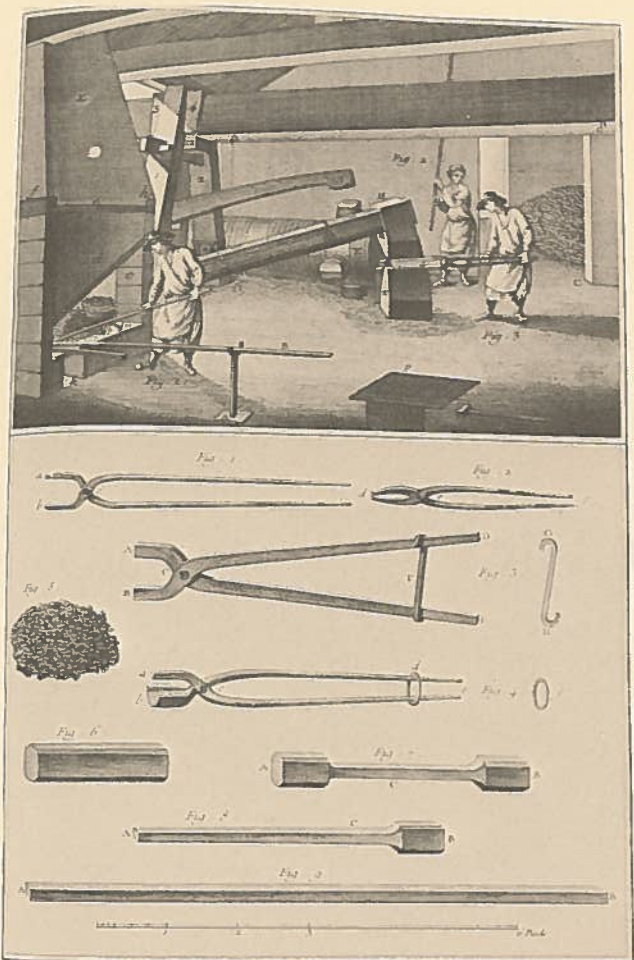
Dipping into the volumes of plates at random or consulting them for historical information is an enjoyable activity. The reader is brought into contact with the archaeology of a period that appears classical and distant, yet familiar and modern. The interest of the plates consists in much more than casual antiquarianism or even what the Goncourt brothers called "the exoticism of time." They have a critical drive equal to that of the entries on philosophy and religion, arising from the nature of their focus on one major subject: technology and the mechanical arts.

As Diderot was to state in many articles, but nowhere with greater conviction than in "Art," the mechanical arts are by no means unworthy of inclusion in the lofty pages of an eighteenth-century encyclopedia. They play a crucial role, he says, in the economic—and political—well-being of a country. From *les métiers* spring discoveries and inventions that have freed mankind from servitude and ignorance. Above all, the study of labor and crafts is an

indispensable part of any system, or "tree of knowledge," which aims at being complete:

Classification of the Arts into liberal and mechanical.

In examining works of art we see that some are more the product of the mind than of the hand and, on the contrary, others are more the product of the hand than of the mind. This is in part the origin of the preeminence accorded to certain arts over others, and the classification of the arts into *liberal arts* and *mechanical arts*. This classification, although fully justified, has produced a bad effect by degrading some very estimable and useful people and by fortifying some kind of natural laziness in us that only makes us much too inclined to believe that the constant and persistent application of man to experiences and particular, sensible, and material objects has detracted from the dignity of the human spirit, and that to practice or even to study the *mechanical arts* means to lower oneself to things whose investigation is laborious, contemplation ignoble, explanation difficult, pursuit discreditable, number inexhaustible, and value minute. . . . In the judgment of those who today have healthy ideas on the value of things, the person who populated France with Engravers, Painters, Sculptors, and Artists of all kinds, who discovered from the English the machine to make stockings, velvets from the Gen-



Forging the "bloom," or iron bar. From the fourth volume of plates.

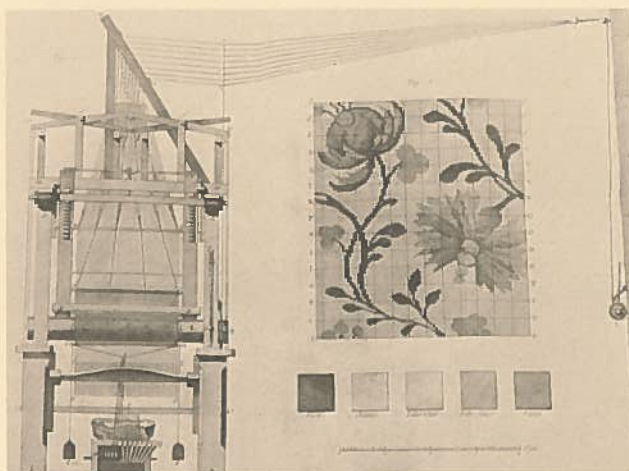
*With the supplementary volume of plates, published in 1777, the total comes to 2,784. See Richard N. Schwab, *Inventory of Diderot's Encyclopédie*, vol. 7 (Oxford: Voltaire Foundation, 1984), 39.

oese, and glass from the Venetians, hardly did less for the state than those who defeated their enemies and stormed their fortresses; and in the eyes of the philosopher there is perhaps more credit due for having brought forth the Le Bruns, and Le Sueurs, and the Audrans; for painting and engraving the battles of Alexander and for weaving in tapestry the victories of our generals, than in having won them. (Stephen J. Gendzier, ed. and trans., *The Encyclopedia: Selections* [New York: Harper & Row, 1967], 59–60)

The function of the plates is in part to dramatize the importance of the mechanical arts by giving them physical dimension. Some plates, like “Boutonnier” (button making) or “Tuilerie” (tiles), contain full-page catalogues of the tools used by craftsmen in their daily activities, lovingly drawn down to the last hammer or file. Others depict each stage of a given technical process—glassmaking, for example, or ironworking—by means of which raw material was transformed into finished goods. Still others—like “Cordonnier” (shoemaking) or “Pâtissier” (pastry shop)—take the viewer into the shop rooms of Paris, where commodities were displayed by merchants and offered for sale.

The plates can be seen as an idealized portrait of the state of industry at the time. But a more critical depiction emerges if the viewer attends closely and uses senses other than the visual, as C. S. Gillispie suggests with his customary penetration:

The scene . . . has certainly been tidied a bit by Diderot's artists, in accord, doubtless, with his enthusiasm for the arts and trades, and in deference to the sensibility of an eighteenth-century public which preferred its portrait without warts. But this can be redressed with a little vicarious and therefore pleasurable discomfort, if the reader will exercise his other senses through the eye: if he will listen in the mind's ear to the cacophony of the forge, if in imagination he will smell the lime and offal of the tannery, if he will let his skin shrivel in the heat of the glass furnace. And occasionally the vast Hogarthian reality glares through the veil. It does so, for example, from the underside of the handicrafts in the basket-weavers'



One of a series of plates depicting the manufacture of figured and brocaded silk. From the eleventh volume of plates.

cellar, and again in the shaft of the slate mine. . . . [T]he main impression to be brought back from this trip through eighteenth-century France is of the people who lived and worked there, not the scented aristocrats (though without them the picture would be incomplete, and we do have glimpses of dueling and powdering of hair) but the substantial people. They are strong, industrious, and competent, these manufacturers and shopkeepers. They know what they are doing and they do it well. Lawyers came arguing to the surface of politics in the great Revolution which loomed over this country. But these are the people who gave it body and who in every land built the world we all inhabit. (*A Diderot Pictorial Encyclopedia of Trades and Industry*, 2 vols. [New York: Dover, 1959], 1:xxv–xxvi)

The *Encyclopédie* was not the first dictionary of knowledge, nor even the first technical encyclopedia. As Robert Collison, John Lough, and other historians of the genre have shown, the encyclopedic form is virtually a universal one. It includes Chinese texts of the third century, medieval compendia like Honorius Inclusus' *Imago Mundi* and Vincent de Beauvais's *Speculum maius*, and more contemporary projects like John Harris's *Lexicon Technicum* (1704) and the great *Description des arts et métiers* (1661–88), technical works from which Diderot and his fellow encyclopedists could (and did) take much vital inspiration and source material. The *Encyclopédie* also contains many mistakes, and there are puzzling omissions. It has a tendency, most irritating to Jesuit editors of the day, to mix articles on philosophy with entries on shoemaking (or texts copied out of Chambers or Louis Moréri's *Grand dictionnaire historique* with its most original pieces). These editors, in the *Journal de Trévoux*, described the work as “a harlequin's coat in which, together with some costly and rare fabric, a good many rags can be found.”

Yet, granted all this, Diderot's *Encyclopédie* fully deserves its place in the history of reference books and Western literacy as an exemplary work—the first great modern encyclopedia. Here a confident and fully articulated vocabulary of *philosophe* ideas takes shape, and on a scale unknown in Bayle's *Dictionnaire historique et critique* or Voltaire's *Dictionnaire philosophique*. Its pages mark the crucial shift from the assumption that all knowledge could be mastered by a single compiler to the realization that knowledge had become a fragmented—or as it is viewed today, “alienated”—field that could be comprehended only by an entire *société de gens de lettres*. Above all, the work reveals the decisive hold on the European imagination of the project of recording the whole of human knowledge. This “totalizing” (and nostalgic) trope—found in Mallarmé's *Un Coup de Dés*, Hegel's *Phänomenologie*, and, more recently, the infinite catalogues of Borges—is fundamental to modernity. In Diderot's philosophical masterpiece, a work which bears reading and rereading on so many counts, it was given early, and enduring, expression.

STEPHEN WERNER
Professor of French, UCLA

Un-American Activities; or, The English at Play

When readers and staff chance to gather in the Clark lounge for an occasional coffee or lunch break, the most significant issues of life are discussed. Among the subjects perennially considered in that *sanctum sanctorum* are the end of the world; restaurants in Los Angeles; and the differences between baseball and cricket. A stray Englishman, I find, is not expected to hold serious opinions about the first two but may be called upon with frightening frequency to explain the most esoteric of games. The result is not what I would call dialogue, exactly, for while I attempt to explain cricket to those who love baseball, my American counterparts (eyes glazed, jaws dropping) respond with their own attempts to explain baseball to one with a hopeless addiction to cricket. Neither understands the other, and we conclude sorrowfully that our cultures are divided by a common sport. Well, two common sports.

It is a truth universally acknowledged that there is no sport more English than cricket. The genial Scottish doctor John Arbuthnot not only invented John Bull (in 1712) but gave this archetype of an Englishman the endearing quality of being unable to repress "his Nature, when he happen'd to meet with a Foot-Ball, or a Match at Cricket." Having invented this demonstrably irresistible game of cricket, the British—or, really, the English—spread it by conquering countries to add to their Empire and teaching perplexed foreigners how to play. Proof that imperial expansion is a hazardous enterprise with terrible consequences is the stark fact that the English team now systematically loses every game played against opposition from the former colonies.

The obvious solution to the Clark lounge problem of explaining cricket (if not baseball) to the uninitiated is to take a few steps to the card catalogue and locate the rare books between whose old calf covers the noblest game is described. I have tried that, with disappointing results. Although essentially a library of seventeenth- and eighteenth-century English books (whatever else may be alleged occasionally in the pages of this newsletter), the Clark has very little about cricket in its holdings. I humbly offer two tentative explanations for this bewildering lacuna. Librarians, not knowing that cricket was the very altar in the cathedral of civilization, disdained books about mere games. Or, nothing much was written about cricket between 1640 and 1750, the terminal dates of the nucleus of the Library's holdings. I do not wish to libel librarians past or present, so I shall exonerate them at once with a magnanimous gesture.

But the scarcity of eighteenth-century books on cricket is a serious matter, and perhaps a surprising one, too, since cricket did occasionally attract patrons and participants as eminent as the Duke of Marlborough, Lord Byron, and Frederick Louis, Prince of Wales, who is forgotten for everything except his love of the game. Not only was "Poor Fred" president of the London Club, which first codified the labyrinth of cricket's laws (yes, laws, not rules) in 1744, but his chances of becoming King

Frederick I of Britain were seriously impaired when he was fatally injured by a blow from a cricket ball (though some disaffected journalists claimed it was an even more royal tennis ball that did for him). One reason why there are so few eighteenth-century books on cricket is that the modern sport, then developing from a game for milkmaids, was not played exclusively by gentlemen of leisure and so was not considered a national passion worth writing about. Joseph Strutt, whose *Sports and Pastimes of the People of England* (first published in 1801) is at the Clark, listed cricket among those games played by working men early in the eighteenth century. Strutt pointed out that by the close of the eighteenth century cricket "is become exceedingly fashionable, being much countenanced by the nobility and gentlemen of fortune, who frequently join in the diversion." But around 1700, he intimated, cricket was certainly not to be numbered among "rural exercises practised by persons of rank."



*Club ball, a crude fourteenth-century ancestor of cricket.
From the Clark copy (1833) of Strutt's Sports and Pastimes.*

The game of cricket may have begun as early as the fourteenth century, and if so it must have had something to do with "persons of rank." The questionable evidence can be found in King Edward I's wardrobe accounts for 1300, which record a payment of 100 shillings for his son's "creag" lessons. Since this son was to become King Edward II, who met a particularly nasty end, the course of British history was affected unalterably by what may have been cricket. Despite such sinister associations with royal deaths, despite its apparently leisurely pace, despite the uniform white clothing worn by the players, despite all this, as I vainly endeavor to explain, cricket is not in truth a symbol of royalty, aristocracy, imperialism, cosmically (or should that be comically?) British restraint, nor courage in the face of adversity, although I venture to suggest that on this side of the Atlantic those things are what cricket is popularly thought to represent. This composite image is a Victorian invention.

Early in the eighteenth century aristocrats were involved with cricket, but only quite rarely as players. Instead many of them used to put up generous sums of money, which two plebeian teams played for. Stakes could be as low as £20, but in 1735 the Prince of Wales and the Earl of Middlesex were content to gamble £1,000, a sum that became common. One result of such high stakes, inevitably, was that the players contested every game fiercely, sometimes violently too. A "famous bowler at

crickett" whose ferocity was feared by all opponents was Edward Aburrow, unaccountably nicknamed Curry. There is no record of his skills as a cricketer. The Duke of Richmond alleged that Curry's brother, Henry Aburrow, was "a most notorious villain, a poacher, & a smuggler, & so are his whole family." When Henry Aburrow was on trial in 1748 for destroying his ex-employer's property, the local villagers of West Meon declined to give evidence because they expected "revenge" from the family. The "famous bowler at crickett" was a convicted gun-runner. So much for fair play.

Another result of aristocratic involvement and high stakes was that cricket matches in the eighteenth century were becoming social occasions, favored by gentlemen of fashion, certainly, but also by pickpockets, ale-sellers, and various other parasites. A match played in June 1744 involved a bet "for a Holland smock of one guinea value, which will be run for by two jolly wenches . . . in drawers only, and there is excellent sport expected." The organizers of this entertainment took the precaution of bringing "bruisers and bull-dogs" to ensure "that no civil spectators may be incommoded by the rabble." Cricket, then, or perhaps just the prospect of jolly wenches in drawers only, attracted "the rabble."

A cricket match could draw spectators and players from all classes largely because it provided a perfect environment for all manner of gambling. Cricket had attracted wagers at least since the first recorded bet on the outcome of a match in 1694, but in the next fifty years the scale of the gambling was far larger. Apparently, everyone at a cricket match gambled. Cricketers had become substitutes for racehorses, or, seen another way, they were not much

different in principle from a deck of cards or a pair of dice. Numerous acts of Parliament in the eighteenth century sought to curb gambling, though the ruinous debts incurred by losses at cards and dice, rather than cricket, were uppermost in the minds of the legislators.

Cricket had caused anxiety in officialdom before, though not for its association with gambling: in 1656 Cromwell tried to reduce Irish morale by proscribing "krickett," and back in 1622 six parishioners in a Sussex village had been prosecuted for playing cricket on a Sunday. Any idea we may have of an elaborately courteous, gentle, rural pastime must be modified still further by the knowledge that George Morley, a fierce Royalist and opinionated Calvinist, who became Bishop of Winchester in 1662, was hospitable to almost everyone except cricketers. Behind the bishop's summer residence at Farnham Castle was a park. According to William Gilpin, who recounted the story of the bishop's brush with local cricketers, the park "was cut with unlicensed paths, the trees were mangled to browse the deer, and a cricket ground had so long been suffered, that the people conceived they had now a right to it. This last was a great nuisance. Such a scene of riot and disorder, with stands for selling liquors, just under the castle windows, could not easily be endured." Acting with uncharacteristic restraint, Morley had the offending cricketers "gently" removed.

I wonder if Lord Chief Justice Pratt behaved as mildly as Morley when a bizarre case came to his court in 1724. The Men of Chingford and Mr Steed's Men were engaged in a game of cricket, which, it will now be apparent, was likely to be anything but gentle. Locked in combat on Dartford Heath, Mr Steed's Men evidently began to



Thomas Rowlandson's free interpretation of "a Singular Cricket Match" between the Noblemen of Hampshire and the Women of Surrey, played 3 October 1811. Some "Noblemen of the respective Counties" put up 500 guineas a side. Emotions ran high, dogs ran wild, and the score was kept by notching a stick (right foreground). Reproduced by permission of the Huntington Library, San Marino, California.

emerge with an advantage over their opponents, at which point the Men of Chingford refused to finish the game. For a reason which remains obscure, Mr Steed's Men did not award themselves the victory but prosecuted their opponents and so found themselves before Pratt. Preoccupied perhaps with weightier matters than a blot on the reputation of the British as thoroughly sporting chaps, the judge did nothing about the case for two years. On 3 September 1726 *Mist's Weekly Journal* reported that "the Judge either not understanding the Game, or having forgot it, referr'd the said Cause back to Dartford Heath, to be play'd on where they left off, and a Rule of Court was made for it accordingly." Oh, the fallibility of judges! One Stephen Foot-Ball, a correspondent to *Mist's*, explained that Pratt should have known that "*such Games are only Pretences to gather a Concourse of disaffected People in order to raise a Rebellion.*"

By the mid-eighteenth century cricket was beginning to embed itself in the English national consciousness, if not in Lord Chief Justice Pratt's. Among the few who committed themselves to print on the subject of cricket was an anonymous author who proposed *A Scheme for Equipping and Maintaining Sixteen Men of War, of Twenty Guns each* and took the opportunity to observe that "Cricket Matches" in London were held in "great Esteem . . . at this Day" in 1747. In the *Rambler* no. 146 (10 August 1751) Samuel Johnson's imagined author, hungry for praise of his latest work, goes off to the coffeehouse to eavesdrop. Hearing no gossip about himself, he takes to the streets, where all he can hear is news "in one quarter of a cricket-match, in another of a pick-pocket." Had he stayed in the coffeehouse he would allegedly have overheard "various Themes" enumerated, obviously in order of importance, by the author of *The Porcupinade, a Very Poetical Poem* (1745):

Cricket, Love, Politics, Stocks, Plays, and Battles.

Cricket had begun to edge into popular English literature (still the only sport seriously to have done so), with explicit allusions to the game in an erotic pastoral verse, *Dermot and Cicely* (1742), and with a more orthodox celebration of the Kent players' famous victory over All England in June 1744. This last, entitled *Cricket: An Heroic Poem*, was "Illustrated with the Critical Observations of Scriblerus Maximus," denoting an oblique literary connection with Alexander Pope, who had just died. In 1773 *Surry Triumphant*, celebrating another heroic victory on the cricket field, drew on a rich literary vein by parodying the most popular of all English ballads, *Chevy Chase*.

From these populist origins began the tradition linking cricket with literature, with aristocracy, with that Victorian fantasy, the indomitable British spirit. But all is not what it seems. In defense of their sport, British historians feel compelled to gloss over the uncomfortable fact that the first two national teams to contest a game of cricket were not England and Australia, but Canada and the United States.

SIMON VAREY
Cricketer in Exile

Coming Events at the Clark

FRIDAY, 16 JANUARY. Clark Professor Lecture by R. Stanley Nelson, Smithsonian Institution: "The Growth of Typefounding as an Independent Trade." 2 p.m. Public welcome.

SATURDAY, 24 JANUARY. Invitational Seminar: *Politics as Reflected in Literature*. Papers by Richard Ashcraft and Alan Roper, University of California, Los Angeles; Earl Miner, Princeton University, moderator. By invitation only.

FRIDAY, 6 FEBRUARY. Clark Professor Lecture by Mirjam Foot, British Library: "Bookbinding and the History of Books." 2 p.m. Public welcome.

FRIDAY, 27 FEBRUARY. Clark Professor Lecture by Lotte Hellinga, British Library: "The Codex in the Fifteenth Century: Manuscript and Print." 2 p.m. Public welcome.

FRIDAY, 20 MARCH. Clark Professor Lecture by W. B. Carnochan, Stanford University: "The 'Trade of Authorship' in Eighteenth-Century Britain." 2 p.m. Public welcome.

SATURDAY, 21 MARCH. Invitational Seminar: *Literary Influences: Contemporary Theory and Eighteenth-Century Practice*. Papers by Howard Weinbrot, University of Wisconsin, and Martin Price, Yale University; Maximillian Novak, University of California, Los Angeles, moderator. By invitation only.

SUNDAY, 5 APRIL-THURSDAY, 9 APRIL. Conference: *Latitudinarianism, Science, and Society*.

SATURDAY, 25 APRIL. Invitational Seminar on Puritanism. Papers by Robert Middlekauff, Huntington Library, and Patrick Collinson, Sheffield University; Karen Rowe, University of California, Los Angeles, moderator. By invitation only.

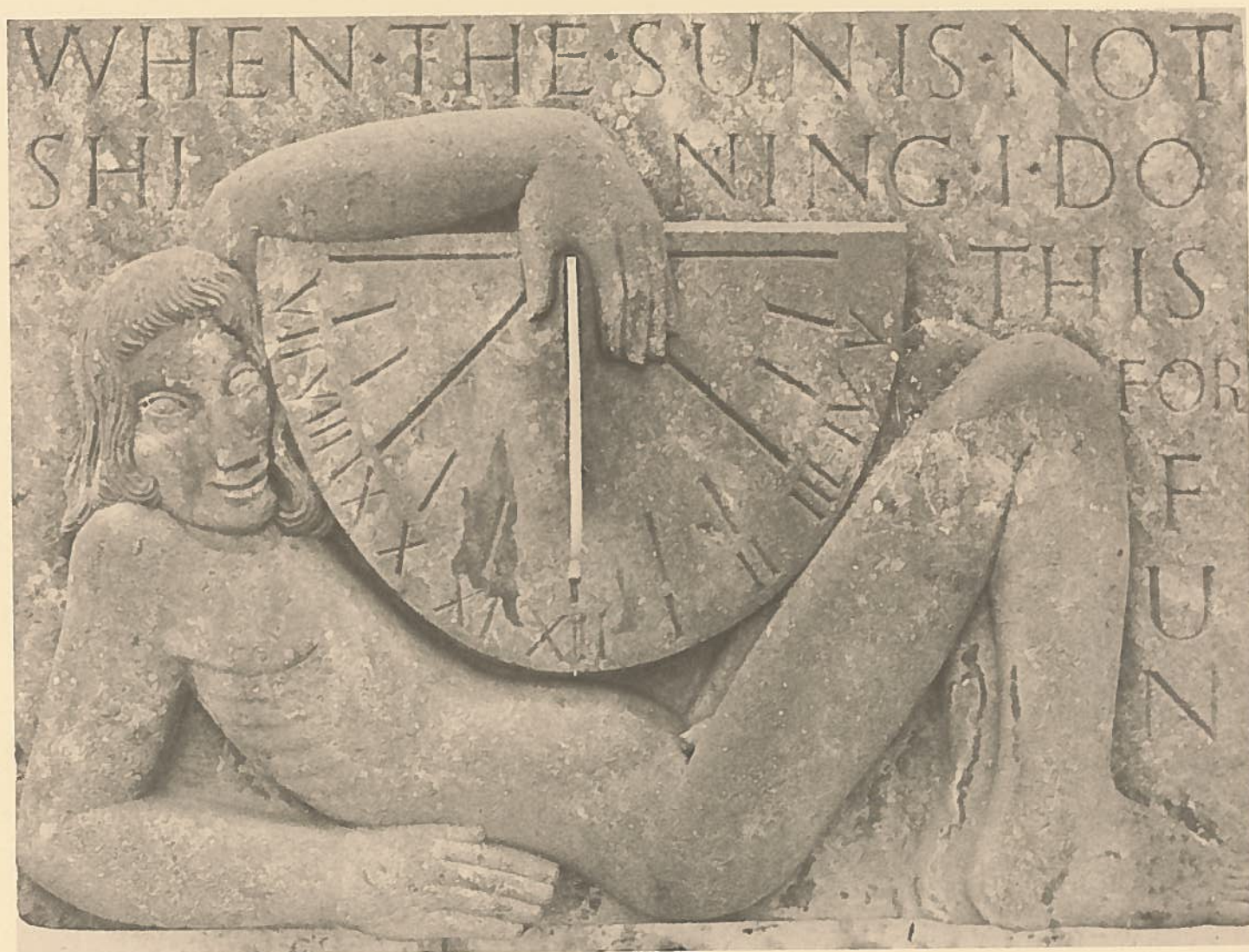
FRIDAY, 8 MAY. Clark Professor Lecture by G. Thomas Tanselle, Guggenheim Foundation: "The Nature of Texts." 2 p.m. Public welcome.

FRIDAY, 22 MAY. Clark Professor Lecture by Thomas R. Adams, Brown University: "Mount and Page: Maritime Publishers." 2 p.m. Public welcome.

22 JUNE-31 JULY. Summer Postdoctoral Fellowship Program, to be directed by George R. Guffey, University of California, Los Angeles: *Computer Applications in Restoration and Eighteenth-Century Studies*.

The Clark Newsletter is published by
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Susan Green and Marina Romani

Please direct all correspondence to the above address.



Sundial by Eric Gill, carved in Blue Hornton stone circa 1937 and acquired by the Library in 1955. The sundial, which measures 19½ by 26 by 5 inches and weighs about 200 pounds, is mounted just outside the reading room and can be seen through the central north window.