



THE CENTER & CLARK NEWSLETTER

UCLA CENTER FOR 17TH- & 18TH-CENTURY STUDIES
WILLIAM ANDREWS CLARK MEMORIAL LIBRARY

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Director's Column

Helen Deutsch, *Center & Clark Director*

It has been an extremely busy and productive summer at the Clark as our wonderful staff, new custodian and groundskeepers, and various crews work around the clock to prepare for our reopening. I am happy to report that our seismic retrofit and book storage construction projects have concluded. We are currently finishing up a variety of jobs that these massive endeavors have left in their wake, while also continuing to beautify the library. The iconic vestibule ceiling has just been restored, and the Judson windows repaired, while downstairs our re-shelving project is about to begin. We are extremely grateful for your patience with us and we know that the new and improved Clark will be worth the wait. I want to single out for special thanks the Ahmanson Foundation for their support of our re-shelving project, as well as the generous donors who made our restoration efforts possible. I also wish to express my heartfelt gratitude to the Clark staff, whose endless flexibility, good cheer, and inventiveness are both invaluable and a marvel.

This past June Opera UCLA's moving, witty, and delightful production of *Mansfield Park* made innovative use of the library's drawing room and was an instantaneous hit. It's my pleasure to announce that *Chamber Music at the Clark* returned to that same drawing room this fall: the full season of this year's concerts will be held in their rightful home at the Clark. We are embarked upon a soft reopening while the final renovations take place. Our first three conferences of the year were held on campus. The annual *Karmiole Lecture on the History of the Book Trade*, featuring Professor Sean D. Moore of the University of New Hampshire lecturing on "The Book and Slave Trades in Concert: The Colonial Library and the Atlantic Economy," will take place at the Clark this November. Our Grand Opening Celebration is scheduled for January 21, 2018. We hope to see you there.

The end of construction also brings an exciting new beginning: Dr. Anna Chen, our new Head Librarian, arrived at the Clark on August first and has already become an indispensable part of the Center/Clark team. Anna brings an impressive range of curatorial and academic experience, a passionate commitment to access and community outreach, as well as imagination and creativity to her practice of librarianship, as the interview in the pages that follow demonstrates. I look forward to many exciting collaborations with her. The future looks bright.

Meanwhile we have been moving forward with our ongoing efforts to digitize rare materials. Thanks to the support of the Gladys Kriebel Delmas Foundation, the Clark hired three UCLA English Ph.D. students (Suzannah Beiner, Cailey Hall, and Ellen Bistline) to work on an early modern manuscripts transcription project over the summer. Each student is working within an online transcription system



Anna Chen, Head Librarian, and Helen Deutsch, Director.

(developed by the Folger Shakespeare Library) to create XML-encoded transcriptions of English manuscripts. Ranging from cookbooks and poetical miscellanies to philosophical treatises and an early defense of Machiavelli, the manuscripts for the project are already undergoing digitization through the Clark's Council on Library and Information Resources Digitizing Hidden Collections grant. When this project finishes in late October 2017, over 300 volumes of early modern English manuscripts will be fully digitized and freely available on the UC's digital collection gateway, [Calisphere](#). The Clark's other big digitization project, funded by a substantial National Endowment for the Humanities grant and focused on early modern printed books with manuscript notes, is currently underway. Project Director and Head of Research Services Philip Palmer is working with the UCLA Digital Library and project assistant Muriel Munguia to ensure that our materials are handled carefully during digitization and that results are published online in a timely manner. These important projects advance our commitment to access while providing graduate students with new opportunities for intellectual growth and career development. It's therefore appropriate that our first program of the year, organized by Philip Palmer and Manuscripts and Archives Librarian Rebecca Fenning Marschall, considered *The Present and Future of Digital Manuscripts: Access, Pedagogy, Scholarship*, marking the Clark as a leader in imagining the twenty-first century library.

Highlights of the coming year include our core program, organized by UCLA professors Sarah Tindal Kareem (English), and Davide Panagia (Political Science) on *Becoming Media*. Three Ahmanson-Getty Postdoctoral fellows—Nathan Gies, Towson University, Matthew Rigilano, SUNY Buffalo, and Jessica Roberson, UC Riverside—will be joining us to contribute to what is sure to be a lively interdisciplinary conversation on a vital and labile concept. We are thrilled to be holding

two Ahmanson Undergraduate Research Scholarship seminars this year in our brand new Clark Library smart classroom. In winter I will be teaching a course on “Satire, Anger, and Misanthropy in the Long Eighteenth Century,” and in spring my colleague Robert Maniquis will be offering a seminar on “Radical Writings of the Seventeenth-Century Protestant Revolution.” Our *Early Modern Cosmopolitanisms* series recently got off to a fascinating start with Stephanie Leitch’s lecture, “Physiognomy, Cosmography, and Other Itchy Pictures.” In April the Clark will host a conference in honor of distinguished historian and valued member of our Center/Clark community Margaret Jacob, on *Mobility and Early Modernity: Religion, Science, and Commerce in the Seventeenth and Eighteenth Centuries*. In a special collaboration with the International Walter Pater Society in June, co-organized by Joseph Bristow, Dennis Denisoff, Stefano Evangelista, and Charlotte Ribeyrol, the Clark will host a special conference on *Curiosity and Desire in Fin-De-Siecle Art and Literature*.

I want to close with a correction, an apology, and an invitation. In the centerspread of our spring newsletter we misattributed the supporters of some wonderful restoration projects at the Clark. The stone urns, Maid of the Garden fountain, and Birds fountain restorations were made possible by a gift in memory of Dr. Patricia Bates Simun and Mr. Richard V. Simun. The restoration of the Boy with Seashell, and Undine fountains were completed with a gift from Roberta and Robert Young. We apologize for the error and are grateful for all of our donors’ support. We look forward to seeing you all at the Clark in the coming months as we usher in an exciting new era of curiosity, collaboration, exploration, education, and enjoyment at the Center and the Clark.

The Clark Joins the Jet Set

Rebecca Fenning Marschall, *Manuscripts & Archives Librarian*

R.G. Harper Pennington’s 1884 portrait of Oscar Wilde has lived mostly in seclusion at the Clark Library for the last 80 years. However, it has been abroad and in the spotlight since September 2016, something that Wilde himself would likely appreciate. The two international exhibitions in which the painting has been featured—*Oscar Wilde: L’impertinent Absolu* at the Petit Palais in Paris and *Queer British Art, 1861–1967* at the Tate Britain—are not just a milestone for the painting itself, but for the Clark Library as a whole. The Clark has loaned collection material only sparingly since the early 2000s when the will of its founder, William Andrews Clark Jr., was reinterpreted to allow exhibition loans to non-UCLA entities. Drawing attention to the Clark’s holdings in a new way has been extremely exciting and fulfilling; it has also been educational for the Clark staff, as museum loans and exhibitions are quite different from our normal day-to-day work.

The Petit Palais exhibition on Wilde has its origins with Oscar Wilde’s grandson, Merlin Holland, who has been a scholar of his grandfather’s work, as well as a friend of the Clark, for decades. Though Wilde died in Paris in 1900 and had major intellectual links to that city, Paris had never hosted any kind of exhibition related to him or his work. Alongside Petit Palais curator Dominique Morel, Holland reunited an impressive array of work by and about Wilde from museums and libraries around the world. Because of Holland’s familiarity with the Clark’s collections (and his insider knowledge about our updated loan policies), the exhibition included 23 items from the Clark, making us one of the largest lenders to the exhibition. These works included the Pennington portrait, several photographs



Pennington’s portrait of Oscar Wilde ready to be hung beside Wilde’s Reading Gaol cell door at the Tate Britain in London.

and caricatures, original correspondence, and handwritten drafts of several Wilde writings. *Oscar Wilde: L’impertinent absolu* (or *Oscar Wilde: Insolence Incarnate*, as it was billed in English) was a record-breaking exhibition for the Petit Palais, and Wilde’s face was widely on display on Paris Metro subway cars and buses throughout the show’s run (September 2016 to January 2017). Though the involvement of Wilde’s grandson (who bears a distinct resemblance to his progenitor) was one of the show’s major PR points, the fact that this was the first time the Pennington and other Clark materials had been seen outside of UCLA in decades was mentioned by multiple press outlets.

The origin of the Pennington portrait’s place in *Queer British Art* at the Tate Britain also has its roots in earlier scholarship and visits to the Clark. When curator Clare Barlow was on fellowship at the Huntington Library several years ago, she visited the Clark and saw the Pennington hanging in its customary place in an upper level stairwell. After this incidental viewing she knew it was a piece she wanted to have in this particular exhibition. The painting, which is nearly life-size, was hung in a prominent location in the exhibit space, where it could be seen through a large entryway from a previous gallery. It was juxtaposed with the door from Wilde’s cell at Reading Gaol, an object whose queasy and unsettling shade of yellow-green makes an interesting contrast with the deep purples and teals of the Pennington. Making sure that Wilde’s portrait was hung in the right spot on the wall and in relation to the prison door was important to Barlow and took quite a while—I experienced this first-hand because I was standing there to monitor the painting as its official courier.

Though there were many things new to the Clark staff about coordinating a museum loan, working as art couriers was definitely the strangest and most exciting. It is standard in museums for staff to escort high value works to and from exhibitions in order to supervise their handling, installation, and packing, but this is not something the Clark has ever done. Previous loans to other US institutions have not been for particularly high-value items, and



The Wilde portrait unpacked at The Petit Palais, Paris.

they have simply shipped cross-country with art handling companies (or been driven across town to colleagues at other libraries). For the first exhibition at the Petit Palais, I quickly realized how out of my depth I was almost as soon as the art packers arrived at the Clark on the day we traveled to Paris. Thanks to the generosity of everyone involved at nearly every step of the way (and there were many steps), I was able to come home feeling like I had conquered a significant learning curve. Travel days are the most intense part of working as a courier, and on that first day I watched carefully as our materials were packed in custom-made crates, rode behind me in a refrigerated truck, went through security screening, and were wrapped and placed on pallets in the Air France cargo warehouse at LAX. A guard with airport security clearance stayed with the crates until boarding, and texted me photos from the tarmac as the crates were loaded onto the plane. Because the Petit Palais show involved so many lending institutions and so many other couriers, it was a multi-day process to watch items be hung on the wall and placed in vitrines. For the return trip to the Petit Palais show in January 2017, there were actually two staff members from the Clark acting as couriers: while I brought the 22 smaller items home to Los Angeles, my colleague Scott Jacobs took the Pennington portrait directly to London on a 12 hour truck trip through the Channel Tunnel. Though the Tate Britain exhibition did not begin until April 2017, it saved considerable stress on the painting to keep it in storage in London for several months instead of flying it back and forth across the Atlantic. This approach also saved a significant expense for the Tate in terms of shipping, as all transport expenses for artwork and couriers are shouldered by the borrowing institution. In March, I went to supervise the hanging of the Pennington at the Tate, and at the beginning of October I went back to watch it be deinstalled, packed, and shipped home.

Hopefully all the attention in Europe will not have spoiled Pennington's Oscar for its quiet life at the Clark! When the library reopens we hope visitors to the Clark seek out and enjoy the painting that has now been so appreciated by audiences across the globe.



The portrait back in its spot at the Clark.



The portrait packed up in the London Heathrow Airport cargo area.

Of Catalogs and Acquisitions

Nina Schneider, *Rare Books Librarian*

It can be difficult to imagine that every book in the world hasn't already been cataloged, but it's true. There are still antiquarian books, unique exemplars, or even modern limited editions that require a new, original bibliographic record. The Online Cooperative Library Catalog, which many of you know as OCLC, is an international database of library holdings. Libraries describe their books, periodicals, graphic materials, music, and digital collections in this database. Other libraries with the same editions can copy records for their own collections. This saves time and resources and it means that one bibliographic record may have numerous libraries holding the same title. So, if you are looking to see which libraries around the world, in addition to the Clark, have a certain book, you only need to search [OCLC's public website](#). OCLC was created in 1971, it now holds over 400 million bibliographic records, and 2.5 billion holdings. According to their website, a new record is created every second. These statistics were on our minds when we were informed that the OCLC Control Number—"the sequentially assigned number associated with a [WorldCat](#) record when a record is created or loaded from an external source"—has now reached 1 billion. Naturally, most of these new records are for newly published or created works, including digital surrogates of printed works, but there are many older titles that have helped push this number into the stratosphere. It also means that despite kidding ourselves, the authors, formats, or subjects the Clark Library collects will never be complete. Just when we think we've found everything that hasn't yet been recorded, someone finds one more uncataloged piece. The Clark's Oscar Wilde collection serves as a great example of this.

It can be easy to wonder how, despite the thousands of books, manuscripts, periodicals, and art works that the Clark Library proudly owns, we can continue to actively collect Oscar Wilde materials. A recent effort has been made to acquire Wilde in translation and this year we have been able to purchase works by and about Wilde in Russian, published in Moscow and Saint Petersburg during Wilde's lifetime and in the first quarter of the 20th century. These new acquisitions include the 1897 publication of *Lady Windermere's Fan* (in *Teatral*, no. 130, translated by Vladimir Vasilev) which was the first time any work by Wilde was translated into Russian. We also bought some new German translations of his work, recently published in Germany and Switzerland. Another author we thought we had exhausted is Louis Antoine Caraccioli (1719–1803). An effort to collect and expand French holdings at the Clark began in 2002. Caraccioli seemed to be easy to acquire at that time, and the Clark was able to corner the market, snapping up books that seemed a bit obscure and dare we say, neglected. Although we've since acquired nearly 200 of his works in the original French (and other European language translations), we still receive offers for titles we don't yet have. Our latest Caraccioli's are the 1791 Dutch translation of *Vie de Joseph II* in its original blue paper wrapper, and *Vita del papa Benedetto XIV*, published in Venice in 1783.

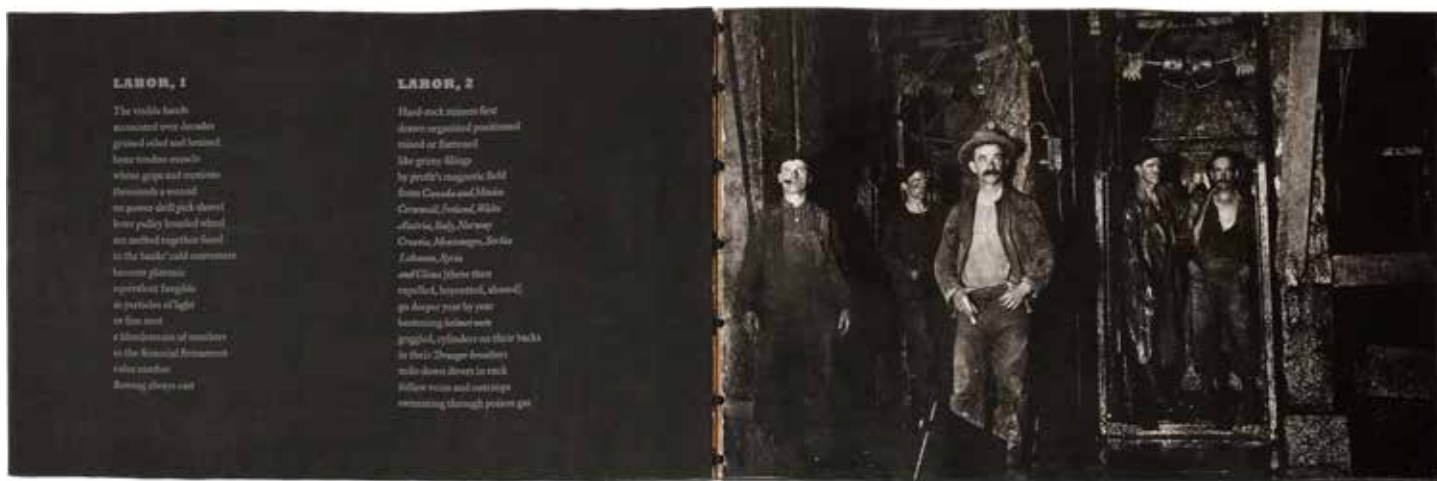
Other recent acquisitions at the Clark include, *L'Eneide*



From *L'Eneide* de Virgile, 1648. [Clark Library *PA 6809.P45]

de Virgile, a 1648 French translation of Virgil's *Aeneid*. This collection, with Latin on the facing pages, was printed by Pierre Moreau in his Grande Bâtarde, Bâtarde Moyenne, Bâtarde Petite, and Bâtarde Ronde typefaces, with engraved head-pieces by Abraham Bosse illustrating each book. It's a wonderful and somewhat quirky ode to calligraphic interpretation, and something that we missed a year ago at a book fair, but had another chance to acquire this summer. We also purchased a collection of six books, relating to Richard Brothers (1757–1824) and the Anglo-Israelism movement. Bound together in one volume, the books argue both for and against the idea that the Anglo-Saxon race descended from the Lost Tribes of Israel. Brothers, the founder of British Israelism, was arrested for treason in 1795, only two years after founding the new religion. His arrest was based on his prediction of the King's death and the end of the monarchy. The volume opens with Thomas Heywood's 1812 edition of *The life of Merlin, surnamed Ambrosius*, published by J. Evans and it carries a Freemason bookplate of the Supreme Council 33° of the Scottish Rite. Other recent acquisitions of note include, a somewhat timely *Eloge de la mechante femme* (Paris, 1731); a large, engraved broadside *The Oxford almanack for the year of our Lord God MDCCXLIX* (signed G. Vertue); an 1824 hand-colored, visual depiction of Bartholomew Fair, 1721; an annotated copy of *Goodall's Dictionary of Book Cloth* (1968); and a deck of playing cards, *Aventures de Robinson Crusoe en images*. For more information on the *Aventures*, please see Philip Palmer's article in this issue.

We continue to collect modern fine press and artists' books.

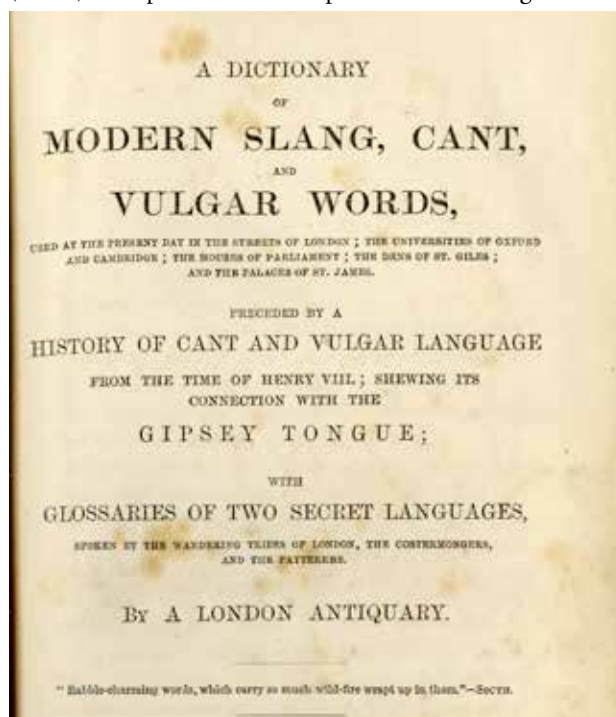


Page spread from *Liber Ignis*, Peter Rutledge Koch, Adam Cornford, and Jonathan Gerken. Berkeley, California: Editions Koch, 2015. [Clark Library Press coll. Koch FF003]

Among these acquisitions are the wonderfully conceptual artists' books of Veronika Schapers. Her latest, *Fuji*, was inspired by the spiritual calm of the mountain, and the fortunate discovery of Mount Fuji-shaped kitchen sponges. Russell Maret's explorations of typography continue in *Ornamental Digressions*. Thinking of ways to tie our antiquarian collections with our modern collections is both fun and challenging. To that end, we acquired a suite of prints relating to Paul Bunyan's *Pilgrim's Progress*, named *Beulah Land*. This suite of 15 etchings by Fred Martin and quotations from the diary of Isabel Czartoryska, Princess of Poland (1746–1835), was published in 1966 by Crown Point Press. The last new acquisition I would like to note is Peter Koch's monumental *Liber Ignis* published in 2015, but available in 2016. It is a photo and poetry collage collaboration between Koch, Adam Cornford, and Jonathan Gerken. Images of miners and the mining industry in Montana in the early part of the last century are printed on lead sheets which are interleaved with sheets of felt and paper. Large and extremely heavy, we couldn't say no to a California artist's book related to the Clark family legacy.

We'd be remiss not to mention some of our in-kind donations during the past year. Our donors are always so generous, whether donating works they created themselves or passing along a legacy for others' benefit. The year started with a wonderful surprise. Kitty Maryatt, the former director of Scripps College Press, contacted us to offer twenty-four artists' books created by her students from 2004 through 2016. These publications are conceived and executed with the highest quality under Kitty's meticulous guidance and are excellent examples of California printing. This gift was followed by another unexpected call, from Nancy Ziegler-Lyons whose late husband, Eddie Lee Lyons, had an interesting library of 17th through early 20th century titles. Some of these books, such as *Royal Cookery, or The Compleat Court-cook* (1716), *A Brief Introduction to the Skills of Musick* (1670), and Aesop's fables published by John Baskerville in 1764, fit nicely with our established collections—household recipes and medicine books, printed music and music theory, Aesop, and typography. Other titles, such as *The Roycroft Dictionary concocted by Ali Baba and the Bunch on Rainy Days* (1914) or John Camden Hotten's *A Dictionary of Modern Slang, Cant, and Vulgar Words used at the present day in the Streets of*

London, the universities of Oxford and Cambridge, the houses of Parliament, the dens of St. Giles, and the palaces of St. James... (1859) compliment and expand our holdings in the Arts &



Title page from *A Dictionary of Modern Slang, Cant, and Vulgar Words used at the present day in the Streets of London...*, John Camden Hotten, 1859 [Clark Library *PE 372 L H83*]

Crafts movement and popular culture in Victorian England. Mr. Lyons never visited the Clark during his lifetime, but an article in the Los Angeles Times convinced him that his books would find a happy home here. This past year we were also given the most recent set of publications by the Feral Press, a Japanese translation of Wilde's *The Happy Prince*, and a 3-volume descriptive bibliography of Peter Koch, published in celebration of his retrospective exhibition at Stanford University.

This is by no means an exhaustive list of items acquired this past year. We have purchased or received scores of additional materials, including some wonderful manuscripts, that haven't been mentioned in this article because of space limitations. Unlike OCLC, we're never going to have over a billion records in our catalog, but the Clark Library is always ready to help you discover new treasures.

Southern California Fine Press Printing at the Clark

Joseph Morton, *Predoctoral Fellow*

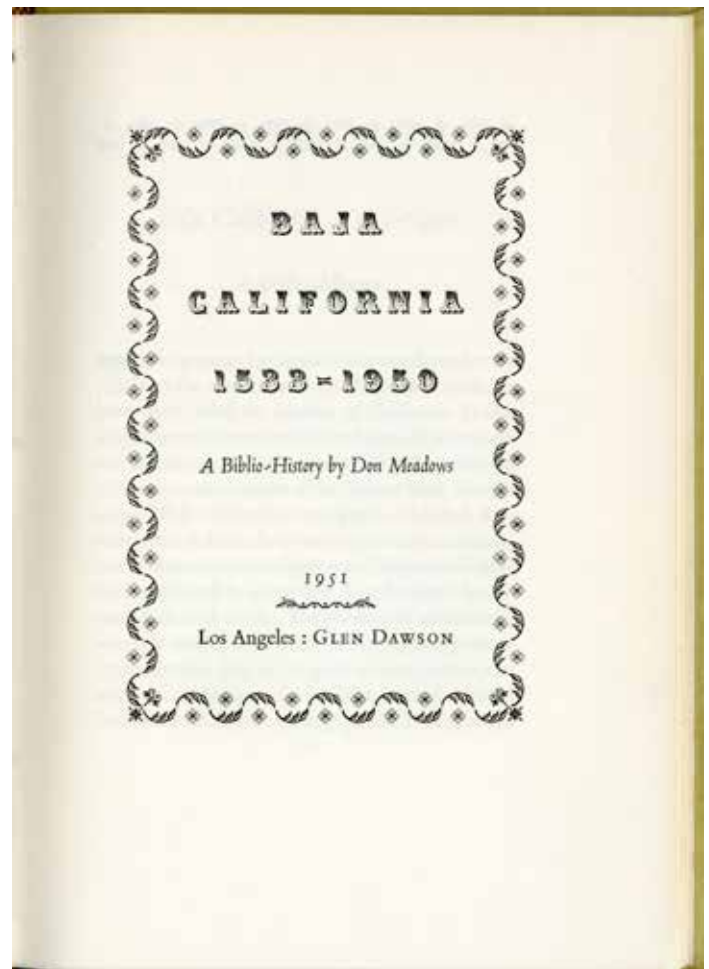
Many of the scholars and readers that come to the Clark focus on the library's volumes relating to British literature, society, and culture, whether that is, for example, Oscar Wilde, John Dryden, or Hannah More. The Clark is justly renowned for holdings such as these. Yet, as part of its focus on book arts, the Clark also possesses what is possibly the strongest collection anywhere of archival material relating to fine press printing produced in Los Angeles and Southern California.

In 1955 esteemed local bookseller Jacob "Jake" Zeitlin looked back on early 20th century LA and perceived that a "Small Renaissance, Southern California Style" had taken place in the region's bibliographic world. Central to this movement was the fine press printing pursued by artisans such as Ward Ritchie, Lillian and Saul Marks, Grant Dahlstrom, and William Cheney, all of whom have extensive materials in the Clark collection. Circling around these fine press printers were the [Zamorano](#), and Rounce & Coffin Clubs—social groups dedicated to the love of books and printing. Many of the records of these groups are also housed at the Clark. The Clark Library itself played host to many of these groups' meetings as well as being a focal point for special seminars and lectures dedicated to the study of the book. In both the Stephen A. Kanter Lecture on California Fine Printing and the Kenneth Karmiole Lecture Series on the History of the Book Trade, the Clark continues to be a hub for discussions on regional, and transnational, bibliographic culture.

In exploring the fine press collection at the Clark, the dimensions of the "renaissance" that Zeitlin spoke of become apparent. In examining the output of this scene and in tracing the correspondence between printers, librarians, and booksellers, one sees how interconnected this network was and how they operated on both grand and miniature levels.

At over two hundred boxes, the Ward Ritchie collection is one of the largest series of fine press holdings at the Clark. In the first instance, such a voluminous amount of correspondence, off-cuts and drafts, keepsakes, ephemera, and typescripts of lectures reveal how prolific Southern California's most famous printer really was. Either under his own name or in collaboration as Anderson & Ritchie, or Anderson, Ritchie & Simon, the Ritchie collection shows a printing business that continually operated at a high level, imbuing the modern commercial press with the standards of artisan fine press printing. As Ritchie was keen to note, there were similarities between printing jobs but there was never a single style that was replicated wholesale across commissions. The diversity of printing is readily apparent from exploring the archive. For example, in a folder of jobs from December 1954, an advertisement for a film by Ray and Charles Eames happily sits alongside *Visit to Monterey in 1842* by Dr. R. T. Maxwell, the twenty-fifth publication in Glen Dawson's *Early California Travels* series of reproductions of historical pamphlets. The breadth of printing productions combined with a keen attention to detail in font and layout indicates why Ritchie was so celebrated. Consequently, one almost expects to find his name or printer's mark at the end of every monograph, flyer, or catalogue produced in Southern California in the mid-to-late twentieth century.

Ritchie demonstrated the finesse that could be applied to commercial printing as well as fine press productions. Another of Los Angeles' superstar printing houses, Lillian & Saul Marks' Plantin Press, elevated the fine press process to a level of painstaking artisan detail that reified the textual and visual properties of each work they set their minds to.



From *Baja California 1533-1950: A Biblio-History*, Don Meadows. Plantin Press, 1951.
[Clark Library Press coll. Travel 028]

Roby Wentz wrote that, whilst they produced comparatively fewer books than other fine presses (though still a substantial amount), every book was given an immaculate "jewel-like quality." Any Plantin book could be cited to show this crystalline precision of typographical beauty but it is worth drawing attention to the editions of Dawson's *Early California Travels* that the Plantin Press contributed to, such as *Baja California 1533-1950: A Biblio-History* by Don Meadows. When the Plantin Press editions are considered alongside the volumes printed by, for instance, Grant Dahlstrom, Ward Ritchie, and Jane Grabhorn, this array of printing underscores the regional focus: a constellation of Pacific Coast printers and bookshops collaborating on material about California.

Exploring the fine press collection at the Clark, one expects to find the books that these printers ornately designed. But what is equally present in each printer's archive is the range of smaller works these artisans made, as well as all the items of ephemera, off-cuts, and sketches that were naturally produced in working towards a finished product. Printed keepsakes, notecards, business cards, flyers, bookplates, letterheads, and greeting cards overflow the archives' folders. While the limited-edition volumes highlight the expert crafting that went into heightening the aura of "The Book" (publicly celebrated, often in exhibitions and lectures held at the Clark), the minutiae reveal what is perhaps less obvious to those outside of this bibliographic and typographic community—that printing was not just a career but an artisan practice that permeated every aspect of professional and private life. So much of these printers' output was not produced for the public, but instead had fraternal, personal, every day, or even intimate, value.

MANSFIELD PARK

THE OPERA BY
JONATHAN DOVE & ALASDAIR MIDDLETON



When Opera UCLA received an invitation from the Clark Library to return for a production this spring, I was delighted, because I knew that this would be a perfect venue in which to produce the Southern California premiere of Jonathan Dove and Alasdair Middleton's new operatic version of Jane Austen's *Mansfield Park*. The story of poor Fanny Price surrounded by all her rich relatives is one that has always bedeviled Austen fans a bit—it somehow disturbs us that Fanny appears so reluctant to act, and not just while most of those around her are so intent upon producing *Lovers' Vows* as an amateur theatrical. This operatic version makes Fanny's interior journey more explicit—we see and hear just how aware she is, and how hurt and even tormented by the apparent cluelessness of those around her. The libretto by Alasdair Middleton is a small marvel—he has telescoped the action and still rendered it comprehensible. Although we lose compelling characters such as Tom Bertram and William Price, we gain much in terms of fleet storytelling.

Mansfield Park functions beautifully as a vehicle for training young singers—the lines are singable. Jonathan Dove knows how to write masterfully for voices, the diction is tricky but can be mastered, and in our production movement was embedded throughout the piece, designed to help create a world in which this story unfolds. It has been a delightful journey to explore the landscape of this charming and moving piece.

—Peter Kazaras
(Director of Opera UCLA and Stage Director of this production)

Complete Gamesters and Royal Shufflers: Playing Cards and Card Playing in Clark Collections

Philip S. Palmer, *Head of Research Services*

“Gaming,” according to Robert Cotton’s *Compleat Gamester* (1674), “is an enchanting witchery, gotten betwixt idleness and avarice. An itching Disease, that makes some scratch the head, whilst others, as if they were bitten by a Tarantula, are laughing themselves to death.” Obscure references to laughing spider-bite victims notwithstanding, these lines from Cotton’s description “Of gaming in general” capture the pervasive influence of games in human life. Our obsession with games is a relationship that borders on pathology or even sorcery, leading to contradictory outcomes within economies of social and financial risk: as Cotton notes, the gamer “is either lifted up to the top of mad joy with success, or plung’d to the bottom of despair by misfortune, always in extreams, always in a storm.”

Our mania over games has registered prolifically in print, with rulebooks, conduct manuals, legal declarations, and other guides forming a broad literature of gaming over the centuries. Though the library does not have a dedicated collection on this subject (like the famous Cary Collection at Yale’s Beinecke Library), over the past two years the Clark has acquired several historical games to add to its gaming holdings. These include a scarce early printed board game (*The Royal and Most Pleasant Game of the Goose*, 1752), a fold-out game of English geography (*Wallis’s tour through England and Wales: a new geographical pastime*, 1794), and, most recently, a pack of twenty-five cards depicting events from Daniel Defoe’s *Robinson Crusoe*. Surviving in its original publisher’s box, *Aventures de Robinson Crusoe* (Paris, ca. 1810) is not a “standard” pack of numerical suited playing cards, but instead comprises an educational game involving images and descriptions from Defoe’s famous novel. The rules for this particular game have not survived, though the inside of the cards’ box top bears a printed label offering a “*catalogue de jeux instructifs et amusans*” (“catalog of instructive and educational games”) sold by the same publisher.

The *Aventures de Robinson Crusoe* belongs to a diverse body of themed card packs (produced from the early modern period until today) whose function was both to instruct and to entertain. The pack of Crusoe cards joins dozens of other gaming items in the Clark’s collections, including several packs of seventeenth-century cards, numerous facsimile packs, and original rulebooks, not to mention many poems and pamphlets that draw upon playing cards as political metaphor. There is even a set of Oscar Wilde playing cards in the collection. Together these items illustrate the manifold connections among cultures of gaming, education, and social conduct in historical Britain.

The Clark owns six packs of seventeenth-century playing cards, all of which feature pictorial elements with moral, educational, historical, or geographical meaning. One of the most visually striking packs from the collection has been pasted into the rear of a related seventeenth-century science education book, Joseph Moxon’s *The Use of the Astronomical Playing-Cards* (London, 1676; QB 41 .M93u). According to what appears to be a label fragment from the cards (also bound into the volume), they were “Made by Tho. Steelor ... For Joseph Moxon. And sold at his Shop ... at the Signe of the ATLAS.” Each card in the complete set has Roman numerals (or small pictorial engravings for court cards) and painted suits at the top, with a large, labeled image of a constellation taking up the body of the card. On its own, the Moxon book is quite rare (only three copies survive); however, it also seems



Aventures de Robinson Crusoe (Paris, ca. 1810), an educational card game surviving in its original box. [Clark Library]

the Clark’s copy contains the only example of the astronomical playing cards surviving anywhere, as the cards are not listed in the English Short Title Catalog or the standard playing card bibliographies. This item is a great example of why special collections libraries should continue to acquire and catalog early English printed books, even if they are available online through Early English Books Online or Eighteenth Century Collections Online.

Similarly focused on scientific matters, another (incomplete) card pack at the Clark was designed for Thomas Tuttell, “mathematical instrument maker to ye Kings most excellent Majesty.” The card images themselves appear in the top right-hand corner of each card, with the majority of the paper surface comprising engraved images of mathematical instruments explained by brief definitions. The queen of clubs reproduces a “Drawing Table,” for instance, while the king of hearts shows a scene related to “Fortification and Gunnery.” The ace of spades has no main image but instead a list of “Bookes & Instrum^{ts} for Navigation,” which functions as a sort of sales catalog for Tuttell’s shop.

Another complete set (printed ca. 1700) depicts various scenes related to love, usually involving a combination of human and divine figures accompanied by a rhyming couplet. For example, the jack of spades renders a satyr dancing with a woman: “Wee’ll merrily dance and sportfully play: / And kiss the tedious hours away.” The queen cards tend to focus on female chastity (often by modeling the behavior of Roman goddesses) while other cards portray a variety of compromising scenes between lovers. Many of the couplets are overtly didactic and moralistic.

One of the most common subjects for non-standard playing card packs was British history, especially tumultuous events from the latter half of the seventeenth-century. One set in the Clark’s collection



Frontispiece to *The Compleat Gamester*, Robert Cotton (London, 1674). [Clark Library PR3369.C3 C6 *]



Richard Ellmann and R. Fanto, *The Oscar Wilde Playing Cards* (Chasso, Switzerland, 1986) [Clark Library PR5828.F21 *]

highlights the unpopular reign of King James II, with the cards' woodcut images showing scenes such as "A fight at Reding wherin the Irish Souldiers suffered most the people firing out at windows on them" (queen of hearts) and "The prince of Oring with his Armeiy landing in ye West at torbay" (eight of diamonds). The Clark also owns an original set focused on the reign of Queen Anne, as well as facsimile packs on the Duke of Marlborough's military campaigns, the Meal Tub Plot, and the Glorious Revolution. There are additional facsimile packs in the collection (as well as one original) themed around British geography.

The link between playing cards and political history was not lost on the polemicists and pamphleteers of the mid-seventeenth century. Such pamphlets might adapt their titles to elaborate card playing metaphors, as in *The royal gamesters; or The old cards new shuffled, for a conquering game* (1706; Clark Library PR 3291 .R88) and the satirical dramatic dialogue *Shuffling, cutting, and dealing, in a game at pickquet: being acted from the year, 1653 to 1658 by O[liver] P[rotector] and others; with great applause* (1659; Clark Library Pamphlet coll.). Another pamphlet—*The bloody game at cards, as it was played betwixt the King of Hearts. And the rest of his suite, against the residue of the packe of cards* (1643; Clark Library Pamphlet coll.)—is effectively a newsletter on the troublesome political climate of the 1640s, with its text following a sustained card playing metaphor. The Royalist pamphlet opens with a description of how "the Common-wealth may in many respects be compared to a packe of Cards, wherein there is much shuffling, and by the hand of Fortune the foure Suites are mingled together," and closes when "it is now thought high time to leave off Playing."

The Clark owns several playing card rulebooks, including Hoyle's various manuals (two bearing his autograph as an anti-piracy measure), *Andro: a new game at cards: Invented by a young gentleman for the amusement of noblemen, gentlemen and ladies* (1752; Clark Library

GV1295.A A57 *), and various "gamester" titles such as Charles Cotton's *The Compleat Gamester*, Richard Seymour's *Court-Gamester*, and Hoyle's own *Polite Gamester*. The latter two titles underscore the fashionable qualities of card playing and make a strong connection between gaming and sociable conduct. The frontispiece to Cotton's *Compleat Gamester* serves as a visual reminder of that link, especially in the scene of card playing found at the bottom of the image. Here men and women sit together in an ordinary room, smoking pipes, drinking wine, and enjoying conversation while playing their cards. The poem that accompanies the frontispiece elaborates on the game-table relationships:

*Lastly, observe the Women with what grace
They sit, and look their Partners in the face.
Who from their eyes shoot Cupids fiery Darts;
Thus make them lose at once their Game and Hearts.*

Complicated social relationships also figure prominently in the most modern pack of playing cards at the Clark, *The Oscar Wilde Playing Cards*, created by Wilde biographer Richard Ellmann and Italian artist Rosalita Fanto in 1986. Ellmann devised a richly detailed schema for the cards, which he bills as "a new form of literary criticism": "Hearts, Clubs, Diamonds, and Spades take on the vesture of *Instigations, Images, Complications, and Happenings*. Hearts are *kinetic*, Clubs *static*, Diamonds *ramifying*, and Spades offer *events* in Wilde's life to complement the events he only imagined" (emphases Ellmann's). The four king cards illustrate how the schema works: Oscar Wilde (hearts), Victoria (clubs), Shakespeare (diamonds), and Queensbury (spades). Ellmann's ambitious project, much like the *Robinson Crusoe* cards with which we began, poses new ways of reading literature via the dynamics of game-playing and randomization.

In closing, I would like to offer a preview of a library-based event we hope to plan at the Clark in the next year, namely a historical card game night. Open to members of UCLA and the wider Los Angeles community, the event would incorporate facsimiles of original card packs from the collection, with staff on hand to explain the rules of historical games. We hope to run this event next year so please look out for an announcement.

2017–18 Core Program: Becoming Media

Sarah Tindal Kareem & Davide Panagia,

Clark Professors 2017–18

When we were working with Alastair Thorne to finalize a publicity image to accompany our *Becoming Media* Core Program, we explained to Alastair that we wanted to treat Parmigianino's *Self-Portrait in a Convex Mirror* as a “selfie,” and to digitally distort it in such a way as to highlight the early modern image's twenty-first century mediation. Alastair presented us with two final versions from which to choose:



Edited versions of Parmigianino, 1503–1540, *Self-Portrait in a Convex Mirror*. Oil on convex panel, ca. 1524. Kunsthistorisches Museum

As you will already know if you have seen any of *Becoming Media*'s publicity materials, we ended up choosing the image on the right. Although we didn't really discuss what we preferred about the second image, the fact that we chose it is telling.

As a friend wrote when we posted an earlier version of the right-hand image on the *Becoming Media* Facebook page more than a year ago, the right hand image is “not very becoming.” In fact, the image is positively unbecoming—messy, corrupted, broken—in a way that artificially makes visible the digitally mediated nature of the image. The problem with the image on the left is that the “becoming” effect of the Snapchat flower crown filter works too well! The augmented “reality” effect is so convincing (the crown fitted to Parmigianino's head just so) that it doesn't register as a filter. Several people to whom we showed the left-hand image didn't realize that a lens had been applied: they just saw a bizarre portrait of a man with a flower crown and glitter flying out of his hand.

Taken as a pair, the two versions of the Parmigianino image above illustrate the two paradigms that John Guillory suggest emerge as competing principles of communication in the eighteenth century: the image on the left embodies the principle of perspicuity, an ideal in which, in the words of George Campbell, in his *The Philosophy of Rhetoric* (1776), “our whole attention is fixed on the object; we are scarcely sensible that there is a medium which intervenes, and can hardly be said to perceive it.” The image on the right embodies the opposing principle, what Guillory calls “the counter

principle of medium,” “in which the medium can be disturbed or manipulated in such a way as to heighten its reflexivity, resulting either in noise or poetry.”

The image we settled on invokes and engages the themes of the three conferences for our *Becoming Media* Core Program: *Objects*, *Practices*, and *Attentional Modes*. The painting is of course an object, but it is an object that references a technical medium—the convex mirror—that purportedly manipulates an original reflection. In this way the image reflects on the ability of painting, as a practice, to accurately represent the external world but it does so wholly aware that representation is impossible without

technical devices that participate in the practices of production and reproduction. What the painting depicts, moreover, is a mode of attention we might call absorptive. The figure is clearly absorbed in its act of looking into the convex mirror. And the figure's intense gaze in turn invites the viewer's absorption into the painting itself.

It was our mutual interest in thinking about the objects, practices, and attentional modes that different media produce that sparked our collaboration on *Becoming Media*. Why “becoming”? Because the effects of media in our everyday lives remain in a state of flux, as do the objects, practices, and attentional modes they generate. Each speaker we have invited to participate is an expert in their specific discipline—whether literature, communications studies, political science, or history—and historical fields. But each of them also, and in creative and compelling ways, are attuned to the way that the very concept and experience of media demands thinking across disciplinary lines in order to engage with the idea at the very heart of the concept of medium: that thought demands expression in more than one communicative form.

Becoming Media, conference 1: *Objects*—October 27–28, 2017

Becoming Media, conference 2: *Practices*—February 23–24, 2018

Becoming Media, conference 3: *Attentional Modes*—April 27–28, 2018

Interview with Anna Chen

Anna Chen began her tenure as Head Librarian at the Clark this August. Anna comes to us from the University of Illinois at Urbana-Champaign, where she taught rare book librarianship in addition to serving as Curator of Rare Books and Manuscripts. She holds a Ph.D. in English literature from Yale University and an M.S.I.S. from the University of Texas at Austin. Anna has published on both medieval and modern manuscripts, with additional research interests in sensory studies and interactive book culture. We're pleased to bring you this interview by way of an introduction.



Anna Chen in the south book room of the Clark Library.

You are new to California and the Clark—what excites you most about your new job as Head Librarian?

I am elated to have so many fabulous collections to explore—from manuscript cookbooks to miniature books. I'm also enjoying thinking of fresh ways to share these riches with the campus community and beyond once the Clark reopens. And I'm grateful for all my wonderful colleagues at the Clark and the Center, who impress me every day with their depth of knowledge as well as their warmth and generosity.

You are an important part of a new era for the Clark: we are reopening after two years of refurbishment and restoration, we have a new Director, and now a new Head Librarian. Where do you see the Clark in five years? What are your hopes and ambitions for the future?

This is an exciting time to be at the Clark as emerging technologies and rapidly shifting expectations concerning access, stewardship, and distribution of information transform traditional roles in the field of librarianship. Libraries are increasingly undergoing existential re-evaluations: who are we? whom do we serve? what values do we most prioritize? In the coming years, my goal at the Clark is to enable intellectual discovery in, and cultivate excitement about, rare books and manuscripts in ways that respond to the interests of a wide variety of audiences. At the same time I'd like to continue to work towards aligning the work of special collections with the cultural and intellectual developments of the present day. As a result, I'm also interested in continuing to develop the role the Clark can play in situating book history in modernity. Special collections libraries not only preserve but also actively help to shape the history of the book, and through that, the history of information as well as of remembrance and forgetting, which are topics of the utmost relevance for the 21st century. The Clark promises to be an exciting place where we can bring those connections between past and present into relief.

What has intrigued you most so far about the Clark's collections? Do you have a favorite item or object?

*The strengths of the Clark resonate with many of my own professional experiences and interests. My first library job was to catalog 17th- and 18th-century English manuscripts, and I've maintained a keen interest in the practices of manuscript annotation ever since, so I'm thrilled that these are priorities for the Clark as well. And because I delight in the ways in which books reflect their owners, I must also mention a new favorite at the Clark, which I think particularly embodies this self-reflexive relationship: *Étrennes de l'amour*, a French 18th-century almanac with an embroidered binding lavishly decorated with gold sequins, and containing, inside the front cover, a mirror framed with gold braid.*

What made you want to become a librarian, and what do you think is the most important part of a librarian's job?

I first worked as a graduate student at the Beinecke and the Lewis Walpole Library. My supervisors gave me worthwhile, interesting work as well as thoughtful and empathetic guidance and mentorship, and I realized that a profession that nurtured such excellent people was one that I wanted to enter. I found library school exhilarating, and along the way, I became convinced that to work in the information profession is to be at the forefront of the most exciting changes happening in all aspects of modern life—a belief I still hold. A librarian is rarely, if ever, a neutral party watching over the ebb and flow of information, but rather actively mediates between audiences and the past. Librarians influence what and how we remember in a thousand different ways, through decisions about which materials to accept and which will be turned away; about which items will be repaired and how, and which are left to deteriorate further. They must make their collections accessible

not only to current audiences but to future generations, which means making decisions about who can see the materials under their care and under which circumstances. Many of these decisions mean opening one avenue that closes another, so in my view, the most important part of a librarian's job is to constantly be aware of the ethical considerations underlying one's choices, and to never become complacent about one's role in the formation and dissemination of cultural history.

You are a scholar with a doctorate in English and an active research career. What are you working on now?

My recent research explores relationships between material and immaterial forms of memory and recordkeeping. I am currently working on a research project on historical board games, as a place where narrative and performance, material culture, and visual design converge. I am also eager to continue my work in sensory studies. My recent article on olfaction in the archives began with an interest in the elliptical nature of cooking instructions in 18th-century recipe books, so I look forward to exploring the Clark's rich holdings in this area as well.

Keeping Up with the Clark

The *Center & Clark Newsletter* is only produced twice a year. For those of you who want more news and updates from the library and the collections we encourage you to join us online through our social media platforms. In addition to The Clog, the Clark's blog, library staff maintain Facebook, Instagram, and Twitter accounts. The Facebook page, established in our founder's name, William Andrews Clark Jr., serves to create a forum for scholars and friends of the Clark to interact. It is also a great way to learn about our latest events and news. Instagram, the photo based social network, offers a dynamic platform to distribute all the latest digital images that hail from the Clark. Recent posts range from an English comic featuring Pennington's portrait of Wilde to the very latest images of books and manuscripts that have been digitized at the library. The Clark's Twitter account brings us into the world of hashtags and posts limited to a mere 140 characters (soon to be 280 characters). Tweets from libraries and scholars around the world find their way onto the Clark's Twitter feed, and in turn it provides a launching point for deep dives into the digital realm of scholarship that surrounds the Clark.

Please come and be Mr. Clark's friend on Facebook, see our latest pictures on Instagram, and try to keep up with our tweets:

The Clog: clarklibrary.ucla.edu/blog/
 Facebook: www.facebook.com/wac.jr
 Instagram: www.instagram.com/clark_library/
 Twitter: twitter.com/ClarkLibUCLA

Restoration at the



The English oak floor throughout the upper rooms of the library was refinished early this year. This and several other projects, including the conservation of the Allyn Cox vestibule mural, are made possible by a generous gift from Rodney W. Devine, a great-great grandson of Senator William Andrews Clark.

Clark



Several antiques were recently restored and reupholstered, giving new life to the Clark's ornate rooms: two 1927 settees, custom-designed by furniture craftsman, George S. Hunt, two high-backed chairs from the period of Charles II (the 1680s), and a kidney-shaped writing desk and chair. The heavy Venetian velvet drapes, which line the drawing room bronze doors, were repaired and cleaned, while new decorative drapes were made for the book rooms and French (green) room. All of these projects were made possible by an anonymous gift.

In Memoriam

William Sachs Goldman, a former Ahmanson-Getty Postdoctoral Fellow, died on July 13, 2017 in Sonoma County, California. A popular assistant professor in International Studies at the University of San Francisco, Bill was a fellow at the Clark for the 2011–12 academic year. Co-fellow for that year, Andrew Devereux, recalls Bill as “gregarious, funny, principled, sincere, and generous.” Goldman’s book manuscript, and an article borne of the research paper he gave at the Clark’s 2015 *Empire and Exceptionalism: The Requerimiento at Five-Hundred* conference, were in their final stages at the time of Bill’s unexpected passing. He is survived by his wife, Serra Falk Goldman, and their son. Throughout his life Bill continued his family’s philanthropic legacy as co-founder of the Richard W. Goldman Family Foundation, treasurer of the International Board of Directors of the New Israel Fund, and as president of the board of directors for the Walter and Elise Haas Fund. Goldman also volunteered as a pilot for the Santa Monica-based charity, Angel Flight West, which provides free air transport for people with serious medical conditions. Bill was an undergraduate at Yale before receiving his Ph.D. from the University of California, Berkeley in 2009.



2018–19 Fellowships at the Clark Library

The Center for 17th- & 18th-Century Studies administers a range of fellowships each year to support undergraduate, graduate, and postdoctoral research at the Clark Library. We offer support for short-term and yearlong research projects within the library’s collection. Fellowship applications are taken on the Center’s website and the deadline for submission is February 1 of each year. Fellowships are provided through collaborations with the American Society for Eighteenth-Century Studies, the Huntington Library, the Ahmanson Foundation, the J. Paul Getty Trust, the Sidney Stern Memorial Trust, and through the generosity of Penny Kanner.

At the heart of our annual fellowship offerings are the Ahmanson-Getty Postdoctoral Fellowships. These fellowships are designed to encourage the participation of junior scholars in the Center’s year long core programs. The core program for 2018–19, for which we are currently accepting applications, is *Making Worlds: Art, Materiality, and Early Modern Globalization*, organized by Bronwen Wilson (UCLA) and Angela Vanhaelen (McGill University), and co-sponsored by the Social Sciences and Humanities Research Council of Canada (SSHRC) Insight Grant.

Making Worlds: Art, Materiality, and Early Modern Globalization

Narratives of colonialism, empire building, and religious mission—of center, periphery and globalization—have been under revision in recent years in order to nuance our understanding of what were immensely complex and multi-faceted phenomena. This year’s conference series will shift the focus from governing regimes and institutions to ways in which creative forms and practices were intertwined in the dynamics of materiality and early modern globalism. Such a proposition directs analysis toward the flow of materials, artifacts, and motifs across borders and bodies of water. It attends to experimentation that activated and responded to this traffic in things; it investigates these interactions as constant, on-going processes, thereby bringing innovation, ornamentation, improvisation, and sensation to the fore.



Southern Barbarian Boat, Formerly attributed to Kano School (Japanese), 17th century. Museum of Fine Arts, Boston.

The deadline to apply for 2018–19 fellowships is February 1, 2018. Full details and application forms for all our fellowships are available on our website:

www.1718.ucla.edu/research/

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UCLA Center for 17th- & 18th-Century Studies
10745 Dickson Plaza, 302 Royce Hall
Los Angeles, California 90095-1404
Telephone: 310-206-8552; fax: 310-206-8577
www.1718.ucla.edu
c1718cs@humnet.ucla.edu

&

William Andrews Clark Memorial Library
2520 Cimarron Street
Los Angeles, California 90018-2098
Telephone: 310-794-5155; fax: 323-731-8617
www.clarklibrary.ucla.edu
clark@humnet.ucla.edu

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