THE CLARK NEWSLETTER

Microcomputer Program and Data Bank Projected for Editors of 17th- and 18th-Century Texts

[The following article by Professor George Guffey is part of a paper he presented last March in Houston at the annual meeting of the American Society for Eighteenth-Century Studies. His proposals—for the use of microcomputers in textual editing and for a microcomputer program and data bank at the Clark—elicited so much interest at the meeting that the Library is planning to hold a one-day conference on these and related subjects next December. Details will be announced in a forthcoming Newsletter. We welcome inquiries on the project and are especially interested in hearing from anyone with a relevant text or program to contribute.]

As most scholars of seventeenth- and eighteenth-century literature know, those of us involved with the California Edition of *The Works of John Dryden* have for a number of years been using computers to collate some of the texts upon which that edition is based. Too, Professor Vinton Dearing and I have published computer-generated concordances to the poems of Thomas Traherne and the English poems of Andrew Marvell.

Until recently, our only computer resource was a series of IBM machines maintained by the UCLA Office of Academic Computing. Powerful, sophisticated, and expensive, such complex machines necessitate fee structures, security arrangements, and operating contexts unattractive to most underfunded, technologically shy humanists. To be more specific, we, for example, frequently found ourselves without the funds necessary to purchase the time we needed on the computer. The funds we were able to obtain intramurally and extramurally were never really sufficient for our purposes. Even during periods of relative financial affluence, we sometimes were unable to proceed on schedule, either because the system was overloaded by users or because it had suffered mechanical failure and was undergoing repairs.

Less critical but still frustrating were the problems that resulted from our choice of storage medium. Until recently, all our data were recorded on punched cards. Each line of poetry or prose of each of the editions we collated or concordanced required its own punched card. After a few years, boxes of punched cards began to overflow the room available for their storage, began to spill over into adjacent offices, where they threatened to submerge the occupants of those offices.

In addition to problems with funds and storage space, communication problems continually plagued us. I might best suggest the nature of some of those problems with a homely comparison. Large computer facilities and the service departments of automobile dealerships are surprisingly similar in design and efficiency. Almost all of us have had the experience of taking an automobile to a dealer's shop, where a "service writer" listens to the customer's description of the job required and then communicates a condensed version of the customer's message to the mechanic who will actually perform the operations requested. Or, in fact, *not* perform the operations requested. All too often the customer returns for his automobile, only to find that the mechanic misunderstood the service writer's instructions or was too busy even to undertake the job requested. Just so with large computer facilities. The customer never talks with the actual operator of the computer, and frequently he returns for his output, only to find that, because of a failure in communications or because of demands by his competitors, his data have not been satisfactorily processed, if processed at all.

Solutions to these problems are, I am pleased to say, now possible. By using microcomputers to collate, edit, and concordance texts, scholars can avoid most of the difficulties I have been describing, as well as other difficulties that, for reasons of space, I have not even touched upon.

To be specific. The owner of a microcomputer obviously is neither forced to secure the funding necessary for the purchase of computer time nor forced to compete with other users for actual time on the computer after he has the funds to purchase the time he needs. Too, for the microcomputer user, data storage problems are almost nonexistent. The data medium most often utilized by microcomputer operators is the floppy disk. Unlike a punched computer card, a floppy disk—which, by the way, has a diameter of only 5 1/4 inches and a thickness of approximately 1/16 of an inch—can hold thousands of lines of poetry or prose. Storage of these small and surprisingly inexpensive disks presents, even for the most cramped of projects, little or no difficulty.

Because no esoteric knowledge is required for the operation of a microcomputer, the scholar of literature is not forced to communicate with a remote operator who at best only vaguely understands and marginally approves of his research goals. The scholar compiles his data when he wishes; and he executes his programs at the most opportune time, not just when the length of the queue or when the gods who control interpersonal relationships dictate. For those of us who have over the years depended on large mainframe computers and have only with great difficulty been able to communicate with their operators, this "friendly" new machine—the microcomputer—is a godsend.

Enough about problems with large mainframe computer systems and the general advantages of microcomputers. I now wish to recommend and describe, in some detail, an editorial procedure that, because it draws on microcomputer technology, might revolutionize the entire practice of scholarly editing.

Most editors begin a scholarly edition by assembling copies of editions and manuscripts they wish to collate for historical and stop-press variants. That is where we too begin. With our next step, however, we depart from traditional editorial practice. Using the typewriter-like keyboard of our microcomputer, we begin typing the first section of a copy of the first edition of the work we wish to edit into the memory of our microcomputer. As we type, the lines of poetry or prose we are typing appear on the screen of a monitor in front of us. If we make a typing mistake, we easily correct it by backspacing and typing over the error we have made. If at the end of a page we find we have omitted a word, a sentence, or a paragraph, with a mere keystroke we spread the text on the screen and insert the omitted material. Periodically, we transfer the passages in our microcomputer's memory to a floppy disk located in a disk drive attached to our microcomputer.

After we have stored on floppy disks the texts of all the copies of the various editions and manuscripts we wish to collate, we are then ready to have them collated by our microcomputer. We load a suitable collation program into our microcomputer and run it. Our microcomputer reads the texts we have stored on floppy disks, compares them, and then, on its attached printer, prints out a complete list of textual variants.

Now that we have a complete list of variants, we can move on to the next stage of the editorial process—the correction and normalization of the copy text. Our copy text will, of course, be one of the copies we have already stored on a floppy disk. We now load a text-editing program into our microcomputer and run it. Our microcomputer reads the copy text into

its memory and then waits for us to begin editing it.

It is at this stage of the procedure I am describing that the advantages of editing with a microcomputer become most apparent. As we did earlier when typing the texts of various editions for storage on floppy disks, we can easily change spellings, insert passages, and delete passages. More importantly, we can call upon the unfailing memory of our microcomputer for details of the copy text which we ourselves are unable to recall. An example. Most editors have had the following experience. We have been working on a copy text of a play for four or five months. We have just begun to edit the fifth act when we come upon a word which we remember normalizing months ago while editing an earlier act of the play. We remember also that we at that time settled on one of three possible emendations, but we can now no longer remember which of the three we chose for our own text. Without the aid of a computer in a situation like this, we can only go back to the beginning of our copy text and read forward until we find the word in question. With the copy text in the memory of our microcomputer, however, we can command the microcomputer to search *its* memory for each of the possible readings. When—in the second act, perhaps—it finds the reading we have been trying to remember, it will instantly flash the passage containing that reading onto the screen of the monitor and emphasize the word itself by flashing a marker just to the left of it. With a few keystrokes we can return to the fifth act of the play and normalize the word in question. An operation that might otherwise have required an hour or more has been accomplished in a minute or two.

Another example. We are emending a copy text in which the word "England" appears fifty or more times. Unfortunately for us as editors, however, our copy text was set by at least three different compositors, each of whom, as he set his allotted portion, spelled the word his own way. We decide to normalize Compositor B's spelling (which is "Englande") and Compositor C's spelling (which is "Engeland") to "England." Our microcomputer makes the commanded changes in less than one second; it overlooks none. Had we undertaken this many changes in the traditional way, we would have had to devote an hour or more to the process; and we would also have run the risk of overlooking one of the abnormal spellings, an oversight which a reviewer of our published work would almost certainly later have been happy to call to our attention.

After we have finished emending our copy text, we store it on a floppy disk. Then, because the process of typing and revising is much simpler with a microcomputer than with a typewriter, we will almost certainly wish to write our textual notes, our textual annotations, our general introduction, and our textual introduction at the microcomputer, rather than at a typewriter.

Having completed our edition, we can then command our microcomputer to read each of our storage disks and print the contents of each on 8 1/2 by 11 inch paper. If we wish, we can then submit those printed pages to a publisher for publication. Publishers who retain printing firms with very modern equipment may, in fact, ultimately prefer to send copies of our storage disks, with appropriate printing codes inserted, to their

The beginnings of a microcomputer center at the Clark:
Apple II microcomputer, two disk drives, and NEC Spinwriter printer.

printers. The latter procedure, because no human compositor is required, results in relatively inexpensive, accurate page proofs.

Although our edition has now been accepted for publication and is, in fact, in the process of being published, we still have not exhausted the potential of our storage disks. We may, for example, load into our microcomputer a concordance program that will concordance our emended copy text and print out on our printer camera-ready copy, which we can submit to a publisher for publication. Or, we may load into our microcomputer a program capable of producing a stylistic analysis of any of the texts we have stored on floppy disks. The possibilities are virtually endless.

Within ten years, microcomputers will, I think, be at least as common as IBM typewriters are today—perhaps even as common as electric typewriters in general. As they more and more become aware of their potential usefulness, editors and critics will turn to them in increasing numbers. For this reason, some of the scholars and administrators associated with the William Andrews Clark Memorial Library have begun to plan a collection of seventeenth- and eighteenth-century microcomputer text files and microcomputer programs.

Here is the way we now envision that program and data bank functioning. Scholars using microcomputers would deposit with the Library copies of floppy disks containing seventeenth- and eighteenth-century texts. Scholars with relevant microcomputer programs (i.e., collation programs, concordance programs, stylistics programs, etc.) would also deposit with the Library copies of those programs. Professor Vinton Dearing has, for example, already agreed to begin the process by depositing at the Library copies of his collation program and his concordance program. In addition, he plans over the next few years to transfer from punched cards to floppy disks the data previously used to establish the text of a number of volumes of the California edition of *The Works of John Dryden.* As the collection of texts and programs grows, the Library will periodically print a list of the programs and texts in its possession and will widely disseminate that list. Any scholar wishing a copy of any text or program disk in the collection will be able to obtain it by merely requesting it from the Library. Scholars publishing studies based on materials obtained from the collection will, of course, be expected to acknowledge the Library and the original contributor of the materials supplied by the Library.

In the world at large, a microcomputer revolution is now under way. That revolution is rooted in the thoughts and mechanical innovations of seventeenth-century geniuses like Pascal and Leibniz.* It would, I think, be only appropriate for modern librarians and scholars of seventeenth- and eighteenth-century literature to march in the front ranks of those revolutionary forces.

GEORGE GUFFEY
Professor of English, UCLA

*Professor Guffey has prepared an article for the next *Newsletter* giving a brief history of computer technology and discussing current uses of the microcomputer at the Clark.

The Fine-Printing Collection: An Overview and a Glance Ahead

In 1928 William Andrews Clark's Christmas book was an edition of Pope's *Essay on Criticism*, a lavish folio accompanied with a facsimile of the first edition. John Henry Nash printed it opulently as usual: the facsimile imitated the color and texture of the original paper with uncanny fidelity, and the text volume proudly bore the watermarked initials of Clark and his printer. Two hundred and fifty copies were printed "for private distribution only." Among those fortunate enough to be on Clark's Christmas list was Henry Lewis Bullen, librarian and publicist for the American Type Founders Company. Bullen thrilled at Nash's printing and, knowing full well what it cost Clark, congratulated him on his patronage: "I can but compare you as a bibliophile with Earl Spencer and [with] his employment of Dibdin as a bibliographer and William Bulmer as a printer, fostering literature and clothing it in impeccable typography."

Hyperbole aside, Bullen perceived that Clark's interest in the art of the book was serious, discerning, and worth encouraging. Clark librarians have concurred. They have built on the Library's original fine-printing strengths; they have sometimes struck out on their own, given the means and the opportunity; they have made our fine-printing resources available for UCLA students, the Los Angeles graphic arts
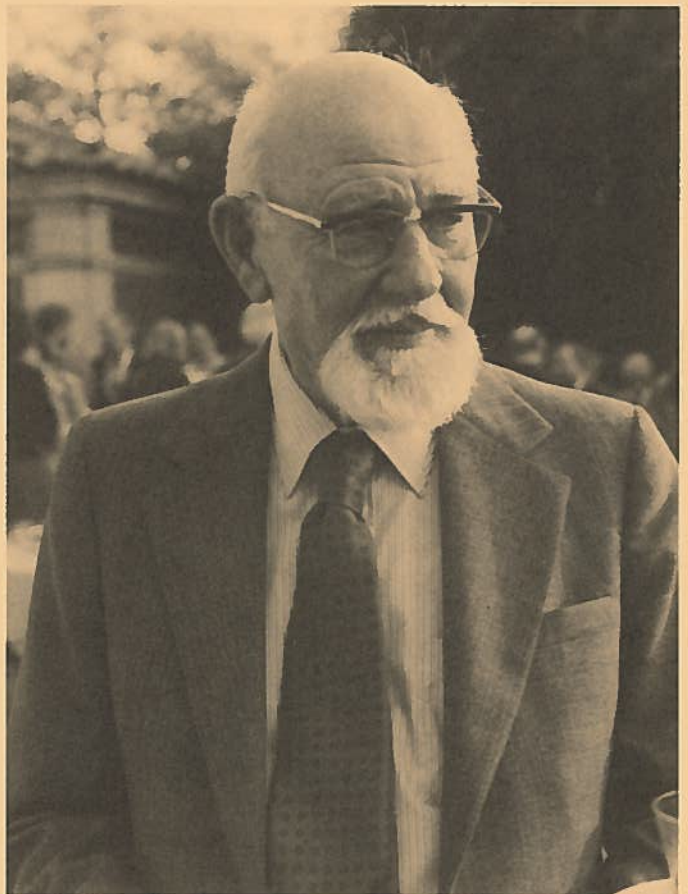
William M. Cheney at the opening of an exhibit of his printing, Clark Library, December 6, 1981. (Photograph by Muir Dawson.)

community, and visiting scholars; and they have drawn on them for exhibits and publications. Just the same, the Clark Library is primarily a research institution specializing in seventeenth- and eighteenth-century literature and history. With this in mind, perhaps an explanation of our collecting policies and collecting purposes is in order. Less deliriously than Bullen but with no less enthusiasm, we will gloat a bit at what we have and at what we're doing. Then, quite soberly, we will discuss our prospects and plans.

The Clark collects just about anything printed in England between 1640 and 1750. Much of this we do by rote, systematically working our way through author and subject bibliographies. Within our chronological guidelines, however, we are always on the lookout for books about printing and exemplifying its happier moments. Although worn type, careless presswork, crudely cut ornaments, and miserable paper disfigure most of our seventeenth-century English printing, we have on other shelves the work of William Caslon, John Baskerville, and the Foulis brothers. They and lesser-known but comparably talented eighteenth-century typographers are all well represented here. We are particularly fortunate with the Strawberry Hill Press, the private press of Horace Walpole and one of the first truly worthy of the name. Along with some of the rarer ephemera, we have several Strawberry Hill books in unusual variant states, one of them inscribed by the printer.

Our Oscar Wilde collection also has its fine-printing rewards. John Lane, Aubrey Beardsley, and Charles Ricketts figure prominently in our holdings of 1890s literature—Lane as Wilde's publisher, Beardsley as designer and illustrator of Wilde's *Salomé*, Ricketts as designer and illustrator of several Wilde editions particularly noted for their innovative gilt-blocked bindings. We have a good run of Ricketts's Vale Press along with original artwork, costume designs, and trial proofs, many of which are the generous gift of Albert Sperisen. *The Dial*, an influential 1890s literary periodical edited and illustrated by Ricketts and Charles Shannon, still eludes us however—much to our chagrin.

Scattered here and there in the periphery of our major collections are other useful holdings in the art of the book, among them more than thirty incunabula (including a fine Nuremberg Chronicle), an occasional Aldine and Arrighi imprint, several of the more ambitious Bodoni folios, and a major Cruikshank collection. However, it is not until the private-press movement of the 1890s that fine printing falls into place here. To have the aesthetic credos of the era in book form must have appealed to Clark the collector of Wilde and Wilde's circle. Whatever his motivations, he took special pleasure in the work of the Kelmscott and Doves presses, much of which was available conveniently nearby from the Pasadena booksellers George and Alice Millard. Sometimes buying up to thirty titles at once, Clark had his Kelmscott Chaucer, his Doves Bible, and just about everything else by 1921. Not so easily thwarted, Alice Millard called on Sydney Cockerell, a trustee of the Kelmscott Press, and persuaded him to part with correspondence, original designs, trial proofs, and rare ephemera as well as two of his own scrapbooks. These arrived just in time to be included in Clark's catalogue *The Kelmscott and Doves Presses*, printed by John Henry Nash with an introduction by Alfred W. Pollard.

Altogether Nash printed twenty volumes of the Clark catalogue and along with it a series of annual Christmas books, some even more sumptuous than the *Essay on Criticism*. A generous patron and a gracious host, Clark befriended his printer. An annual summer vacation at Clark's Montana hunting lodge was one of Nash's perquisites. When Nash announced his magnum opus, the four-volume *Divine Comedy*, Clark offered to subscribe for ten sets at two thousand dollars. Clark collected his work in the same spirit: our holdings are probably second only to Nash's own library, now at Berkeley.

John Henry Nash is the nucleus of our California fine printing. We are strong in the work of Taylor & Taylor, the Grabhorns, Lawton Kennedy, Adrian & Joyce Wilson, and Lewis & Dorothy Allen among other important printers of the San Francisco area. And we have had a head start with the Peregrine Press of Henry Evans, who has presented us with correspondence, marked-up typescripts, original blocks, and progressive proofs of his color printing. His botanical prints fill our
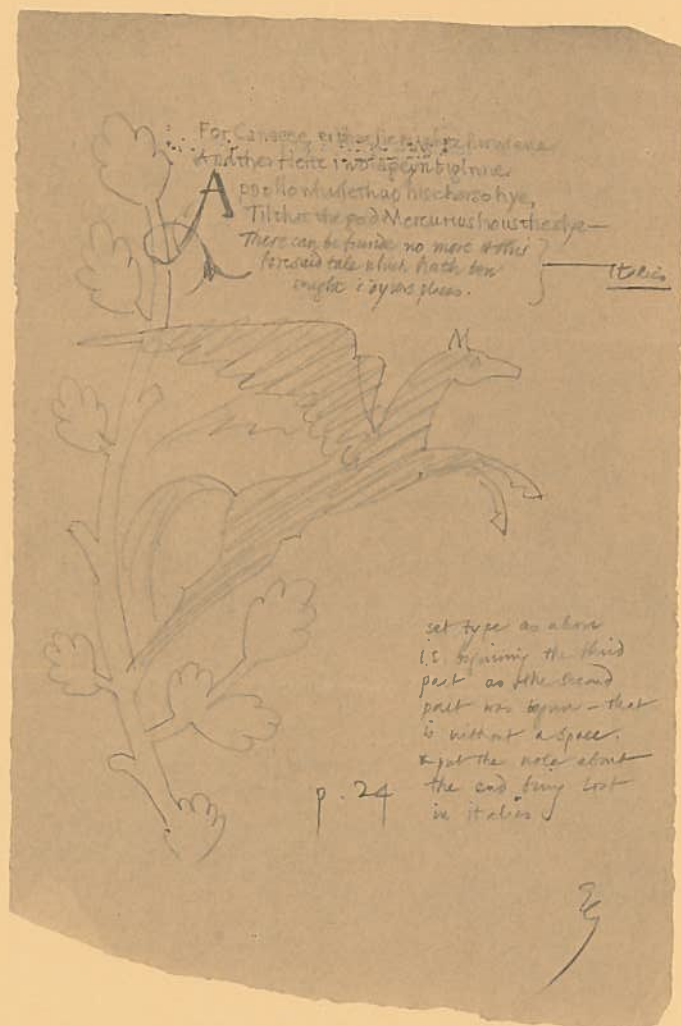
Gill's layout, with holograph instructions to the printer initialed by Gill. (From the Eric Gill Collection, Clark Library.)

shelves and adorn our walls. Along with *Novum Psalterium* (1955), *Granite & Cypress* (1975), and other ambitious books printed by William Everson, we have tape recordings, manuscripts, and galley proofs of his poetry as well. Wilder Bentley has donated typescripts, watercolors, layouts, and ephemera relating to his Archetype Press.

Most of our Southern California fine printing we owe to the collecting zeal of Lawrence Clark Powell (Director, 1944–66) and of H. Richard Archer (Supervising Bibliographer, 1944–52). Powell's personal collection of Ward Ritchie imprints forms the basis of our attempt at a complete run, ranging from his schoolboy typesetting at Frank Wiggins Trade School to his latest designs for the University of California Press and his most recent handprinting at the Laguna Verde Imprenta. The Ritchie corpus includes several books commissioned by the Limited Editions Club, others honored by the Rounce & Coffin Club and by the American Institute of Graphic Arts, and a mountain of job printing. Like Daniel Berkeley Updike, Ritchie strives to do common work uncommonly well. How he has coped with cost overruns, capricious clients, and impending deadlines would surpass our understanding were we not also supplied, by his generosity, with a representative year's worth of job dockets.
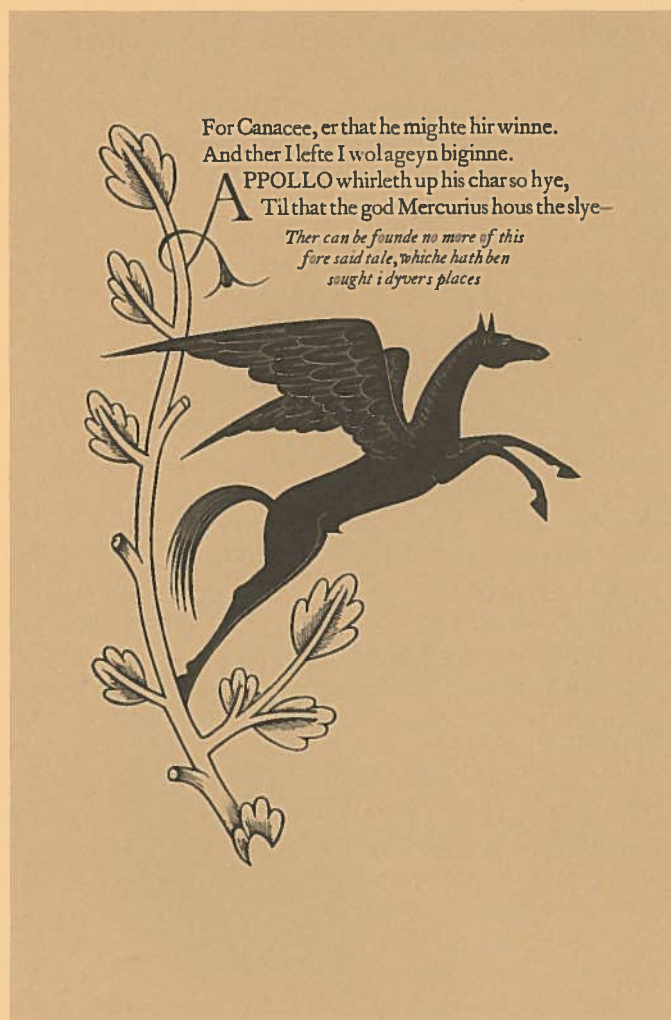
We relish ephemera and are well equipped with it thanks to the foresight of H. Richard Archer. No printer's wastebasket was safe from his prying hands, no Rounce & Coffin Club meeting truly adjourned until he had picked from the floor every last possible letterhead, visiting card, or prospectus. Archer excelled at rescuing from oblivion discarded layouts and preliminary proofs, realizing how important they are for the understanding of the finished product. Not even after he left Los Angeles did he relent: he coaxed keepsakes and occasional printing by mail. Needless to say, he never threw anything away. Building on his original scheme for the Clark, Mrs. Archer has donated his entire California fine-printing archive. After a year, we are still weeding out duplicates, but we think we have sorted and filed more than six hundred printed items and nearly four hundred letters to date. No mere exchange of pleasantries, Archer's correspondence is full of hard news about West Coast fine printing and strong opinions on what was going on elsewhere. Master letter writers like Grant Dahlstrom and William M. Cheney are particularly well represented, Cheney by nearly two hundred and fifty letters.

Dahlstrom's designs for Young & McCallister, Adcraft, and the Castle Press (which he acquired in 1943) fill several shelves. A graduate of Carnegie Tech's famed Laboratory Press, Dahlstrom favored typography in the grand tradition of Porter Garnett, Hermann Zapf, and Will Carter. A calligraphic alphabet cut in fruitwood by Carter, once on Dahlstrom's office wall, has just come to us by way of Mrs. Dahlstrom along with several fine letters from his side of the Archer-Cheney-Dahlstrom correspondence. We are all the more delighted to have the Carter alphabet, for we collect the work of the Carters' Rampant Lions Press as well.

Most of our Cheney collection, on the other hand, fits into a cigar box. Last December we exhibited it the best we could, his miniatures in one room, his printing for Dawson's Book Shop and for the Clark Library in another. (He was printer in residence here, 1962–74.) However diminutive his typography, his influence on the Los Angeles graphic arts has been immense and his wit and his erudition unmatched. Even the myopic agree that Cheney's printing career deserves ample and permanent record. This we now have with Mary Lutz Jones's comprehensive bibliography, *A Los Angeles Typesticker: William M. Cheney*, cleverly designed and meticulously printed by Richard J. Hoffman.

Hoffman taught printing management at California State University, Los Angeles, from 1959 until his retirement in 1978. In retirement, Hoffman is busier than ever, having stocked his home in Van Nuys with a Columbian press in the front room, a paper mill in the backyard, and beyond that a fully equipped letterpress printing shop, the envy of many full-time private presses. From the torrent of printing that cascades over the Sepulveda Pass into Los Angeles bookstores, we divert what we can.

The work of the Castle Press, now designed by Elva Marshall and seen through the press by George Kinney and Susan Denne, also challenges our Acquisitions Department.

For Canacee, er that he mighte hir winne.
And ther I lefte I wol ageyn biginne.
APPOLLO whirleth up his char so hye,
Til that the god Mercurius hous the slye—

Ther can be founde no more of this fore said tale, whiche hath ben sought i dyvers places

Proof on vellum for volume 4, page 24, of The Canterbury Tales *(1929). (From the Eric Gill Collection, Clark Library.)*

Their customers are legion, but we snatch up their publications wherever we can find them—which is just about everywhere. Still specializing in quality letterpress, George Kinney and Susan Denne have also ventured into computer composition and state-of-the-art offset color printing.

For short-run printing we turn to Patrick Reagh in Glendale. Formerly pressman at the Plantin Press and recently associated with Vance Gerry of Weather Bird Press fame, Reagh's mastery of Monotype composition and his faultless presswork have won him prestigious commissions and an arduous six-day work week. Wielding typestick and graver with equal skill, Vance Gerry has rendered on boxwood for us two new versions of our owl and book device, one to be used on formal announcements, the other for lugubrious interdepartmental memoranda. We collect Patrick Reagh, Vance Gerry, and the Plantin Press of course. Indeed we added nearly three hundred trial pages, original designs, and ephemeral pieces to our Plantin Press holdings last year, all of which came from a Delaware bookseller who had heard of our interest in Southern California fine printing.

Despite our zeal for the local graphic arts, we do look elsewhere for suitable acquisitions. East Coast private presses are by no means despised, the publications of the De Roos Society of Utrecht and Tragara Press of Edinburgh trickle in on standing order, and we are always on the lookout for the work of certain English presses. According to our latest calculations, we own 96 percent of the Nonesuch *Century*. Although we are no powerhouse of Gregynog or Golden Cockerel presses, we do have Gregynog Press correspondence and proofs from the files of Loyd Haberly as well as a long run of letters from illustrator John Buckland-Wright to printer Christopher Sandford on Golden Cockerel Press affairs, ca. 1937–54.

This year marks the centennial of Eric Gill, easily the most prominent and possibly the most influential force in the English book arts between wars. Calligrapher, type designer, sculptor, book illustrator, and polemicist, he was extraordinarily versatile and dauntingly prolific. He wrote more than two hundred and fifty books, pamphlets, and articles on such diverse subjects as Catholicism, socialism, aesthetics, architecture, clothes, locomotives, and postage stamps. Nearly a thousand of his engravings and nearly eight hundred inscriptions in stone are recorded. Like William Morris, Gill had limitless energy, and he inherited some of Morris's opinions on art and politics as well. By collecting Gill, therefore, we follow the Kelmscott influence into the next generation.

Clark holdings in Gill artwork are substantial but not without equal. Ten volumes of engravings that Gill kept for his own reference are now at the Clark, and although they are annotated throughout by Gill and include many proof impressions, they do not match the definitive set at the Victoria and Albert Museum. The Universities of Texas and San Francisco probably also outdistance us in this respect. Nevertheless, we have managed to procure here and there more than five hundred original drawings, eighty woodblocks and copperplates, designs for medals, stamps, and coins, architectural plans, specimens of calligraphy dating back to his grade school penmanship certificate, an alphabet cut in Hopton-Wood

stone, the original punches for his Joanna type, and several sculptures.

What really distinguishes the Clark's Gill collection from all others (and there are plenty of them) is our documentary holdings. With the help of the Gill family, we have acquired four hundred volumes from Gill's library, many of them annotated, several of his scrapbooks, his diary in twenty-seven volumes, his account books and much of his business correspondence, and a good portion of his writings in typescript or holograph, some of it as yet unpublished. Gill was an obsessive record keeper. An astute forager in our Gill archive can account for where he was, what he was working on, who he was working for—and for how much—day in and day out from 1898 to his death in 1940. Among other Gill scholars, David Kindersley (a calligrapher and stonecutter once apprenticed to Gill), Malcolm Yorke (author of *Eric Gill: Man of Flesh and Spirit*), and Christopher Skelton (printer and compiler of the forthcoming two-volume *Engravings of Eric Gill*) have studied here. Those interested in Stanley Morison, David Jones, Hilary Pepler, and others in the Gill circle have also had recourse to our collections.

So this is what we have: what are we doing with it? To take the Gill collection for example, we continue to buy what we can afford and beg what we dare. At the René Hague sale last November, we submitted successful bids for galley proofs and publishers' contracts. From the same sale, James Davis of the UCLA Research Library secured for us two lots of assorted Hague & Gill imprints. As to Southern California printing, we emulate Archer the best we can. Since several San Francisco libraries specialize in local printing, we hesitate to duplicate their efforts. Through individual donations and standing orders, contemporary San Francisco presses are well represented here—but not comprehensively.

The best seller of our Invitational Seminar series is without doubt *The Life and Work of Eric Gill* (1968), featuring contributions by Cecil Gill, Beatrice Warde, and David Kindersley and printing by the Plantin Press. Now out of print, it appears in booksellers' catalogues at prices that fill us with mingled pride and dismay. If demand persists, we will reprint it along with other Invitational Seminar papers on similar topics: *Moxon* (1965), *Modern Fine Printing* (1968), *Influences on California Printing* (1970), and *The Colonial Printer* (1978, still available at $2). For the Rounce & Coffin Club's fiftieth anniversary, we edited the more printable of letters to Archer on the occasion of R & C's tumultuous twenty-fifth; printed by Patrick Reagh, Vance Gerry, and Bonnie Thompson, this keepsake also went speedily out of print.

With our new exhibit cases, we displayed our Cheney holdings to splendid advantage. In previous years we have prepared major Richard Hoffman and Plantin Press retrospectives as well as exhibits accompanying the Ward Ritchie seventy-fifth birthday festivities and the Grant Dahlstrom memorial service, both of which took place here. We will have something to show for our Gill collection before the centennial year is out, and we plan to have an Invitational Seminar on "Bookbinding Styles" in early 1984. In the meantime, we are hard at work organizing our collections, no easy task given the

recent proliferation of private presses. Our archive boxes of ephemera multiply prodigiously, and nearly a third of our Gill manuscripts still await cataloguing. For a library school student with a fastidious interest in the graphic arts, we have an internship project ready-made.

Also, acquisitions continue apace, and we're trying to cast a finer net. Too many publications escape our notice and go expensively out of print before we learn of them. Short of standing order, the work of some presses has become impossible to procure, and for others, we depend on the generosity of the printer. We assure both producers and consumers of fine printing that we always have room for more.

JOHN BIDWELL
Reference/Acquisitions Librarian

Clark Publication Selected for Western Books Exhibition

As a postscript to the article on fine printing we are pleased to report that *Annus Notabilis*, the Dryden exhibit catalogue designed and printed for the Library last year by the Castle Press of Pasadena, has been included in the 41st annual Rounce & Coffin Club Western Books Exhibition. The 1982 exhibition, comprised of forty-seven imprints chosen from the western United States and Canada for outstanding design and craftsmanship, will tour selected public, private, and university libraries across the country during the next eighteen months.

Elva Marshall of Castle Press designed *Annus Notabilis* around a text prepared, Restoration style, by several hands. The narrative text, generously illustrated throughout, takes a biographical approach to the works by and about Dryden in the exhibit commemorating the 350th anniversary of his birth. A color frontispiece, from a Dryden portrait at the Clark, and a checklist of books and manuscripts in the exhibit complete the forty-eight page catalogue. Collectors will be relieved to hear that it is still available for $7.50 from the Library.

ANNUS NOTABILIS

1631-1981
William Andrews Clark Memorial Library

Cover of the Dryden exhibit catalogue (1981).

Cassini Atlas Purchased in Honor of Norman Thrower

Several of us associated with the Clark were especially delighted when Jake Zeitlin turned up last fall with a set of the Cassini Atlas because we had wanted appropriately to memorialize Norman Thrower's appointment as Director. What better than to purchase in his honor this massive, handsome, scarce, and important atlas as a significant addition to the Clark's cartographical holdings which he has carefully fostered during his tenure on the Clark Library Committee.*

The only problem would be to find the odd nickels and dimes outside the regular budget. Most generously, our good friend Professor Henry Bruman, a colleague in UCLA's Department of Geography, offered to cover one-half of the substantial cost. Whereupon, an admiring group of Norman Thrower's friends clubbed together to cover the balance. Along with Professor Bruman the contributors, whose names will appear on a special bookplate, include Richard Enthoven, Marvin Freilich, Henry Goodman, Charles and Claire Heiskell, Franklin Murphy and the Ahmanson Foundation, Lawrence Clark and Fay Powell, Ralph Rice, Robert and Loraine Vosper, and Helen Wallis.

At a reception in the drawing room following the December 17 meeting of the Clark Library Committee I was pleased to make the presentation on behalf of the several donors and to offer a toast to the Clark's new Director.

ROBERT VOSPER
Emeritus Director

*The next issue of the *Newsletter* will feature an article by Professor Thrower on the history and significance of the Cassini Atlas (*Carte de la France*, 2 vols., Paris, 1750-87).

Summer Fellows Appointed

Fellowships for the 1982 Summer Postdoctoral Program have been awarded to Gloria Gross, Whittier College; Kathryn Shevelow, University of Maine; Ann Van Sant, Columbia University; Deborah Wright, Miami University, Ohio; and Myron Yeager, Grace College, Indiana. Under the direction of USC professor Donald Greene, they will spend six weeks in residence at the Clark working on diverse aspects of "English Literature and Its Historical Contexts, 1660–1760."

Calendar of Events

Friday, June 4: Clark Professor Lecture by Louis Gates, Yale University: "Messianic Aspects of Eighteenth-Century Black Literature." *2 p.m. Public welcome.*

A community of scholars: Clark Professor Richard Popkin, resident fellows, and other Clark readers join the Director and staff to dedicate a magnificent croquet set recently donated to the Library. (Photographs by James Force.)

UNIVERSITY OF CALIFORNIA, LOS ANGELES
WILLIAM ANDREWS CLARK MEMORIAL LIBRARY
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