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New Director Outlines Plans



After seven years in charge of the interdisciplinary History and Literature Program at Harvard University, I am delighted to be taking up my new post as director of the Clark Library and of UCLA's Center for Seventeenth- and Eighteenth-Century Studies. I look forward to drawing on my experience at Harvard and at Yale, where I worked on a committee which planned academic programs for the

Center for British Art, to nurture the union between the Clark and the new Center.

I intend, as director of the Clark and the Center, both to create an internationally recognized forum for research and discussion and to enhance the position of the Clark Library as the repository of one of the world's foremost collections of seventeenth- and eighteenth-century materials. I would like the Center to be both international and interdisciplinary, to be a place where illustrious scholars and young students alike can come together to discuss a wide range of subjects, from art and archaeology to battles and bibliography. My task is, of course, made easier by the effort and industry of my predecessor, Norman Thrower, whose work has provided a firm foundation on which to build.

Much, however, remains to be done. Funds must be raised both for the Clark and for the Center. If the Clark is to maintain its position as a leading seventeenth- and eighteenth-century research library, it needs additional resources to acquire books and manuscripts that command ever-higher prices. New funds are also needed to develop the Center: to bring scholars to Los Angeles from other parts of California, from other states, and from around the world; to publicize its activities; and to publish the best of the work produced there.

I am at present pursuing several possibilities for funding, while the university has generously offered the Center some start-up money. My first efforts will be directed from abroad. I am spending the current academic year on leave

in London. Besides attending to my duties as director, I shall be finishing a monograph on the character of the eighteenth-century English state, writing a general book on eighteenth-century Britain in a new series that I am editing, and working with my coauthor on a study of the wood engraver Thomas Bewick. I shall be in Los Angeles on several occasions during the year and very much look forward to taking up residence there next summer.

JOHN BREWER
Director

Jeake's Diary

For historians, seventeenth-century England is inhabited by a pantheon of minor celebrities—men and women whose names are familiar to posterity because of a record they made of events that befell them or of their thoughts or feelings. There is Celia Fiennes, whose penetrating account of her travels in the later years of the century gives a fascinating insight into changes in the country and her reactions to them; or Anthony Wood, whose bitter collection of anecdotes illuminates not only the Oxford but the national scene of his day; or a diarist like Ralph Jesselin, vicar of Earl's Colne in Essex from 1641 to 1683 and an inveterate recorder of information on diverse aspects of his life and milieu.

To these should be added a name currently unknown even to most specialists, that of Samuel Jeake (1652–1699). For Jeake turns out to have been not only an interesting figure in his own right but also a prolific author. His manuscripts, though hitherto overlooked, have come down to the twentieth century scattered but virtually complete, and among these the most remarkable is his *Diary of the Actions & Accidents of my Life*, which is now preserved in the William Andrews Clark Memorial Library.

Samuel Jeake was born and lived all his life in the ancient town of Rye in East Sussex; he was the son of an elder Samuel Jeake (1623–1690), a prominent local Puritan, and the younger man remained an active Nonconformist throughout his life. He chose the career of merchant: initially he mainly traded around Rye, but in the 1690s he looked further afield, involving himself in the financial experimentation that burgeoned in London at that time and becoming one of the first investors in the Bank of England when it was founded in 1694.

In addition, Jeake had a special passion for astrology. As a boy, he was taught astrology by his father, and for the rest of his life he studied the subject obsessively, writing a whole series of treatises, in the most interesting of

which he correlated the events that befell him with the positions of the planets at the time in a uniquely autobiographical attempt to test and refine astrological rules.

For me, discovering Jeake and his manuscripts was almost like a scholar's fairy tale. It began on 18 August 1981 when, during a visit to Los Angeles, I spent a day at the Clark investigating the Library's holdings. At that point I was interested in finding manuscripts that illustrated the uses to which individuals put astrology in the early modern period, and I therefore looked up *astrology* in the Clark's manuscript catalogue. It was there that I found reference to two manuscripts by Samuel Jeake, of whom at that point I had not heard (a clear instance, incidentally, of the scholarly benefits of subject indexing). One of these was Jeake's *Diary*; the other, a work called *Astrological Experiments Exemplified*, a more detailed account of one year in Jeake's lifetime that juxtaposes his doings with their astrological circumstances.

I remember reading the diary with mounting fascination on that August day and feeling the urge to find out more about its author. This was not difficult, as I was subsequently to discover, because manuscripts associated with Jeake survive in profusion. The East Sussex County Record Office at Lewes has quite a substantial Jeake holding, including his painstaking account book for the 1680s and a large collection of the correspondence of both Jeake and his father. Much more remarkable, however, is the Rye Museum's Jeake collection, to which I was introduced in 1984 by Geoffrey Bagley, the honorary curator.

The Jeake material at Rye is extraordinary: it must be the most extensive astrological archive to survive from seventeenth-century England outside the Elias Ashmole collection now in the Bodleian Library at Oxford. The archive includes virtually all of Jeake's astrological writings apart from the two manuscripts now in the Clark, together with a number of other intriguing items—his schoolbooks and early essays in penmanship, some of his accounts, even items like plans that he made for a putative marital home while he was courting in the 1670s. Most of the manuscripts had been found in a trunk in the attic of a house near Rye in 1959, though some had reached the

museum earlier, including the elaborate catalogue that the elder and the younger Jeake produced of their library.

Such is the interest of all this manuscript material that it deserves sustained scholarly attention. In collaboration with two other scholars, I am currently preparing an edition of the library catalogue, which bears witness to a remarkable collection of books that is now almost entirely dispersed. I also intend to use Jeake's astrological writings to illuminate a transitional period in intellectual history, when it was far from clear that there was any incompatibility between astrology and the new science. In addition, there is material for a fuller account of the activities of a provincial merchant of Jeake's day than any that currently exists.

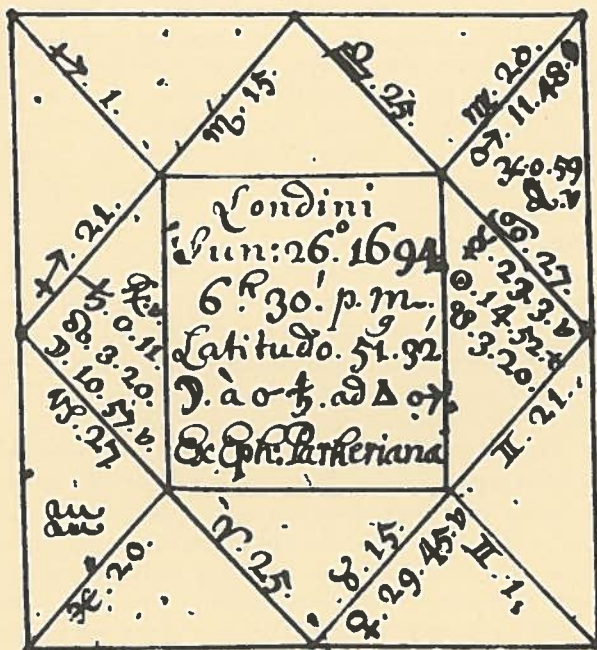
Interesting as the other Jeake manuscripts are, however, his outstanding work is undoubtedly his diary, which he wrote up in its present form in 1694. Indeed, in a sense the diary encapsulates and transcends his other writings, to many of which he refers in various entries. The natural way to introduce Jeake to the twentieth-century public therefore seemed to be by editing the diary and, at the same time, using it as a peg on which to hang a commentary on its leading themes. The result is a book, soon to be published by Oxford University Press, *An Astrological Diary of the Seventeenth Century: Samuel Jeake of Rye, 1652–1699*, in which an edition of the text is preceded by a lengthy introduction which virtually amounts to a concise biography of Jeake.

The edition has been a work of collaboration between me and my colleague at Birkbeck College, Annabel Gregory. Whereas the introduction has been my responsibility, Dr. Gregory has transcribed the text and has transliterated the passages which Jeake placed in shorthand as a means of committing to paper information that he did not wish to be easily accessible. We have joined forces to provide the diary with an apparatus that we hope will help to make the text as accessible as possible, supplying a glossary, a biographical guide to those mentioned in the text, and an introduction to Jeake's shorthand and his astrological terms and concepts. We have also included as an appendix a transliteration of a mainly shorthand journal (now in Rye Museum) that Jeake kept in the last year of his life.

What, then, are the components that make the diary remarkable? In the first place, it is interesting for the light it sheds on the way in which an astrological enthusiast assessed the influence of the planets on his life, and on how astrology correlated with other typical preoccupations of the day—commercial, medical, and intellectual. Most noteworthy in this connection are the horoscopes that Jeake cast for important moments in his life. Besides the horoscopes, thirty-six in all interspersed in the text, he also included an astrological commentary on many events that occurred. Jeake's text thus offers a new and revealing glimpse into English astrology in its seventeenth-century heyday. What is particularly interesting is the rapport that appears to have existed for Jeake between astrology and commerce, as is perhaps best illustrated by the horoscope for 6:30 p.m. on Tuesday, 26 June 1694—the moment when Jeake first bought stock in the Bank of England.



Jeake's dream, 1 November 1678. A sketch from his diary.



Jeake's horoscope for 6:30 p.m., Tuesday, 26 June 1694.

In addition, the diary throws light on Jeake's religious views and the relationship between these and his astrology. Jeake was evidently initially inspired to keep a journal by his religious background, displaying a preoccupation with the dispensations of God's providence typical of Puritan autobiographers of his day. But, though prominent, Jeake's providentialism is strangely complacent in comparison with that of his Puritan predecessors, illustrating a telling shift to a more comfortable and complacent religious style. On the other hand, his faith was not so lax that there was no tension between his religion and his astrology, and various interesting asides reveal a degree of inner struggle as he sought to reassure himself that his astrological enthusiasm was not offensive to the Almighty.

The diary is also a profuse source of information on other topics. It adds significantly to the meager literature of autobiographical writing by merchants and tradesmen in the period, giving detailed information on Jeake's trading activities from the 1670s onward and a compelling narrative of his encounter with the London money markets in the 1690s that is without parallel. It contains an extraordinary list of every book that Jeake read and an obsessive account of the illnesses that he suffered, including a list of attacks of ague timed to the exact minute. It also tells of the persecution of the Nonconformists at Rye in the 1680s, while its vignettes of the later history of the town include a vivid account of the panic that ensued when it was feared that the French might sack Rye in 1690.

Not least important is the sense that the diary gives of Jeake as a person. At one point he actually paused to describe his appearance, almost as if looking at himself in a mirror, itemizing his "Face pale & lean, Forehead high; Eyes grey, Nose large, Teeth bad & distorted." Elsewhere his piecemeal entries give a telling view of his conscientious and cautious outlook on life. His self-portrait is completed by accounts of his education and of his court-

ship and marriage, the latter described in one of a series of long narrative passages in which Jeake discovered a literary talent that is remarkable in itself.

All in all, Jeake's diary is a fascinating work—arguably the most interesting seventeenth-century English diary to be published this century. It is to be hoped that the text will take its rightful place as a novel and significant addition to the autobiographical literature that has come down to us from Jeake's day and that, with its accompanying introduction, it will help to rescue this fascinating figure from the unjust neglect that he has suffered.

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Jacob Zeitlin, 1902-1987

One of the country's most distinguished antiquarian book-dealers, Jacob Zeitlin, died this past August, two weeks before his eighty-fifth birthday. Based in Los Angeles for over fifty years, Jake (as he was always known to the rare book community) owned and operated a succession of remarkable bookshops here and traveled widely throughout the world, selling not only books but the idea of the importance of books. By now, his life and accomplishments will have been noted, celebrated, and reminisced over on numerous occasions; in this brief space we can only begin to acknowledge his importance to the Clark and to the community of rare book libraries generally.

Jake's association with the Clark was a long one. He liked to walk through the rare book stacks, pointing out items he had sold us over the years—here Newton's *Principia*, in 1937, or there Boyle's *Sceptical Chymist*, in 1954. The last major acquisition that he arranged for the Clark, just over a year ago, was a collection of the works of Joseph Landacre, the Southern California artist.

In lamenting the passing of such a presence in the book world, the community of rare book libraries might consider to what extent its vital activity revolves around that world of which Jake was such a singular representative. Rare book libraries cannot expect private individuals to appear on the doorstep with materials of interest. When they do appear, their offerings are seldom of any particular value (and occasionally have been unofficially "withdrawn" from another library). It is to the industry, the acumen, and the taste of the professional bookdealer that the rare book library owes its continued growth—and therefore much of its relevance and importance to scholars. As an influential and internationally recognized spokesman for the book, Jake will remain in our memory as preeminent in his field, an enduring symbol of the "Bookman"—but not, we hope, the last of his kind.

THOMAS F. WRIGHT
Librarian and Assistant Director

A Major New Bibliographical Tool for Scholars

About a year ago, Thomas Wright, Librarian of the Clark, suggested that I develop a conference on the Eighteenth-Century Short-Title Catalogue and schedule it sometime during the period when participants in the Clark's 1987 summer program, "Computer Applications in Seventeenth- and Eighteenth-Century Studies," would be in residence. It was too good an opportunity to pass up. We were able to count on the participation not only of the seven summer fellows, all doing research projects requiring computer applications, but of the director of the summer program, George R. Guffey, who heads the Humanities Computing Center at UCLA. The request was also timely because of the stage that the ESTC project itself has reached. After a decade and more at work, the ESTC teams at the Riverside campus of the University of California and at the British Library have assembled a data base that contains over 190,000 records of eighteenth-century imprints. Within two years, records of about 40,000 American imprints now being catalogued by the American Antiquarian Society will be added; those completed to date are already available in an interim file. The ESTC data base, maintained by the Research Library Information Network (RLIN) at Stanford, California, should reach its projected total of 400,000 imprints by the middle of the next decade.

The scholarly uses of this new bibliographical resource provided the focus for the all-day conference held at the Clark on 17 July, with the Library and the ESTC for North America as cosponsors. The morning was devoted to presentations by both visiting scholars and members of the ESTC team and the afternoon to demonstrations and training. A number of terminals were available to provide hands-on experience for as many of the seventy conference registrants as possible.

I began the proceedings by giving a history of the ESTC project, its goals and its accomplishments to date, emphasizing that it was conceived and was being carried forward as a research tool for scholars, not just a cataloguing aid. John Beattie, professor of history at the University of Toronto, then spoke about the value of the file to his work as a historian. He discussed his research on the history of the administration of justice and the uses of punishment in the eighteenth century and suggested how the ESTC could be used to garner titles of the relevant printed materials. He was followed by Dr. A. C. Elias, Jr., who is now engaged in a cooperative edition of the poems of Jonathan Swift. Dr. Elias focused on the value of the ESTC to a literary scholar concerned with uncovering background material, establishing copy texts, and comparing editions. Each speaker raised questions about how the file was managed and suggested ways in which it could become a still more helpful research tool.

Laura Stalker, assistant director of the ESTC, then described techniques for searching the file, and after a break for lunch, demonstrations of these techniques continued through the afternoon, with conference partici-

pants running their own searches. Most of the fields in an ESTC record are indexed, so that Boolean searches may reveal the kinds of information that used to require intensive canvasses and many trips to repositories. Conference participants were shown the way in which lists of sources in any category that a scholar might specify can be developed in seconds—lists that heretofore required years of labor and that still would have been less complete. Ephemera—the most elusive kind of printed matter—and imprints that exist only in single copies are now being located in repositories from the Sutro Library in San Francisco and the San Antonio College Library to the Göttingen University Library. Materials that had not even been catalogued are becoming part of an easily accessible data base.

Nearly one thousand libraries, more than five hundred in North America alone, are contributing records of their holdings to the ESTC file. The editors continue to increase the number of reporting libraries to insure as comprehensive a file as possible—an endeavor just as important to the scholar who wishes to compare multiple copies of the same text as it is to one who is searching for titles that exist only in unique copies. To date, there are 800,000 entries for additional locations of the imprints in the file.

The North American editorial office has recently undertaken responsibility for reporting the holdings relevant to the project in the college libraries of Oxford and Cambridge—a task which may involve as many as 300,000 separate titles. A pilot project is also being undertaken at the Public Record Office in England, preparatory to a two-year search to examine some 250,000 bundles and volumes of papers which are known to contain eighteenth-century material. A test made several years ago suggested that no more than 4 percent of the printed material in the PRO is to be found in the British Library.

In my concluding remarks at the conference, I was able to report that RLIN will soon have a special fee arrangement allowing individuals to utilize the file on-line and to pay only a communications charge; no use fee or royalty will be added. Anyone with a PC-compatible terminal and a modem will be able to reach RLIN through an ordinary telephone line. Further details about this new plan for individual use may be obtained by writing to the director of the ESTC/NA, College of Humanities and Social Sciences, University of California, Riverside, California 92521.

As access to the file becomes simpler and less expensive, it will be even more important to publicize the ESTC and demonstrate its uses to eighteenth-century scholars. Conferences similar to the one held at the Clark are tentatively planned for other locations, including New York, Boston, Philadelphia, Washington, D.C., Chicago, and Austin.

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Research Reports, V— Recovering the Muses of Resistance

[Donna Landry, who teaches at the University of Southern California, is completing a book on working-class women's poetry in eighteenth-century Britain, to be called "The Muses of Resistance." The recipient of a fellowship from the American Council of Learned Societies, Professor Landry pursued her research at the Bodleian, the British Library, and the Huntington, as well as at the Clark. The following article presents an overview of this research.]

HOBNELIA seated in a dreary Vale,
In pensive Mood rehears'd her piteous Tale,
Her piteous Tale the Winds in Sighs bemoan,
And pining Echo answers Groan for Groan.

But hold—our *Light-Foot* barks, and cocks his Ears,
O'er yonder Stile see *Lubberkin* appears.
He comes, he comes, *Hobnelia's* not bewray'd,
Nor shall she crown'd with Willow die a Maid.
He vows, he swears, he'll give me a green Gown,
Oh dear! I fall *adown, adown, adown!*

(Gay, "Thursday; Or, The Spell," in *The Shepherd's Week* [1714], lines 1–4, 131–36)

She, wretched matron, forced, in age, for bread,
To strip the brook with mantling cresses spread,
To pick her wintry faggot from the thorn,
To seek her nightly shed, and weep till morn;
She only left of all the harmless train,
The sad historian of the pensive plain.

(Goldsmith, *The Deserted Village* [1770], lines 131–36)

On those occasions when the laboring woman has appeared in canonical eighteenth-century verse, she has been represented as an object of satire or pathos. Yet between the publication of Gay's pastorals and Goldsmith's elegy to the English georgic, a poetic discourse was developed both by and about women of the laboring classes, a discourse coextensive with, yet in some ways discontinuous from, the eighteenth-century verse of traditional literary history. Satire and pathos may be found there, but once read, these women's texts forever complicate our notions of plebeian female consciousness and the culture of an emergent "working class" to which high literary representation alludes but which it also effaces.

Gay's *Hobnelia* represents the resituation of neoclassical pastoral in the vernacular English context, a move which allows the satire to extend two ways. A slavish neoclassicism is rendered ludicrous as a means of representing rural life in Britain, but that very "rural life" is itself subjected to satire, to a privileged fixing of forms and imaginative possibilities from which both the significance of labor and the subjectivity of the laborer are excluded. This exclusion is particularly noticeable where women are concerned. When women's work does surface in *The Shepherd's*

Week—as when we read of what *Marian* the milkmaid is *not* doing because she is lovelorn:

Marian that soft could stroak the udder'd Cow,
Or with her Winnow ease the Barly Mow;
Marbled with Sage the hard'ning Cheese she press'd,
And yellow Butter *Marian's* Skill confess'd;
But *Marian* now devoid of Country Cares
Nor yellow Butter nor Sage Cheese prepares
(*"Tuesday; Or, The Ditty,"* lines 11–16)

—we are reminded that Gay's poem began with a literary quarrel and that the interest of labor represented thus is intended to lie with its impropriety, its ludicrousness and potential bawdiness, as a feature of the eclogue. We are supposed, not to delight in the skill signified by *Marian's* milking, her sage cheese, and her use of a sieve to reduce a heap of barley, but to find in her actions a comically lascivious potential, a low joke for men only. Thus it should come as no surprise that the repetitions of *Hobnelia's* sorrow are easily cut short by the belated reap-



Illustration to Gay's "Tuesday; Or, The Ditty."
From the Clark copy of *The Shepherd's Week* (1714).

pearance of Lubberkin and that Hobnelia's mock resistance to erotic urgency seals her fate with a slapstick swoon. Even the reading that finds a delightful "realism" in Gay's satire bespeaks a certain repressive recuperativeness in relation to the jolly quaint labors and sorrows of poor country dwellers, a certain neutralizing of class differences—a function of the text that leaves the polite reader unthreatened by the possible otherness of working-class subjectivity. When the history of rural life is written from above, and from London, the possibility of complex subjectivities, let alone political consciousness, among "the folk" is canceled in advance.



"Cottage Girl Shelling Pease" (1787). A view of rural life "from above," engraved by P. W. Tomkins after a painting by W. R. Bigg. Reproduced by permission of The Huntington Library, San Marino, California.

When Goldsmith gives us his "sad historian of the pensive plain," of the vanishing village communities whose fate is sealed by the last phase of eighteenth-century enclosure, he makes her poor, old, and female, the most marginal of the already marginalized rural poor. But her history is never delivered, her narrative of Auburn never written; Goldsmith's narrator writes it for us, forever rendering her silent and pathetic, downtrodden and weeping, most powerless of the powerless. The sad historian of the harmless train, rendered inarticulate, comes to stand for the laboring poor as objects of pathos, incapable of historical and discursive subjectivity, incapable of political consciousness, incapable of protest. A whole tradition of political oral culture is at once banished from the scene, the figure of the laboring woman as "historian" at once canceled and preserved.

Gay's and Goldsmith's figures of the laboring poor are

class- and gender-specific productions; they represent two forms of an important tradition in English literary history, but not "the" tradition. Ironically, against the silencing and objectification of female labor to be found in high literary discourse, we can place a countertradition of poetic production by working-class women. It is a discourse marked by many constraints, a far from unfettered radical discourse, but its historical and subjective complexity, political consciousness, and strategies of protest work against any simple critical acquiescence in either Hobnelia's comedy or the wretched silence of Goldsmith's "sad historian of the pensive plain." These muses of resistance demand that a new, and feminist, literary history be written from below.

Between the eruption of printed texts by lower-class sectarian women during the English Civil Wars and the contributions of working-class women to autobiographical and radical utopian discourse in the nineteenth century, what might plebeian women have been writing? In eighteenth-century Britain a specific form of literary production emerges, the publication by subscription of volumes of verse by working-class women. From 1739, and the appearance of *The Woman's Labour: An Epistle To Mr. Stephen Duck* written by Mary Collier, the "washerwoman of Petersfield," until 1796, when Ann Yearsley, the "Bristol milkwoman," published her last volume, *The Rural Lyre*, a discourse of plebeian poetry by women flourished alongside a better-known discourse of plebeian poetry by men. Stephen Duck, James Woodhouse, Robert Bloomfield, John Clare, and Robert Burns have at least entered the literary-historical record, though they may not have received the scholarly attention they deserve. But the names of Mary Collier and Ann Yearsley, Elizabeth Hands and Elizabeth Bentley, Mary Leapor, Mary Masters, Janet Little, Phillis Wheatley, Susanna Harrison, and Ann Candler are far from familiar even to eighteenth-century specialists, though Wheatley is beginning to be known in the context of Afro-American writing.

It would not be misleading to read the scene of writing for these laboring women, these upstarts, these cookmaids, milkmaids, laundresses, field hands, and women of obscure parentage, as a site of resistance. Although a desire to imitate the upper classes, sometimes aroused in servants by an introduction to new tastes in the houses where they worked, may be one possible source of working-class conservatism, the experience of domestic service among these women nevertheless produced a powerful sociocultural critique. The laboring population maintained many forms of elaborately coded class opposition, and as recent scholarship has shown, resistance could take other forms than quitting the service of a difficult employer or escaping into fantasy through the romantic literature aimed at servants. Writing verse that ventriloquizes and at the same time challenges the verse forms and values of mainstream culture is a way of speaking out and of altering the social discourse. This is ventriloquism in the sense employed by Margaret Doody and others, that is, ventriloquism with a subversive twist. It is as if the dummy did not merely serve to demonstrate the master's skill at speaking through another body but took on a life of its own, began to challenge the master by altering the master's texts.

A poetic discourse thus comes to reflect satirically on its own situation, mode of production, and discursive conventionality, as exemplified by the servant Elizabeth Hands's "Poem, On the Supposition of an Advertisement appearing in a Morning Paper, of the Publication of a Volume of Poems, by a Servant Maid":

A servant write verses! says Madam Du Bloom;
Pray what is the subject?—a Mop, or a Broom?
He, he, he,—says Miss Flounce; I suppose we shall see
An Ode on a Dishclout—what else can it be?

For my part I think, says old lady Marr-joy,
A servant might find herself other employ:
Was she mine I'd employ her as long as 'twas light,
And send her to bed without candle at night.
Why so? says Miss Rhymer, displeas'd; I protest
'Tis pity a genius should be so deprest!
What ideas can such low-bred creatures conceive,
Says Mrs. Noworthy, and laugh in her sleeve.
Says old Miss Prudella, if servants can tell
How to write to their mothers, to say they are well,
And read of a Sunday the Duty of Man;
Which is more I believe than one half of them can;
I think 'tis much *properer* they should rest there,
Than be reaching at things so much out of their sphere.
("Poem," lines 11–14, 21–34, in *The Death of Amnon*
[1789])

Here we have a certain ventriloquism of Swift's tetrameters in the service of a class-conscious and protofeminist critique of working-class women's subordination, of the simultaneous suffocation and exploitation of their talents and desires. This ventriloquism is far from a slavish form of imitation. As Luce Irigaray has theorized, feminine imitation of masculine forms also serves to subvert mimesis because women are simultaneously outside as well as inside the discourse that they imitate:

If she can play that role so well, if it does not kill her, quite, it is because she keeps something in reserve with respect to this function. Because she still subsists, otherwise and elsewhere than where she mimes so well what is asked of her. (*This Sex Which Is Not One*, 152)

The existence of this form of literary production signifies at once that working-class consciousness and working-class feminism have histories that predate their usual association with the nineteenth century. The achievement of this marginal writing, from the perspective of our disciplinary practice as literary historians, ought to be the vindication of modes of literary production hitherto denigrated or ignored: writing that has been dismissed as "derivative," "conventional," or "imitative" needs now to be reread for its dialogic, innovative, and critical possibilities, for its muted protests and attempts at subversion, its curtailed yet incorrigible desires.

For a materialist feminism, working-class women's oppression will provide the theoretical key to historical

investigation. A materialist feminist literary history is bound to ask how, at a given historical moment, women and men of the laboring class are engaged in cultural production, in social criticism, in a signifying practice we might identify as in some sense both political and "literary." If the project of a feminist literary history necessitates a thorough questioning and overhaul of existing literary-historical canons, a feminist materialist literary history must attend to issues of class and race as well as gender in the encounter with traditional valuations.

DONNA LANDRY

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Summer Program for 1988

The twenty-second annual Clark Library Summer Fellowship Program, on the topic "War and Society in Seventeenth- and Eighteenth-Century England," will be directed by Stephen B. Baxter, Kenan Professor of History at the University of North Carolina. Six awards of \$2,500 each, plus a travel allowance, will be made for the program, which will run from 20 June to 29 July. Scholars not more than five years beyond their doctorate whose research concerns the program topic are eligible, regardless of their field; those working in literature or in social, political, economic, or military history may be especially interested in applying. For an application, write to the fellowship secretary, Beverly Onley; all materials must be received by 1 February 1988.

Pope Tercentenary Conference

On 20–21 May 1988 the Center for Seventeenth- and Eighteenth-Century Studies and the Clark Library will commemorate the tercentenary of the birth of Alexander Pope with a two-day conference on the poet's life and works. Speakers and respondents include Howard Erskine-Hill, Carole Fabricant, Wallace Jackson, Maximillian Novak, Pat Rogers, and G. S. Rousseau. For further information, write to Sandra Michaels at the Center, 2233 Campbell Hall, UCLA, 405 Hilgard Avenue, Los Angeles, California 90024–1404.

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Lecture Series to Explore Legacies of Revolution and Constitution

The nearly parallel bicentennials of the American Constitution and the French Revolution inspired the theme of this year's Clark Professor Lectures, according to Sheldon S. Wolin, Clark Library Professor for 1987-88. During the eighteenth century both the United States and France experienced violent revolutions, the consequences of which were significant ruptures with the past. The violence over, both societies had to confront the problems involved in creating a new order and meeting the expectations aroused

by revolution. Both tried to replace revolutionary violence and force by legality. The speakers in the series, entitled "Violence and Order, Revolution and Constitution: Bicentennial Reflections," will address various aspects of this central theme (a complete schedule of the lectures appears in the "Coming Events" section within).

Professor Wolin has lectured and written extensively on political theory. He is the author of *Politics and Vision: Continuity and Innovation in Western Political Thought* (1960) and is at present completing two new books, a volume on Tocqueville and a work on the nature of political theory. Among his several publication projects for the future are two collections of essays: one examining the welfare state and democracy; the other bringing together some of the significant work that spans his lengthy and distinguished career.

Institutions at which Professor Wolin has held teaching appointments include Oberlin College; the University of California, Berkeley; and, for the last fifteen years, Princeton University, where he was professor of politics. In the course of his tenure at Princeton, he spent a year at Oxford as Eastman Distinguished Visiting Professor for 1976-77. He has joined the UCLA faculty for the current academic year, during which he is serving not only as Clark Professor but as a member of the political science department on campus. Professor Wolin plans to spend next fall at International Christian University in Tokyo, and upon his return to the United States he will be associated with Cornell University. There, he will teach half-time and devote more attention than he has been able to in the past to research and writing.

