



THE CLARK NEWSLETTER

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

NUMBER 19

FALL 1990

The Dunciad and the Dunces

[The Clark Library has inaugurated a collecting project, centered on Pope's *Dunciad*, that will unite many rare titles already in the Library and others still to be acquired. The Library is now identifying desiderata and will publish in due course a descriptive checklist covering both current and projected holdings.]

Great satire often succeeds too well. It eclipses its victim but lives on in a void faintly illuminated by footnotes. Broad, general satires survive best. The common reader is more at ease with *Erewhon* or *Lilliput* than with *Laputa* or *Hudibras*. A satire that needs footnotes gives most pleasure to those who do not have to consult them, though many works of this kind are still read.

"We still read *Marvel's Answer to Parker* with Pleasure, tho' the Book it answers be sunk long ago," wrote Swift in 1710. Modern readers of Andrew Marvell's prose satire *The Rehearsal Transpros'd* (1672-73) will probably echo him; but those—the happy few—who have also worked their way through Parker's scurrilous, frivolous *Preface to Bishop Bramhall's Vindication* (1672) and his overbearing *Defence . . . of the Ecclesiastical Politie* (1671) can not only take a special pleasure in Marvell's intricate footwork but also understand his rhetorical strategy and political purposes.

Similarly, *The Dunciad* is still read by people who know little of Atterbury and less of Blackmore, and in spite of the fact that Pope provided his own footnotes—which themselves now demand more extensive subfootnotes than the verse. It is almost as widely read as *The Rape of the Lock*; more, probably, than Pope's imitations of Horace, though the last are more amusing and more revealing of the author's inner anger and pain.

One reason for its being still read may be that in *The Dunciad* Pope not only offers us the witty deflation of the heroic but vividly shows the grandeur of what he is burlesquing. Theobald/Cibber, the despairing Grub Street buffoon who sacrifices his last hopes on the altar, casts behind him the tragic shadow of Agamemnon on the beach at Aulis:

And thrice he lifted high the Birth-day brand,
And thrice he dropt it from his quiv'ring hand;
Then lights the structure, with averted eyes:
The rowling smokes involve the sacrifice.

[1743, 1.245-48]

Thus, too, Smedley's mud-dive is both absurd, and luminous with elegiac beauty:

slow circles dimpled o'er
The quaking mud, that clos'd, and ope'd no more.
All look, all sigh, and call on Smedley lost;
Smedley in vain resounds thro' all the coast.

[1729, 2.279-82]

Even in the most appalling visions, of Smedley's eventual resurrection as a mud-smeared demon king or of the inverted resurrection of the swallowed medals (1729, 2.301-6; 1743, 4.347-96), the style is not so much grotesque as surreal: it gains its effects from the dismaying juxtaposition of images individually familiar.

Yet *The Dunciad* cannot be read solely on some august romantic plane, where the human heart beats for centuries unchanged. Pope's most brilliant, most disturbing masterpiece is rooted in the language and values of its own time. The new Clark project involves making many of those roots more evident or more accessible to scholars.

At the core of the Clark's *Dunciad* Collection will be copies of the principal editions of *The Dunciad* and of Pope's *Works*; appropriate editions of Pope's models in



Frontispiece to *The Dunciad . . . Variorum* (Lawton Gilliver, 1729)

this vein, such as Dryden's *Mac Flecknoe* and Swift's *Battle of the Books*, and of the epic authors (Homer, Virgil, and Milton) whom he travesties; works of the dunces themselves, whose names, at least, Pope immortalized; and pamphlet attacks on Pope prompted by, or referred to in, one or another version of the poem.

Preeminent amongst the attacks on Pope stand Theobald's *Shakespeare Restored* (1726), the irritant seed around which, in the years 1726 and 1727, Pope grew the first published version, and Cibber's *Letter . . . to Mr. Pope* (1742), which stimulated Pope to start the final revision. Then there are those pamphlets written directly against *The Dunciad* in the years 1728–43, such as Curll's *Complimentary Key to the Dunciad* (1728), Lady Mary Wortley Montagu's *A Popp upon Pope* (1728), and Ned Ward's *Durgen. Or, A Plain Satyr upon a Pompous Satyr* (1729).

The dunces themselves, some known now merely as the objects of Pope's *saeva indignatio*, may be seen, more legitimately, as important popular writers of their day. Many were influential as political journalists—a recurrent charge in Pope's footnotes. They have a real importance for modern historians; and even Pope admitted that only some of them were dunces all the time. Theobald's work on Shakespeare was, of course, seminal; and Bentley was one of the greatest critics of all time. In our checklist, if not in the roll call of Parnassus, these will share a page with Cibber's laureate odes, Blackmore's *Prince Arthur*, and works by Settle, Concanen, Gildon, Eusden, and Oldmixon; a page where

Benlowes, propitious still to blockheads, bows;
And Shadwell nods the Poppy on his brows.

[1743, 3.21–22]

One of our principal desiderata is a copy of the *Free-thinker* of 21 April 1718, containing the first printing of Ambrose Philips's unfinished poem *Thule*: that is, the very printed leaf with which, in book 1, the goddess Dulness extinguishes the despairing hero's votive flames. Another is Quarles's illustrated *Emblemes* (1635), of which the Clark has only later editions.

An ancillary feature of the collection will be the *Dunciad*'s afterlife, both polemical (in the form of burlesques and imitations) and academic, down to the present day.

The Clark *Dunciad* checklist will be, in itself, a useful research tool, supplementing the continuing researches of D. L. Vander Meulen into the bibliography of the *Dunciad* and J. V. Guerinot's listing of *Pamphlet Attacks on Alexander Pope* (1969). Armed with the Clark checklist, researchers will be able to make minutely detailed comparisons of Pope's sources with the satiric uses to which he put them, to trace the *Dunciad*'s literary and political roots, and to study its ramifications in mid-eighteenth-century culture.

The Clark hopes that this collection and its checklist will be found useful by scholars working on satiric and rhetorical strategies in Pope and his contemporaries or examining Augustan canons of *aesthesis*. It should also stimulate analysis of the functions of parody, satire, and burlesque in literature of social comment and reform. Above all, the *Dunciad* Collection will illuminate for scholars contemporary discriminations between literature and journalism, money and art—the weighing of “solid pudding against empty praise.”

MICHAEL HALLS

Reference/Acquisitions Librarian

Announcements

AHMANSON FOUNDATION GRANT. The Clark Library has recently been awarded \$500,000 by the Ahmanson Foundation of Los Angeles. This munificent gift is to be held in an endowment fund which will support the development of the Library's rare book collections.

PREDOCTORAL FELLOWSHIPS. The Clark Library has established a new fellowship program designed to assist promising younger scholars. Three-month predoctoral fellowships providing a stipend of \$4,500 for the period of residency are now available to advanced doctoral candidates whose dissertation project involves research in the Clark's collections. Applications are due 1 March. Forms can be obtained from Beverly Onley, Fellowship Secretary, Clark Library, 2520 Cimarron Street, Los Angeles, California 90018; (213) 735-7605.

TRANSATLANTICS. John Bidwell, Clark Reference/Acquisitions Librarian since 1978, will be on leave of absence for the next two years to pursue an advanced degree at Oxford University. While at Oxford, where he is affiliated with Wolfson College, Mr. Bidwell will be completing his book on early American papermaking, a subject on which he has written and lectured extensively.



Frontispiece to Pope Alexander's *Supremacy and Infallibility examin'd* (1729)

Awarded a Rosenbach bibliographical fellowship in recognition of his work in this area, he presented the Rosenbach Lectures for 1988 at the University of Pennsylvania under the general title "The Brandywine Paper Mill, 1787-1837." His work has appeared in *Proceedings of the American Antiquarian Society* and *Papers of the Bibliographical Society of America*.

Taking over in Mr. Bidwell's absence is Michael Halls, for the past eleven years Modern Archivist at King's College Library in Cambridge, where he had stewardship over the private papers of such figures as T. S. Eliot, E. M. Forster, Rupert Brooke, and John Maynard Keynes. Though currently engaged in editing the correspondence of Roger Fry and G. Lowes Dickinson, Dr. Halls did his doctoral research on English literary and linguistic theory of the mid-seventeenth century and speaks of his tenure at the Clark as a welcome return to familiar ground.

Work in Progress

[Printed below are the names of fellows in residence during spring and summer 1990, the titles of their projects, and a selection of their reports to the Fellowship Committee.]

JAMES P. CARSON, Kenyon College (ASECS, 2 August-30 August): "The Economy of Sensibility."

F. W. P. DOUGHERTY, University of Göttingen (ASECS, 3 April-4 May; Short-Term, 5 May-6 June): "A Literary Analysis of John Ray's *Wisdom of God Manifested in the Works of the Creation*."

TIMOTHY KEIRN, London School of Economics (NEH, Winter-Spring): "Parliament and the Polemics of English Overseas Trade: English Mercantile Legislation, 1689-1714."

KATHERINE E. KELLY, Texas A&M University (Short-Term, 4 June-12 June): "Representations of Women on the Modern British Stage: Oscar Wilde's *Salome*."

CYNTHIA LOWENTHAL, Tulane University (Short-Term, 16 July-17 August): "The Female Wits Reconsidered."

DIANE MCCOLLEY, Rutgers University (Short-Term, 4 June-29 June): "Just Concent: Words and Music in Seventeenth-Century English Poetry."

THOMAS McGEARY, independent scholar, Champaign, Illinois (Short-Term, 4 June-29 June): "Opera, Criticism, and Politics in England, 1660-1748."

JONATHAN MILES, independent writer and lecturer, Sèvres, France (Short-Term, 4 June-29 June): "Eric Gill and David Jones at Capel-y-ffin."

JOHN D. MULLAN, Fitzwilliam College, Cambridge (Short-Term, 24 March-23 April): "Sentiment and Sociability: The Language of Feeling in the Eighteenth Century."

JOHN D. ROGERS, Columbia University (Short-Term, 4 June-31 July): "Success and Succession in Dryden's Literary Historiography."

PATRICK J. ROGERS, Honnold Library, Claremont Colleges (Short-Term, 25 June-23 July): "Handel's Operas from His Royal Academy Period, 1720-1728."

ROSE A. ZIMBARDO, State University of New York at Stony Brook (Short-Term, 1 June-31 July): "Semiosis to Mimesis: Satire from the Restoration to the Eighteenth Century."

LINDA ZIONKOWSKI, Ohio University (NEH, Spring): "Cultural Authority, Commercial Print, and the Careers of Dryden, Pope, and Gray."

REPORTS

JAMES P. CARSON, "THE ECONOMY OF SENSIBILITY"

My study explores the relationship between sentimentalism and economics in the period from Hobbes to Wollstonecraft. Both market relations and sympathetic ones are viewed in this period as potentially new sources of social order, after older forms of hierarchy, patronage, and deference, and shared communal pastimes and modes of interpretation, are widely perceived as having broken down. For writers such as Hobbes and Mandeville, market relations and self-interested calculation may have seemed adequate sources of social cohesion. A century later, for a writer such as Adam Smith, justice in financial dealings in the marketplace is perhaps the prerequisite for the bare existence of society—not, however, for a social state providing substantial human comforts. By the second half of the eighteenth century, some other principle seemed necessary to account for a society in which happiness can be achieved: that principle, for Smith, is sympathy, whose operations he examined seventeen years prior to the *Wealth of Nations* in his *Theory of Moral Sentiments* (1759).

The social effects of both sympathy and money are often described in this period in the same metaphorical terms: the circulation of the blood through the (social) body. In one respect, I analyze the sociological dimension of both economic writing and the literature of sensibility. In another respect, my intention is to expand consideration of the operations of sensibility from the nerves and fibers of the individual body to the metaphorical veins and arteries of the social body. Hobbes in 1651 calls "*Mony the Bloud of a Common-wealth*." Though Smith most frequently employs the metaphor of a stream to describe how money vivifies the nation, at one point he does use an extended organic metaphor in which the trade between Britain and the American colonies flows in a "great blood-vessel, which has been artificially swelled beyond its natural dimensions," thus placing the body politic at substantial risk of an apoplexy. The paradox of this physiological metaphor is that it is at once organic and vital and beyond the control of the individual human will. Only a perfectibilist such as William Godwin would imagine that human beings could achieve conscious control over the flow of their blood. Simultaneously corporeal and supraindividual, the circulatory metaphor serves, like the invisible hand, as a means of explaining a system of social cohesion beyond human control.

The fear that the market has produced an unstable world—a world in which value is determined by demand and individuals are valued by appearances—combined with a growing sense of the inevitability of market society, prompts political economists, moral philosophers, and novelists to seek a sympathetic supplement to the sense



of cohesion provided by monetary circulation. The emphasis on sympathy arises along with, or perhaps produces, an increasing recognition of both the ill effects of trade and commerce on the individual body and character and the disruptive force of market relations on traditional sources of social cohesion. Working backward from the 1790s, I uncover the history of Wollstonecraft's critique of the division of labor in her *Historical and Moral View of . . . the French Revolution* (1794) and her critique of commerce more generally in her *Letters written . . . in Sweden* (1796) and of Godwin's critique of commerce as reflected, for example, in his description of the degrading effect the circulating medium of money has on the character of a tradesman. In order to sell his goods, "he exhibits all the arts of the male coquette. . . . There is not a being on the face of the earth, with a heart more thoroughly purged from every remnant of the weakness of benevolence and sympathy" (*The Enquirer* [1797]). With Godwin's insistence on the deep opposition between commerce and sympathy we have come a long way from such optimistic portrayals of commercial man as Addison's Sir Andrew Freeport and Lillo's Thorowgood. Godwin's opposition between sympathy and commerce is an index of how the doctrines of sentimentalism ultimately enabled a critique of commercial society. But to a degree that Wollstonecraft fails to recognize, Adam Smith himself has already seen and exposed the detrimental effects of the division of labor, effects which include a certain feminization of men and loss of martial virtue in the commercial stage of society. Indeed Godwin's male coquette would not have been entirely foreign to Smith's analysis.

Any study of the sociological dimension of the economic literature of this period must explore the shift from the low-wage theories of most mercantilist writers to the high-wage philosophy of Smith. Changing attitudes toward the poor and toward charity are similarly subjects of debate in sentimental fiction. But the benevolent man of feeling who originates as a supplement to, and finally opposes, the possessive individualist is characterized by, in addition to a new humanitarianism, a substantially new gender identity. Such critics of sentimentalism as Jean Hagstrum and G. A. Starr have described the new male hero as an androgynous figure or even an impotent one. I have chosen to explore the new "feminized" man in part through an examination of a negative figure—that of the eunuch.

To this end, I have studied numerous verse epistles about the great eighteenth-century castrati Senesino and Farinelli, as well as the translation, for Edmund Curll, of Charles Ancillon's *Traité des Eunuchs* (1707). This translation, entitled *Eunuchism Display'd* (1718), helps to explain why the castrato Tenducci later becomes the nightmare figure of luxury that I argue he is for Tobias Smollett in *Humphry Clinker* (1771), even while Smollett is attracted, in his final novel, to the new man of feeling. Indeed the luxury of ancient emperors, as Ancillon informs us, led to eunuchs' gaining political power—in particular, the power of selling offices, a power which so many early eighteenth-century writers on economics and politics viewed as the corruption of the independent and virtuous legislator, consequent upon the rise of commerce and luxury. What I particularly wish to explain, however, is how, given a new sentimental model of masculinity, the castrato Velluti can, for Mary Shelley in 1826, come to seem better than "that vain creature *man*," precisely because of "the tenderness & sympathy he irresistibly excites." Mary Shelley, who is often regarded as having slipped into a pre-Victorian conservatism after the death of her husband, adopts the figure of the castrato in order to develop her parents' critique of both commerce and a specifically masculine claim to individual autonomy and self-possession.

LINDA ZIONKOWSKI, "CULTURAL AUTHORITY, COMMERCIAL PRINT, AND THE CAREERS OF DRYDEN, POPE, AND GRAY"

In 1700, Samuel Cobb's *Poetae Britannici* praised the former laureate John Dryden for doing what kings before him could not accomplish—that is, subduing French culture to English rule: "now beyond our Arms, the Muse prevails, / And Poets conquer, when the Heroe fails." Nearly fifty years later, Thomas Gray—who refused the laureate's office—commented on the inefficacy of the poet's labor, stating that "the *still small voice* of Poetry was not made to be heard in a crowd." These remarks form part of my study investigating how the social role of poets changed throughout the years spanning the lives of Dryden, Pope, and Gray—the years during which the book trade made writing a commercial property. I argue that the commerce in letters, while ostensibly widening the influence of poets by circulating their texts, actually diminished their position of authority in their culture.

The Clark Library's collections of Drydeniana and of later texts written about the state of poetry help reveal the roots of this paradox. Late seventeenth- and early eighteenth-century discourse on the poet's cultural function characterizes the poet, particularly the laureate Dryden, as a monarch ruling the "Empire . . . of Wit." Established in his position by the king who patronized him, Dryden was credited with a kind of cultural nationalism—his talents made other nations acknowledge England's superiority—and with the ability to influence events in the church and state ("Thy knowing Muse all sorts of Men does teach, / Philosophers instructs to live, Divines to preach, / States-men to govern, Generals to fight"). But as poets like Dryden became more dependent on selling their printed works for a living, both writers and the

audience for their verse started to define the poet's role as one removed from public affairs. The middle decades of the century saw an outburst of concern for establishing standards of value to distinguish among the works circulated by the trade in letters; in texts as diverse as Pope's *Dunciad* and Fielding's *Tom Jones*, writers' attempts to portray literature as a special sphere of activity exclusive to those with the proper qualifications laid the grounds for the growth of a literary profession but also seemed to circumscribe the writer's activity and authority to that profession. Critics of Pope, for instance, stressed that his participation in commercial publishing undermined his efforts to assume a monarchical stance over literature; his identity had been created by the system of commodified print that he attempted to legislate, and his pretensions to a role outside of that system were thereby compromised. (In one representative poem, the author declares that Pope's eminence among writers is solely the result of an elaborately constructed persona: "'But hold, say you, *Author*, I hope, / You don't yet fancy you are *Pope*.' / 'No truly, neither was he so.'")

Such questioning of poets' claims to a privileged position in their society intensified as the century progressed. From about 1760 to 1770, contemporaries celebrated poets as treasures of the nation, yet argued that they possessed empire over the heart rather than over the formation of English culture. Since the book trade had made writing a commodity available to an audience beyond the circle of elite readers, it was considered demeaning for esteemed poets to be prolific, to engage in popular political debates, or to be "immodest" in calling attention to their merits. Publicity cheapens poets of esteem to the level of "hack" writers; to quote William Whitehead in 1762, "'Tis true Our Poets in repose delight, / And, wiser than their fathers, seldom write." At the same time, authors like John Brown advocated the establishment of "wholesome Institutions" that would protect the nation's interest in verse. Believing that the commercial sale of their texts rendered poets mercenary and thus unable to exercise proper judgment over their craft, Brown declares the need for censors to regulate the production of poetry. By 1771—the year of Gray's death—the poet's place in English culture was being defined as almost entirely removed from public life and devoid of any influence over that life; the remarks of a writer in the *London Magazine* illustrate the self-involved manner that poets of genius were thought to possess: "The poet folded up within himself can muse away the hours of life in a perpetual blessed incantation."



True poets, as discourse of the time states, flourish only in a private station, leaving large questions concerning social class and political order "to the world and to its votaries." Gray himself in part had followed this model by refusing the laureateship ("the office itself has always humbled the Possessor") and by avoiding publication; his early editors and biographers tried to secure Gray's reputation for the "pensive solemn lay" by omitting all of his social satires from the collected volumes of his verse. Perhaps those features that scholars consider representative of mid-century poetry—the movement away from topical themes, a preference for retirement, and a sense of the poet's isolation—may arise as much from the effects of print on poetic careers as from a changed aesthetic or the emergence of a romantic sensibility.

DIANE MCCOLLEY, "JUST CONCENT: WORDS AND MUSIC IN SEVENTEENTH-CENTURY ENGLISH POETRY"

My research at the Clark is part of a project about ways the music sung in church and at private "musick-meetings" affects the work of seventeenth-century English poets, including Herbert, Donne, Milton, Marvell, and Dryden. The final chapter will look at the tradition of St. Cecilia's Day celebrations in the time of Dryden and Purcell and the poems, sermons, and music composed for them, along with other poems about music and their musical settings. The Clark offers rich lore for this pursuit.

St. Cecilia's Day celebrations produced odes, service music, and sermons in defense of church music. In the sermons, music is a nexus of controversy: over ceremonies and the relation between Jewish and Christian faith and worship; over differences among Anglican, Roman Catholic, and Puritan attitudes toward the use of the arts in the liturgy; and over human capacities—whether church music is an elitist activity or can move the hearts of people of all classes and capacities. These sermons work for religious and social reconciliation, arguing that psalms and performance traditions from the Hebrew liturgy offer forms of sincere worship suitable for Christian services and that prince and peasant share abilities that can be improved by exercising all one's faculties in liturgical praise.

The Clark's collection of manuscript partbooks and commonplace books, printed sermons and service books, and various editions of poems and settings with their prefaces and annotations all help reconstruct the activities of music lovers, the relations among poets, musicians, and the church, and the contributions to the arts of particular families or circles, both as artists and as patrons or apologists. For example, the Clark has several books and manuscripts pertaining to three generations of the Dolben family: partbooks used at home, service books used at church, a poem in praise of music by the preacher at Bishop Dolben's consecration, evidence of acquaintance with Dryden and Pepys, the ode and sermon performed at a St. Cecilia's Day celebration of which a family member was one of the stewards. As such information intersects, one can glimpse the particular experience of actual people participating in musical and literary life.

In addition to the numerous facts and examples this

research has provided, I learned much about the relations between church music and the political controversies of the British Civil Wars and the Restoration, especially those concerning church doctrine and discipline, political freedom to preach dissent and engage in participatory worship, and attitudes toward the relation of the arts to the power, wealth, and religious principles of kings and bishops. The ready availability of royal, parliamentary, and university statutes and commentaries on them in diaries and biographies provides a more precise understanding of the theological controversy over church music and its political implications. The Clark's excellent collection of historical and biographical works and of annotated editions allows easy access to background information and to the history of interpretation.

The value of a specialized collection is not only its comprehensiveness but also its coherence. Configurations of books and scholars all concentrated in a particular area alert one to connections that might be missed in a more diffuse setting. This inclusive yet compact collection, together with the gracious collegiality of the staff and readers, made working at the Clark Library an altogether harmonious experience. My particular thanks go to John Bidwell and Suzanne Wellman for extraordinary helpfulness, and, among readers, to Tom McGeary, John Rogers, Rose Zimbardo, Jonathan Miles, and Bob McHenry.

Special Events

"FACING HISTORY, CONFRONTING MODERNISM: DEBATES ON CONTEMPORARY ARCHITECTURE" (SATURDAY, 10 NOVEMBER 1990, 1:30 P.M.). Two talks followed by a ceremony and a reception will formally open the new range of buildings along the north wall of the Clark grounds. The structure is the recipient of an award for design by the Los Angeles chapter of the American Institute of Architects. Speaking will be Thomas Hines, Professor of History and of Architecture and Urban Planning at UCLA; and Barton Phelps,

A.I.A., the project architect. The title of Professor Hines's lecture is "Confronting Modernism: Critical Legacies of the 1960s"; and of Mr. Phelps's, "Tight Spots: Thoughts on Order in Buildings." Both talks will be illustrated with slides.

"VISIONS OF EMPIRE: VOYAGES, BOTANY, AND REPRESENTATIONS OF NATURE" (THURSDAY-SUNDAY, 17-20 JANUARY 1991). An international, interdisciplinary scholarly symposium at the Clark Library, followed by a public program on the UCLA campus, will honor the completion of the British Museum's *Banks' Florilegium* project. The three-day scholarly conference, chaired by Simon Schaffer of the Department of History and Philosophy of Science at Cambridge University, will be divided into six sessions: (1) The Banksian Empire; (2) The Uses of Botany; (3) Science and Imperial Expansion; (4) The Experience of the Pacific; (5) Representing Living Nature; (6) The Indigenous Environment: Anthropological Perspectives. Materials from the Clark Library's botanical holdings will be on exhibit during the conference.

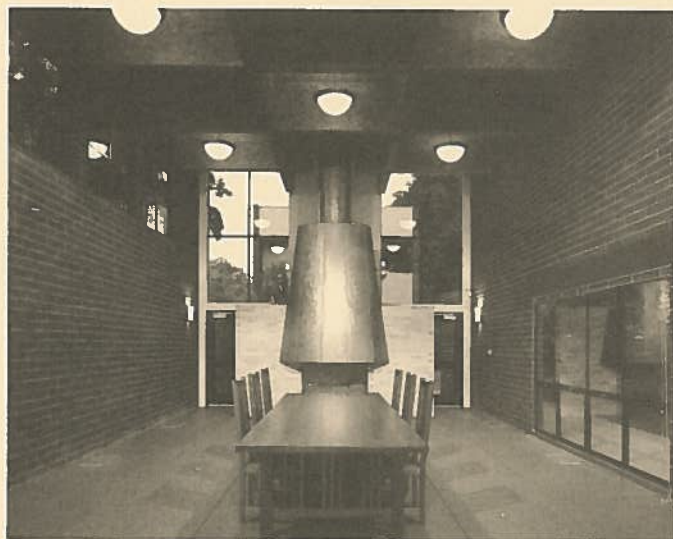
The public program, on the fourth day, will focus on *Banks' Florilegium* itself, a collection of 738 color plates depicting plants collected and classified by the botanists Sir Joseph Banks and Daniel Solander during their voyage with Captain James Cook to the southern Pacific region in 1768-71. The program will include an exhibit of prints from the collection. A keynote address will be followed by a tour of the Mildred E. Mathias Botanical Gardens, featuring specially labeled *Florilegium* plants. The event will conclude with the screening of two films, "A Flowering of the Pacific" and "The Printing of the *Banks' Florilegium*," with a commentary by Norman J. W. Thrower of UCLA's Department of Geography.

The complete program and registration information will be available in late fall.

Library Workshops

Last spring's workshop on the role of the book in the humanities was the first of a planned series of Clark-sponsored programs related to holdings of the Clark or other UCLA libraries and focusing on various themes in Western intellectual history. Beginning this academic year, such workshops will be held quarterly. The series for the current year has been developed by the Clark Librarian in collaboration with the directors of the workshops described below. For reservations to these events, please call the Library, (213) 731-8529.

Fall Quarter: "THE SCOPE OF ELOQUENCE: TEXTS AND CONTEXTS OF RHETORIC AFTER THE RENAISSANCE" (SATURDAY, 8 DECEMBER 1990, 9:30 A.M.-4:00 P.M.). This daylong workshop-conference, an outgrowth of a bibliographical project in rhetoric being conducted at the Clark by Lawrence D. Green (see *Newsletter* no. 17), is expected to be one of several over the next few years on the history of rhetoric and language. Participants in the December program will include Arthur Quinn and Thomas O. Sloane, University of California, Berkeley; James J. Murphy, University of California, Davis; Richard A. Lanham and



The conference room in the new building, designed by Barton Phelps, A.I.A., and constructed by California I.B.A. Photo by Tom Bonner.

Debora K. Shuger, University of California, Los Angeles; Lawrence D. Green, University of Southern California; and Lloyd F. Bitzer, University of Wisconsin, Madison.

The participants will address the search for eighteenth-century rhetoric texts, transformations in academic disputation, figural language in Scripture, and the role of religious controversy in shaping rhetorical theories. Discussions will draw upon the Clark's holdings in rhetoric, and many of these materials will be available for examination and discussion during the conference.

Registration is limited to forty participants; lunch may be reserved for a charge of \$5.00. Those planning to attend are encouraged to examine the Clark's holdings in rhetoric in advance of the workshop, during the Library's regular hours.

Winter Quarter: "NEWTON AND SPINOZA AS INTERPRETERS OF THE BIBLE" (SATURDAY, 26 JANUARY 1991, 9:30 A.M.-4:00 P.M.). Richard H. Popkin, Adjunct Professor of History and Philosophy at UCLA, will conduct a workshop on biblical interpretation in the seventeenth and eighteenth centuries, dealing principally with the theories of Baruch de Spinoza and Isaac Newton about the status and significance of the Scriptures. The Newton and Spinoza collections, at the Clark and at UCLA's Department of Special Collections respectively, will provide a valuable resource upon which to base discussion.

The workshop will be moderated by Professor Popkin and Amos Funkenstein, Professor of History at UCLA. Other participants include James Force, University of Kentucky; Robert Iliffe (Center NEH Fellow), Imperial College, London; and Ernestine van der Wall, Leiden University. Professor Popkin and Dr. van der Wall will discuss Spinoza; Professor Force and Dr. Iliffe will concentrate on Newton. Participants' papers will be available prior to the workshop.

Spring Quarter: Nicolas Barker of the British Library, editor of the *Book Collector*, will conduct a workshop on aspects of textual history. Details will be announced in the spring *Newsletter*.

Consumption and Culture Series

In 1990-91, the Clark and Center will complete the three-year interpretative research project "Consumption and Culture in the Seventeenth and Eighteenth Centuries" with a series of lectures and workshops on "The Consumption of Culture: Word, Image, and Object in the Seventeenth and Eighteenth Centuries." The program has been arranged by the Director, John Brewer, and by the Clark Professor for 1990-91, Ann Bermingham of the Department of Art History at the University of California, Irvine. The year's opening event was a Clark Lecture by Professor Brewer on 12 October.

Professor Bermingham, who will deliver a Clark Lecture in late spring, is currently engaged in a cross-disciplinary investigation of drawing as a social practice in Britain from about 1700 to 1850 and of its role in the formation of the bourgeois public sphere. Professor Bermingham gauges the popularity of drawing in part by the prolifera-



Ann Bermingham, Clark Professor 1990-91

tion of drawing manuals aimed at a variety of amateurs and intended to take the place of a drawing master. Her research, which also encompasses the treatment of drawing in philosophical and literary works, representations of figures in the act of drawing, and drawings done by amateurs, shows that the practice of drawing provides a rich insight into the period's consumption of culture and its conceptualization of individuality, nature, gender, the body, and the body politic.

Professor Bermingham's study exemplifies the multi-dimensional character of this year's program on culture. Given the complexity of all that is understood by the word *culture*, the lectures and workshops will necessarily cover a diversity of topics and a wide range of disciplines. Professors Bermingham and Brewer have assembled historians and theorists of art, music, literature, theater, design, politics, science, and society to explore the patterns and significance of the consumption of various cultural forms and objects. Subjects to be investigated include the formation of cultural canons, the relationship between patterns of cultural consumption and the social order, the role of consumption in the formation of a public, the place of women and minorities in shaping cultural markets, the state and cultural consumption, consumption and private life, and consumption and the formation of the subject.

An abbreviated calendar of the fall and winter events appears on the back page. A detailed program for the entire year is available from the Center or from the Library.

The Clark Newsletter is published by
UCLA's William Andrews Clark Memorial Library
2520 Cimarron Street, Los Angeles, California 90018
Library Telephone: (213) 731-8529
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The Consumption of Culture: Fall/Winter Calendar

CONSUMPTION AND CULTURE

Friday
12 October
2:00 P.M. Clark Lecture
John Brewer, University of California, Los Angeles, *"The Most Polite Age and the Most Vicious": Attitudes towards Culture as a Commodity, 1660-1800*

CONSUMPTION AND CANON FORMATION

Friday
16 November
2:00 P.M. Clark Lecture
W. J. T. Mitchell, University of Chicago, *Nature for Sale: Gombrich and the Rise of Landscape*

Saturday
17 November
10:00 A.M. Workshop
Papers by Trevor Ross, University of Toronto; and Clifford Siskin, State University of New York at Stony Brook
1:30 P.M. Paper by Peter Holland, Trinity Hall, Cambridge

Friday
30 November
10:00 A.M. Workshop
Papers by Susanne Woods, Brown University; and Donna Landry, Wayne State University
1:30 P.M. Papers by Lawrence Lipking, Northwestern University; and Roger Lonsdale, Balliol College, Oxford

CONSUMPTION AND THE SOCIAL ORDER

Thursday
10 January
2:00 P.M. Clark Lecture
Ronald Paulson, Johns Hopkins University, *Conspicuous Consumption and Emulative Spending*

Friday
11 January
10:00 A.M. Workshop
Papers by Annabel Patterson, Duke University; and Pat Rogers, University of South Florida
1:30 P.M. Paper by Lawrence Klein (Center NEH Fellow), University of Nevada, Las Vegas

CONSUMPTION AND THE FORMATION OF A PUBLIC

Friday
8 February
10:00 A.M. Workshop and Clark Lecture
(Workshop) Papers by Louise Lippincott, J. Paul Getty Museum; and Bruce Robertson, Case Western Reserve University
2:00 P.M. (Clark Lecture) Terry Lovell, University of Warwick, *The Consumption of Culture: Word, Object, and Image in Post-Restoration England*

Saturday
9 February
10:00 A.M. Workshop
Papers by Francis Donoghue, Ohio State University; and Robert Iliffe (Center NEH Fellow), Imperial College, London
1:30 P.M. Papers by Hans Bödeker, Max Planck Institute; and Don Wayne, University of California, San Diego

All sessions will be held at the Library. The Clark Lectures are open to the public. Those planning to attend *workshop sessions* should call the Center at (213) 206-8552 for reservations and for advance copies of the papers.

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