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Humanum est Errare

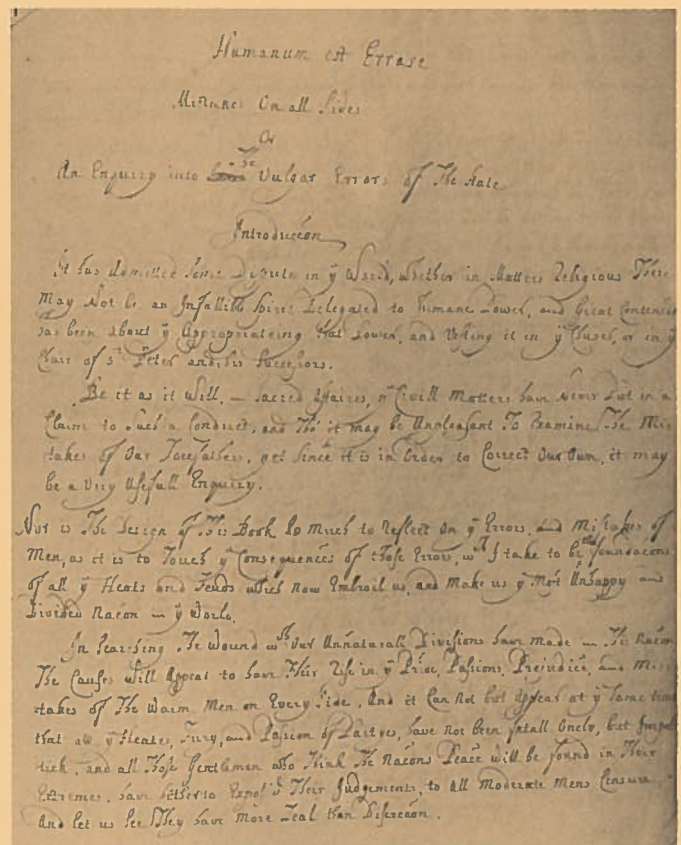
At a Sotheby auction in 1981 the Clark Library purchased a ten-page manuscript described in the sale catalogue as a "substantially unpublished" work by Daniel Defoe. The two beginning pages, in Defoe's most ornate handwriting, had been published with commentary by J. A. Downie in the *Review of English Studies* in 1976. Downie had discovered them while working on some papers of Robert Harley, Earl of Oxford, that had been deposited at the Herefordshire Record Office by Mr. Christopher Harley of Brampton Bryan Hall. As Lord Treasurer during the last four years of the reign of Queen Anne (1702-1714), Harley had been the most powerful politician in Great Britain. His success was based partly on his ability to appeal to the moderate majority at a time when those on the extremes of the political spectrum commanded a vociferous following and partly on his ability to sway public opinion through the writings of the two most powerful political propagandists of that period—Jonathan Swift and Daniel Defoe.

Downie found only two pages of the manuscript, and a large part of the first page was taken up by the ample title: "Humanum est Errare / Mistakes On all Sides / Or / An Enquiry into The Vulgar Errors of the State." Downie assumed that the second line of the title had to be related to a well-known contemporary tract sometimes ascribed to Harley, *Faults on Both Sides* (1710), but he suggested that the presence of the manuscript among those papers connected with the death of Queen Anne in 1714 and with Harley's subsequent impeachment indicated that it was written in the summer of 1714 as one of the many essays produced by Defoe about that time—most notably *The Secret History of the White Staff*—in an effort to defend his patron against charges of treason.

Some time after Downie published the two-page fragment, the remaining eight pages of the uncompleted work, these apparently in another hand, turned up in the same division of the Harley papers, and the entire manuscript was offered for sale. In describing the augmented manuscript for the auction catalogue, Sotheby's bibliographer accepted Downie's tentative dating of the work. But as I will try to show on the basis of evidence in the new section, "Humanum est Errare" was probably written some seven years earlier, at a time when Defoe was as much a counselor and agent of Harley as he was his leading propagandist.

The bibliographer was more accurate in his assessment of the value of the piece. "In its fuller version," he wrote, "this work is indeed a significant addition to the Defoe canon. Manuscripts by Defoe are of the greatest rarity, only a very small handful having survived." By adding this work to its

Defoe collection, the Clark gains the distinction of being the only library in the United States to possess two holograph manuscripts of Defoe's writings. Of more intrinsic significance is the new evidence the manuscript provides on Defoe's methods of composition. Defoe often stated that parts of certain works had been written many years before. "Humanum est Errare" (To Err is Human) appears to have been one of those works that he mined over the years. Apart from the clear parallels between the manuscript and various of Defoe's published pieces, which I will discuss later in the article, there is evidence of the mining process at work within the manuscript itself: the two pages in Defoe's hand appear to have been intended originally as part of an introduction to a "book," and the eight pages in the hand of a scribe to be a later attempt to turn the opening into a prelude to a much shorter "paper," or pamphlet. I suspect that parts of the original continuation of the first two pages may have been used in *The Present State of the Parties*, a 352-page book that appeared in 1712 but that Defoe stated had been composed several years earlier.



First of two holograph pages from a ten-page Defoe manuscript at the Clark.

What is "Humanum est Errare" about? With the additional eight pages, the subject is much more apparent than it could have been to Downie. It concerns the developments in British politics between the reigns of James I and Queen Anne and is one of the many efforts made by Defoe and others to explain how the nation came to be a limited monarchy with a parliamentary system divided between the two warring parties—the Whigs and the Tories. If "Whig Historians" of the nineteenth century could view the rise of parliamentary democracy as part of an inevitable political evolution, modern historians, such as J. P. Kenyon in *Revolution Principles*, have demonstrated just how much confusion existed about the "Glorious Revolution" of 1688, a revolution that deposed a rightful King James II and appeared to give property owners, Parliament, or even the mob the right to judge the succession of England's monarchy. Many simply refused to accept the permanence of the situation. Of course there was always Daniel Defoe around to remind everyone—in a flood of pamphlets and newspapers and poems—what Englishmen had actually done in 1688 and 1689 and to assure the nation that it had acted sensibly.

The most useful way of demonstrating the amazing turn of events, Defoe suggests, is to go back to the beginnings, to search history for the origins of the errors that led to the creation of the conflicts that divided the nation. "Nor," he writes, "is The Design of This Book So Much to Reflect On y^e Errors, and Mistakes of Men, as it is to Touch y^e Consequences of those Errors w^{ch} I take to be the foundations of all y^e Heats and Feuds which Now Embroil us, and Make us y^e Most Unhappy and Divided Nacion in y^e World." Defoe appeals for the "Moderate Mens Censure" of those extremists who have brought about the conflicts, and in typical style, he assumes the role of the impartial observer willing to see mistakes on every side of the conflict. If Defoe's enemies looked upon such claims as a flagrant political gesture, they were right to do so. Even Defoe's appeal to "moderation," which seems harmless enough to us today, would have indicated to any Tory supporter of the High Church that he was reading the work of a rank Whig.

Defoe's brief account of the errors made by the various personages in the historical drama includes criticism of Cromwell for his mistake in taking power to himself rather than restoring the monarchy, as well as compliments to Charles II for his "Natural Clemency," but he also argues that the "Puritans" were upright people forced into defending their religious principles. If, as one speaker in John Wallace's Clark Professor Lecture series recently remarked, Englishmen may still be divided according to which side they would have fought on at the battle of Marston Moor, Defoe, who apparently fought in the more doubtful contest at Taunton under Monmouth many decades later, would assuredly have been among the forces of the Parliament. But what is probably more interesting in this pamphlet is Defoe's insistence on seeing the causes of the rebellion against Charles I as purely secular rather than religious. The "Civill Warr," he writes, "began upon matters purely Politicall." As for James II, Defoe argues that those who attempted to exclude him from the throne in 1680 had been right. Had the "Exclusionists" succeeded there would have been no need for William III's invasion in 1688. While Defoe argues that James's

tactical error was to flee the country instead of raising an army at Portsmouth for a new civil war, he clearly feels that James's flight was the work of Providence. That the manuscript of "Humanum est Errare" breaks off with the statement "Nor was the late King William without his Errors" is not without its significance, for Defoe never did perceive any errors committed by William III; even contemplating the idea may have caused him to pause in his work.

When did Defoe write this work? Certainly sometime before 1 August 1714, for a reference to Queen Anne in the scribal portion of the manuscript now clearly establishes that it was written during her lifetime. It is still possible of course that Defoe's letters to Harley of 3 and 26 August 1714 refer to "Humanum est Errare," as Downie argues. Defoe could have written the piece shortly before Anne's death, or, if it dates from an earlier period as I suspect, he could have sent it to Harley in 1714 as a sample of the type of introduction that "Speaks all upon Generalls" (Defoe, *Letters*, ed. George Harris Healey [Oxford, 1955], 444–45). But Healey's suggestion that Defoe was referring in these letters to a draft of his *Secret History of the White Staff*, a work which begins with a general discussion of the role of prime ministers, seems more probable (*ibid.*, 444, n1). It is difficult to see why Defoe would have gone back to the divisions of the nation from the period of James II as a way of defending Harley in 1714. And whereas he tells Harley that at this time it would be a mistake to call for "Moderation," "Humanum est Errare" clearly has moderation as one of its basic themes.

In spite of the subtitle, then, and the discovery of the manuscript among the Harley papers of this period, it seems unlikely that the work dates from 1714. Other internal evidence suggests that a better guess might be the period between 1704 and 1707. The quotation from Erasmus, "Sit anima mea cum Puritannis Anglicanis" (p. [4]), appeared in Defoe's journal, the *Review*, on 19 April 1707 and again on 22 April of that year. In that latter issue, Defoe rehearsed the same history that appears in "Humanum est Errare," from the way James II corrupted the nation with his *Book of Sports* to the account of the Dissenting ministers. His praise of Richelieu's wise policies in contrast to those of Archbishop Laud suggests the period between 1704 and 1707, when he often praised the tactics of the French statesman. Some earlier works, *Moderation Maintained* (1704) and *A New Test of the Church of England's Loyalty* (1702), reflect a number of ideas that appear in the manuscript. And Defoe's appeal to "Peace and Union" and the "Blessed Union," echoing the call of Queen Anne's speech at the opening of Parliament in 1703, would have been particularly appropriate in 1707 when England and Scotland had just completed their historic union. I would judge, then, that while the first two pages in Defoe's hand may date from about 1704, the eight additional pages were probably contemporary with the essays in the *Review*—April 1707.

A final question concerns the state of the manuscript. Why is it partly in the hand of Defoe and partly in another hand? A number of possibilities present themselves, but the most likely one is that having taken the beginning pages from an earlier work, he quickly wrote out the next eight pages in a form

easy enough to be copied but not neat enough for the eyes of such a distinguished figure as Robert Harley.

Whatever his reason for using a scribe or for not finishing his discussion, there is no question about Defoe's authorship. The image of the storm clouds of civil war which burst upon England in 1642, described so vividly in "Humanum est Errare," is the same image that he used in *Memoirs of a Cavalier* (1720). In that work of fiction, the narrator puzzles over the events that lead to brother killing brother. Defoe did not share that bewilderment. He thought that if he could educate his fellow Englishmen about the history of their political differences, if he could force them to see matters as clearly as he saw them, he could unite the nation behind the ideals of the Protestant Succession and of "Revolution Principles." Then "Peace and Union" might indeed be achieved. "Humanum est Errare" is one of Defoe's most forceful statements of what he saw as England's political situation.

MAXIMILLIAN E. NOVAK
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Messages from the Sea

Shelved along the far wall of the second annex in the basement of the Library, beyond the Montana collection, the press books, and the manuscripts, are boxes of letters, photographs, invoices, and newspaper clippings which constitute in part the archives of the Clark Library. Invoices chronicle the growth of the collection; architectural drawings and contracts document the construction of the building. Photographs show William Andrews Clark, Jr., vacationing in Montana; caricatures capture him in his various moods. The correspondence records Clark's entry and reception into the book world of the twenties dominated by A. S. W. Rosenbach, Henry E. Huntington, and J. P. Morgan. Librarians, printers, and collectors write to congratulate Clark on his scholarship and his contributions to modern fine printing; booksellers, authors, and authors' sons write to entice him with rare editions, manuscripts, and letters.

Of the wide variety of items in the archives, perhaps the most unusual is a set of aluminum dictation discs, bearing the Speak-O-Phone label, made by Clark during one of his transatlantic voyages in the spring of 1930. From the S.S. *Ile de France* Clark sent these recordings, "in lieu of the time-worn custom of sending a postcard, with the usual 'wish you were here' scribbled on the back," to Caroline E. Smith, vice-president of the Los Angeles Philharmonic Orchestra, and to Cora E. Sanders, his personal secretary and assistant librarian. Last fall, the records, three six-inch aluminum discs requiring playing speeds of 79-80 rpm and a Speak-O-Phone or fiber needle (of bamboo or cactus), were taken to Electro-Vox Sound, a firm that pioneered aluminum disc technology in the twenties and that is still active in the recording industry today. After numerous recordings and hours of editing, Clark's "messages from the sea" were transferred to a master tape from which cassettes were made.

As founder of the Los Angeles Philharmonic Orchestra, Clark actively participated in all areas of its management. In his greeting to Caroline Smith he speaks not only of the orchestra's finances but of its repertoire and its personnel. After voicing his approval of the music selections for the projected half of the concert season (mostly Mozart, Beethoven, and Brahms — "the classics"), Clark expresses his disappointment in the first half "owing to too much futuristic music" — Stravinsky and Shostakovich the primary offenders. He discusses the orchestra's conductor and music director at the time, Artur Rodzinski — "I am tired of these prima donna conductors." Emphatically he instructs Mrs. Smith to make sure that Rodzinski knows that "it is we who are the bosses and not he. . . . This must be impounded [*sic*] into his mind." In closing, he announces his pleasure at the prospect of hearing his good friend Ernestine Schumann-Heink perform with the orchestra in Los Angeles; he hopes, however, that her concert will not replace "one of the classics, but rather one of the modern music."

Clark sent two much shorter "messages from the sea" to Cora Sanders. In the first he tells of his "delightful tour" of Corsica and the Côte d'Azur. After mentioning an aborted book-buying spree "because Seymour de Ricci was not in Paris," he tells of his journey to Nice to see (the name temporarily escapes him) Frank Harris, Oscar Wilde's first biographer, whom



An early Edward Weston photograph of William Andrews Clark, Jr., inscribed by Clark to his bibliographer and librarian, Robert E. Cowan. From a collection of items pertaining to Clark and Cowan recently given to the Library by Robert E. Cowan, Jr.

Clark finds "a despicable character." His visit to Harris makes him eager to return to Los Angeles to "assist with the notes to the Wilde collection."

In his second greeting to "Coco," his pet name for Cora Sanders, a much more informal and relaxed "Junior" talks of books purchased at Maggs and of his desire to return to work on the Dryden catalogue—a project which was, unfortunately, never completed. After describing a visit to Philadelphia (to see the Rosenbachs?), Washington, and New York that he intends to make before returning to Los Angeles, he details extensive decorating plans for his Paris apartment at 74 avenue de la Bourdonnais. In the middle of his elaborate descriptions of mahogany-paneled rooms in Tudor and Georgian styles, the message becomes unintelligible. The remainder of the disc recorded mostly static, interspersed with bits of lively but barely audible French.

Readers and visitors are welcome to hear Clark's messages from the S.S. *Ile de France* on the Library's cassette player. The tapes make a valuable contribution to the materials available to scholars interested in the Los Angeles Philharmonic, in the Library, or in Clark himself.

CAROL R. BRIGGS
Archivist/Manuscripts Cataloguer

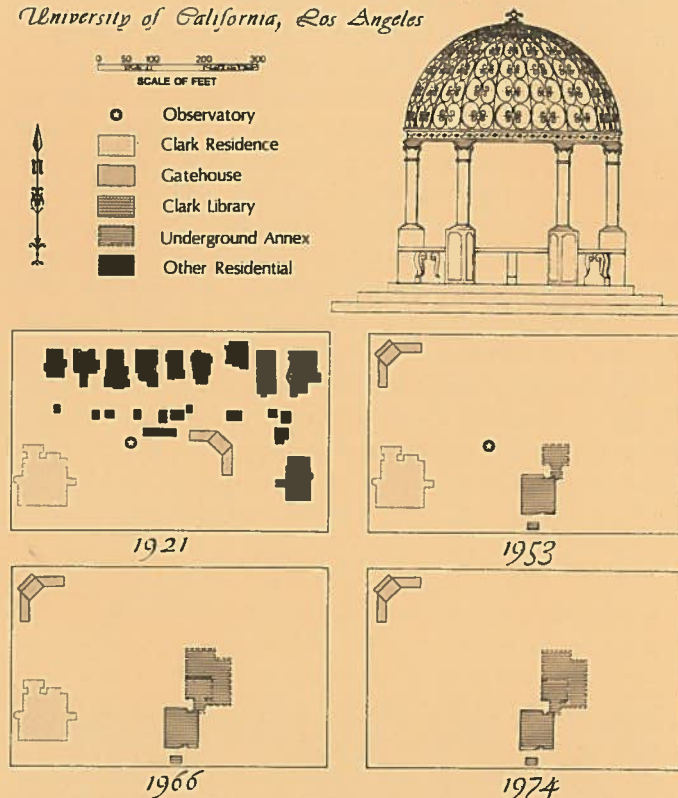
The Clark Library and Its Grounds: An Example of Deurbanization

The cartographic history of the Clark Library grounds shown in the accompanying illustration is the result of a study done in 1974 by Miss Martha Molmud, then an undergraduate in the Department of Geography at UCLA. Using a combination of maps, air photos, and written materials, she investigated the changing relationship of buildings to land on the Clark Library grounds. The series of maps she produced shows the nearly five-acre site, bounded by West Adams Boulevard on the south and Cimarron Street on the west, Twenty-fifth Street on the north and Gramercy Place on the east, at four time periods.

In 1921, William Andrews Clark, Jr., owned only three-eighths of the present site. The Clark residence stood on the southwest corner, and the gatehouse occupied a position at the northeast corner of the original Clark lot, with an outbuilding and Mr. Clark's observatory between the two major buildings. The address of the Clark residence was 2205 West Adams Boulevard, and another residence fronted Adams (at that time the "best address" in Los Angeles) on the lot to the east of Mr. Clark's property. The other half of the block, separated by an alley, contained nine residences fronting on Twenty-fifth Street, along with various outbuildings.

By 1953 the site had undergone a series of radical changes. The earliest and most important of these was the construction of the Library, completed in 1926. Designed by architect Robert D. Farquhar, the original structures included not only the Library itself but its surrounding terraces and walkways, and the "outdoor reading room," shown here at the extreme south-central point on the lot. Shortly after its completion, Clark deeded the Library, with an endowment, to the University of California as a memorial to his father.

William Andrews Clark Memorial Library University of California, Los Angeles



Maps showing the changing Clark Library grounds, based on a study by Martha Molmud.

But even before the building was completed, other far-reaching plans had been set in motion. From the beginning, evidently, Clark wished his gift to the University to include spacious grounds appropriate to the scale and elegance of the Library, and he began to purchase and remove the neighboring residences as they became available. The original gift deed was revised a number of times to include these properties, until all ten had been purchased. The Library and its grounds finally came to the University in 1934, on the death of Clark Junior. All of the residences and their associated outbuildings had been removed, and the gatehouse, slightly remodeled and enlarged, had been resituated at the northwest corner of the expanded and cleared property. The landscaping, added soon after, was the work of Ralph Cornell, also the principal landscape architect of the UCLA campus. At this point, only the observatory and the Clark residence were left standing in their original positions.

The 1953 map also shows the first of two underground additions made by UCLA. When more space became a necessity, basement annexes were decided upon because of the impossibility of matching the design or materials of the original exterior. Completed in 1951, the first annex contained four cubicles for use by readers and additional stacks for rare books.

The map dated 1966 shows the second underground annex, which was substantially completed in that year. Larger than the first annex, it included ten new cubicles, a lounge for readers and staff, and another closed stack area for rare books and manuscripts. Aboveground, meanwhile, the observatory had

been taken down, and its fine telescope removed to UCLA where it is now in use in one of the domes atop the Mathematical Sciences building.

The fourth map in the series shows the site as it is today, after the removal of the Clark residence. The restoration of this building was considered too difficult and too expensive, and after suffering some further damage in the 1971 earthquake, it was finally removed in 1972. Some years later, much needed parking spaces were added where the house had once stood. The oldest building presently on the grounds is the gatehouse, once the home of William M. Cheney's "Press in the Gatehouse," but in recent years used principally for storage. Plans are now under consideration to remodel part of it into apartments for visiting scholars.

Miss Molmud embellished her map with a drawing of the gazebo, a structure that Clark had purchased from A. S. W. Rosenbach in the twenties and had installed at the extreme southeastern portion of the grounds. Nearly hidden now behind hedges and Eugenia trees, it is likely to go unnoticed by visitors, but it continues to serve as a cool and pleasant lunch-time retreat for staff and readers.

Mr. Clark also owned properties across the street on Cimarón and on Twenty-fifth, to the west and north of the grounds. Among these and other fine properties owned or built by the Clarks in Montana, Nevada, and Virginia; Santa Barbara, Washington, D.C., New York, and Paris, several have been destroyed, and those that have survived are either no longer in the hands of the family or are no longer serving their original purposes. The most enduring monument to the Copper King, Senator William Andrews Clark, "one of the hundred men who owned America" at the turn of the century, and to his son and namesake, is UCLA's Clark Library.

NORMAN J. W. THROWER
Director, Clark Library, and
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The Clark Library Music Collection

Among the subcollections that complement the Clark Library's holdings in seventeenth- and eighteenth-century English literature, one of the more important is the music collection. Clark's own interests provided some impetus for the decision to acquire material in this area: a violinist himself, he was the founder and principal patron of the Los Angeles Philharmonic Orchestra; and he collected reference works on musical subjects and some manuscripts, both scores and letters, principally by nineteenth-century composers.

Recent acquisitions have been concentrated in a period earlier than Clark's manuscripts were, but his holdings seeded a collection which today ranges from early imprints of violin scores by Francesco Geminiani, Domenico Scarlatti, and Giuseppe Sammartini to folio broadside songs like Arne's "Rule Britannia" from the masque *Alfred*. The works of George Frideric Handel and the Italian composers that dominated the music scene in London during the earlier eighteenth century constitute a large portion of the collection, of course. But many of Handel's English predecessors—William Byrd, Thomas Tallis, Orlando Gibbons, John Blow, Henry Purcell, and William

Croft, among others—are also represented in seventeenth- and eighteenth-century editions. Holdings include sacred and secular works of these Renaissance and Baroque composers as well as a comprehensive collection of popular theater music in genres current in Handel's time and after. The Library has added a full range of modern critical editions and reference works for the study of this—still partly uncatalogued—collection.

Among the more extensive holdings are the vocal and instrumental works of Handel. His operas and oratorios, in particular, are generously represented. The Clark has secured first editions of a number of Handel's Italian operas, including *Amminius* (1737), *Atalanta* (1736), *Berenice* (1737), *Flavius* (1723), *Julius Caesar* (1724), *Justin* (1737), and *Otho* (1723). Handel was the acknowledged master of Italian opera, but its production was embroiled in political and aesthetic controversy: the Prince of Wales challenged the king (and Handel's King's Theatre company) by supporting the rival Lincoln's Inn Fields Theatre, while the use of imported Italian singers, including castrati, and the excessive formalization of opera seria became the targets of jokes, caricatures, and satirical commentaries.

Handel's opera company eventually went bankrupt, but he survived the change of fashion and in the latter decades of his career remained a force in English music through his composition of oratorios. A number of them are available in first editions at the Clark: *Belshazzar* (1745), *Jephtha* (1752), *Joseph and His Brethren* (1744), *Joshua* (1748), *Samson* (1742), and *Susanna* (1749). The collection also includes Handel's great secular choral works based on English poems: his settings of Dryden's *Alexander's Feast* and *Ode for St. Cecilia's Day*, and the 1740 set-



Detail of frontispiece, *Israel in Egypt* (1771 ed.), from the Handel portrait engraved by Jacob Houbraken. First issued with *Alexander's Feast* in 1738, this frontispiece adorned numerous eighteenth-century editions of Handel's works.



The opening bars of Handel's setting of Alexander's Feast. The Clark has the 1738 and ca. 1750 editions of the full score.

ting of *L'Allegro, Il Penseroso, ed Il Moderato*, adapted from Milton's poems.

As disaffected English audiences turned away from works in the Italian style and language performed by Italian singers, new kinds of dramatic works gained currency along with the oratorio. Early attempts—also exemplified in the Clark collection—to combat the “Italian band” by writing Italianate operas and masques in English had been largely ineffectual, but where emulation had failed, parody triumphed. The phenomenal success of John Gay's *The Beggar's Opera* in 1728—the first ballad opera—started a vogue that ultimately contributed to the demise of Italian opera seria. A rash of similar works—like the *Beggar's Opera*, well represented in the Clark collection, many in first editions and many with songs—appeared over the next decade. In alternating passages of spoken dialogue and songs, ballad operas satirized government, the legal profession, the aristocracy, and Italian opera. Writers such as Henry Fielding and Colley Cibber tried their hands at the new genre, and the Clark has acquired multiple editions of libretti they produced in the 1730s. The music for ballad operas was derived from many sources—folk songs, airs, traditional dance melodies, and favorite operatic arias. Much of this material may be traced to a few anthologies, among them, John Playford's edition of *The Dancing-Master* and Thomas D'Urfey's six-volume edition of *Wit and Mirth: or Pills to Purge Melancholy*, both in the Clark collection. The Library has also acquired an important reference work for the study of ballad opera, Walter Rubsamen's *The Ballad Opera: A Collection of 171 Original Texts of Musical Plays Printed in Photo-Facsimile* (1974), in twenty-eight volumes. The late Professor Rubsamen, of the UCLA Music Department, was central in the Clark Library's decision to develop a collection in the music of the English stage, and guided its acquisitions not only in ballad opera but in other theatrical genres that became popular in the later eighteenth century—pastorals, pasticcios, and masques.

Apart from the stage music, secular material in the collection includes catches, glees, and folk songs; madrigals by Weelkes and Wilbye; and consort songs by Campion and Dowland. There are tutor manuals for lute, viol, cithern, and oboe (“hautboy”), and the Fitzwilliam and Parthenia keyboard anthologies. Two unusual and frequently examined items among the secular material are Mansell's *Lyra Viol Tablature*, and a manuscript collection of English and Scottish Renais-

sance music compiled in the late seventeenth century by Robert Taitt.

The Clark Library holdings of English sacred music include William Croft's 1724–25 edition of *Musica Sacra*; William Boyce's 1788 anthology *Cathedral Music*, a retrospective collection that goes back to the sixteenth century; and a facsimile in part-books of Barnard's *First Book of Selected Church Music* (1641). In 1970, the Library added significantly to its holdings in sacred music by purchasing several manuscripts of English Restoration anthems and services from Theodore M. Finney. (He described these documents in articles for the *Journal of the American Musicological Society* 15, no. 2 [1962]: 193–99; and for *Essays in Musicology in Honor of Dragan Plamenac*, ed. Reese and Snow [Pittsburgh: University of Pittsburgh Press, 1969]).

Roger Fiske, in his preface to *English Theatre Music in the Eighteenth Century*, has commented on the relationship between musical and literary research. He notes that every editor of Sheridan has printed *The Duenna* and *Pizarro* incompletely by not consulting the vocal scores. Apparently Sheridan neglected to keep copies of several songs that had been regularly incorporated into performances, and he never sent them to the printer.

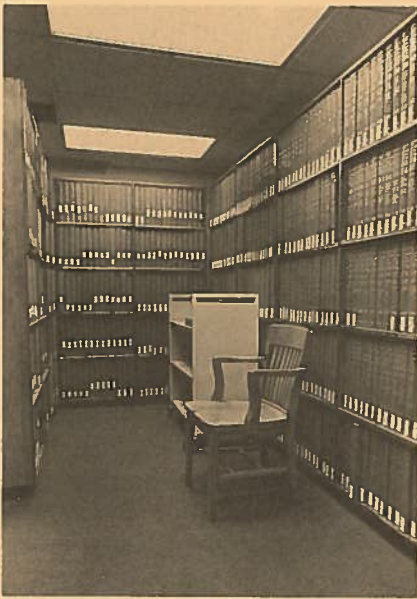
Perhaps discoveries of similar oversights will take place at the Clark Library during the coming summer. Under the direction of J. Merrill Knapp, Emeritus Professor of Music at Princeton University, six fellows will pursue research on “The Relation of Music and Drama in the Augustan Age.” An annual Clark Library program, the summer seminar convenes in weekly sessions, this year to be held from 20 June to 29 July. It is hoped that the work of this year's summer fellows will make the contents of the music collection more widely known to scholars in both music and literature.

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Computer News

On 30 December 1982, approximately one hundred scholars from more than twenty states and provinces of the United States and Canada attended a conference at the Clark Library sponsored by the UCLA Center for Seventeenth- and Eighteenth-Century Studies. Focusing on the topic “Microcomputers and Literary Scholarship,” the three papers delivered at the conference elicited a great deal of response from a highly enthusiastic audience.

The first speaker, Dr. William Creasy of the Mellon National Corporation, outlined the microcomputer editorial procedure he recently employed to produce an old-spelling edition of the first English translation of Thomas à Kempis's *Imitatio Christi*, a fifteenth-century Latin devotional treatise. In the course of his paper, Creasy described the four microcomputer programs he used in the preparation of his edition: a collation program for locating textual variations among editions, a concordance program for word searches and for textual annotation, a program for producing text in an easily readable format, and a program for preparing text for electronic transmission to a laser printer.



Through the generosity of University Librarian Russell Shank, the Clark now has a complete set of the National Union Catalog. Formerly in UCLA's Powell Library, the volumes are shelved in a specially designed alcove off the new computer room and cataloguing office.

For his edition, Creasy examined thirteen copies from four editions of the *Imitatio*. Before he was finished, his microcomputer had compared more than 1,600,000 words in three languages. And it had completed its tasks far more quickly and far more accurately than he and a team of assistants could have done employing more traditional methods.

In the second paper presented at the conference, Professor Vinton A. Dearing (Department of English, UCLA) described his own collation and concordance programs. Wide-ranging and imaginative, Dearing's paper also focused on a number of other possible applications of microcomputer technology to problems involving literary data processing. There are, he argued, five basic kinds of literary research: (1) the making of lists of useful information (bibliographies, indexes, concordances, frequency lists, chronologies); (2) the analysis of literary techniques (similes, metrics, etc.); (3) the investigation of meaning; (4) the evaluation of texts (through content analysis, statistical analysis, etc.); and (5) the demonstration of cause-effect relationships (source study, influence study, etc.). For each kind of literary research, Professor Dearing suggested possible microcomputer applications.

In addition, Dearing announced that the editors of the California edition of *The Works of John Dryden* have already taken preliminary steps toward the production of a concordance to all of Dryden's texts. By omitting the most common words of those texts from the concordance, they expect to be able to present the remaining ones in something like "three stout volumes." "We are at present," Dearing added, "making electronic copies of the texts of the volumes already published, using a personal computer and a word-processing program."

The third speaker at the conference, Dr. Nancy Shea (Clark Library Senior Editor), described the Library's publications program, emphasizing the growing importance of microcomputer technology to that program. She reported that Clark employees now essentially set the type for most Clark publications (including the *Newsletter*) by keyboarding and coding texts received from authors and then transmitting the resulting textual records by telephone line to the Castle Press in Pasadena,

where another computer translates those records into more traditional symbols and formats. This procedure reduces errors at all phases of production and substantially lowers printing costs.

In the afternoon, at work stations in the Clark's new computer room and elsewhere in the Library, many conference participants accepted the Clark's offer of hands-on experience. Sitting at Apple II and Apple III terminals, they actually ran the programs described during the morning session.

Readers of the *Newsletter* who were unable to attend the conference but who are interested in microcomputer applications to literary studies will perhaps be pleased to learn that the Library plans to publish the papers by Creasy, Dearing, and Shea. In addition, Michael Cohen—who wrote the four programs Creasy used in the preparation of his edition of the *Imitatio*—is currently preparing documentation for Creasy's programs. When the Creasy-Cohen programs are ready for distribution, their availability will be announced in an issue of the *Newsletter*. Written in UCSD Pascal, they will run on a 48K Apple II microcomputer, or, with changes, on any other computer capable of interpreting UCSD Pascal. At a later date, the Clark plans also to offer Professor Dearing's quite different collation and concordancing programs. The latter programs are written in Cobol and will run on a 48K Apple II microcomputer with a language card and a CP/M card.

Although our plans are currently only very tentative indeed, we expect to sponsor similar microcomputer conferences in the future, conferences that will feature papers by scholars outside the UCLA community. In addition, we hope to establish in the *Newsletter* a regularly appearing section devoted to information of interest to researchers planning to use (or already using) microcomputers as literary research tools.

GEORGE GUFFEY
Professor of English, UCLA

Calendar of Events

Saturday, 12 March–Friday, 6 May: Exhibit: "George Frideric Handel." *Please call for appointment.*

Friday, 22 April: Clark Professor Lecture by Robert D. Hume, Pennsylvania State University: "Henry Fielding and the Politics of the Little Hay." 2 p.m. *Public welcome.*

Saturday, 14 May: Invitational Seminar: *Henry Fielding in His Time and Ours*. Papers by Martin C. Battestin, University of Virginia, and J. Paul Hunter, University of Rochester; Andrew Wright, University of California, San Diego, moderator. * *By invitation only.*

Saturday, 14 May–Friday, 29 July: Exhibit: "Henry Fielding in His Time and Ours." *Please call for appointment.*

Friday, 20 May: Clark Professor Lecture by Arnaldo Momigliano, Scuola Normale Superiore, Pisa: "The Introduction of History as an Academic Subject and Its Consequences." 2 p.m. *Public welcome.*

* *Readers who would like to be on our invitation list for seminars and other special events may call or write the Library for information.*

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The affairs of the Clark Library are guided by an advisory committee appointed annually by the Chancellor. Shown at the meeting of the Clark Committee last fall are members (l. to r., lower step) Russell Shank, University Librarian; Norman J. W. Thrower, Clark Director; Robert Vosper, Director Emeritus; Stephen Fry, Music Librarian; (top step) David Mellinkoff, Prof. of Law; Henry Goodman, Prof. of Theater Arts; Robert Rogers, Asst. Vice-Chancellor Emeritus; Alan Roper, Prof. of English; Thomas Wright, Clark Librarian; William Schaefer, Executive Vice-Chancellor; Dr. Franklin Murphy, former Chancellor; Maximillian Novak, Prof. of English. Also members of the 1982-83 Committee are Charles Young, Chancellor; Philip Levine, Dean of Humanities; Lawrence Clark Powell, Director Emeritus; and Professors Robert Adams (Philosophy), Richard Ashcraft (Political Science), Robert Frank (Medical History), Earl Miner (English, Princeton), and Emma Lewis Thomas (Dance).

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