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Norman Thrower, Director 1981-87

The Norman Thrower Years

It became clear as my directorship of the Clark Library was ending six years ago that the time had come to widen and enrich the Clark's ties with campus academic programs and to have a different kind of director—not a generalist librarian, as my predecessor and I were, but someone based in an academic discipline. Norman Thrower was a superb choice, and I welcomed him as my successor. He had been a member of the Clark Library Committee since 1968 and in 1972-73 held the Clark Library Professorship. On the Clark Library Committee he had displayed not only a love for the Clark and an understanding of relevant library affairs but a genuine interdisciplinary mind. We are wont in universities to speak glibly of interdisciplinary programs and scholarship, but in fact there are very few academics with a fertile and enthusiastic interest in the interconnections of the disciplines. Norman Thrower is such a rarity—a geographer by training, with knowledge ranging from English literature to the history of science.

When he was appointed to the Clark directorship in 1981, he immediately set about strengthening the connection between the Clark and various academic departments. He took on the daunting task of drawing up a charter for a Center for Seventeenth- and Eighteenth-Century Studies that would sponsor programs involving not only faculty from several campus departments but an international roster of scholars. He then shepherded that charter through the maze of reviews that were required both at UCLA and statewide—this at a time when all concerned were interested in reducing rather than expanding programs. But Norman Thrower's conviction, as well as his experience with the inner workings of the Academic Senate, brought it all off. When the new Center was approved by the Regents in March 1985, Professor Thrower, already director of the Clark, was appointed acting director of the Center. He presided over its development and activities while the University went through a widespread search—just completed—for the leader of the new program.

With all of this university service behind him, Professor Thrower fully deserves the sabbatical leave that he will begin in July and the opportunity to return to full-time research and professional activity. In the fall he will present papers at the Society for the History of Discoveries conference in London and at cartographical conferences in Paris and in Morelia, Mexico. He will resume his research in the field of remote sensing of the environment and currently plans to begin work on an atlas of the border with Mexico that will be based on satellite imagery, one of the key techniques of remote sensing. He will be turning his attention to the publication of two volumes that took shape during his directorship: *A Buccaneer's Atlas: The South Sea Waggoner of Basil Ringrose* (coauthored with Derek Howse of the National Maritime Museum, Greenwich), forthcoming from the University of California Press; and *Upon the Shoulders of Giants: Newton and Halley, 1686-1986*, a collection of essays stemming from the talks given at the first Center conference.

Professor Thrower will continue to serve the academic community in important ways even while on sabbatical. He is president of the Western Society for Eighteenth-Century Studies, and he was recently reappointed to the Educational Advisory Board of the Guggenheim Foundation.

With heartfelt thanks, we at the Clark wish Professor Thrower well in these ventures and look forward to having him as a stimulating colleague for many years to come.

ROBERT VOSPER
Clark Library Director Emeritus

Research Reports, IV— Allegory in *Gulliver's Travels*

[Brean Hammond was at the Clark Library from October to December 1986 on a grant from the Leverhulme Trust to conduct research on literary patronage in the eighteenth century. While here he was also working on a book on *Gulliver's Travels*, to be published in the Open University's Open Guides to Literature series under the general editorship of Graham Martin. The following piece stems from that project.]

When Swift's contemporaries read *Gulliver's Travels*, they found that certain passages encoded references to figures in public life. Part of the pleasure of reading lay in demonstrating one's knowledge of "the world" to oneself and others by making identifications. Readers sensed the pressure of particular satire behind, for example, the story of the "great Court Lady" in book 3, chapter 2, who is married to the prime minister of Laputa but despite that elevation prefers to cohabit with "an old deformed Footman, who beat her every Day."* This is, to be sure, a timeless example of female contrariness, though in context it is treated with some sympathy, showing to what lengths women will go to avoid the anemic males of Laputa. Mention of the prime minister, however, could not avoid being read, in 1726, as particular satire on Walpole's dealings with his unfortunate wife and his mistress Molly Skerrett; but no one could charge Swift with *scandalum magnatum* because, as the author of Di Marco Corolini's *A Key, being Observations and Explanatory Notes, upon the Travels of Lemuel Gulliver* proposed in 1726, the story of John Dormer, Esq., his wife Diana, and the footman Thomas Jones sounds awfully like the story in Swift. That savory morsel was reported by Edmund Curll (who else?) with fitting portentousness in his 1723 compilation *Cases of Divorce for Several Causes*. Protesting that there was no "want of Indulgence" toward the "Adulterous Woman, who is the melancholy Subject of the following Narrative," Curll asseverates that

there is not the least Room for any Thing like a favourable Construction of her Proceedure, whether we consider her Ingratitude to so good a Husband as Mr. Dormer, who rais'd her from a very low Degree of Life, to the Dignity of a Woman of Condition; or the scandalous Manner of her Prostitution to one of her most inferior Servants, from whom she met with a Treatment suitable to so detestable a Familiarity between a Footman, that dar'd to commit the vilest Acts of Lewdness with his Mistress, even while he wore her Husband's Livery on his Back. . . .

This former-day Oliver Mellors is quite a feasible applicant for Swift's satire at this point, even if he is not the actual individual that Swift had in mind.

There is an application of a different sort in the bizarre uptake on *Gulliver's Travels* made by the anonymous author of *Memoirs of the Court of Lilliput. Written by Captain Gulliver* (1727). This flaccid sequel reads the account of Gulliver's supposed amour with the treasurer's

wife in Lilliput (book 1, chapter 6) on an analogy with Alexander Pope's dealings with ladies of the court. Conflating the Lilliputian incident with Gulliver's later treatment at the hands (and other extremities) of the Brobdingnagian ladies of the bedchamber, "Captain Gulliver" inventively finds grounds for an innuendo against Pope's virility or his morality, depending on which way you read it:

And besides, the inequality of our Stature rightly consider'd, ought to be for us as full a Security from Slander, as that between Mr. P—pe, and those great Ladies who do nothing without him; admit him to their Closets, their Bed-sides, consult him in the choice of their Servants, their Garments, and make no scruple of putting them on or off before him: Every body knows they are Women of strict Virtue, and he a harmless Creature, who has neither the Will, nor Power of doing any farther Mischief than with his Pen. . . .

Clearly, the author is not interpreting the text but rather using it as a dog to bite its own master. Swift never intended an innuendo against Pope, but the suggestiveness in the situation of a diminutive male in his outsized female harem was enough to asperse the "little-tiny Manhood" (in Cibber's phrase) "of Mr. Pope."

More recent readers have held the view that there is a systematic allegory threading its way through the text of *Gulliver's Travels*. Sir Charles Firth ("The Political Significance of *Gulliver's Travels*," *Proceedings of the British Academy* 9 [1919–20]) and later Arthur E. Case (*Four Essays on "Gulliver's Travels"* [1945]) propounded the view that the text makes reference to a source that stands outside the narrative, this "pre-text" being a certain reading of the events of Queen Anne's reign. The Firth-Case thesis has lost ground in recent years, however, thanks to the combined efforts of such as Phillip Harth, J. A. Downie, and F. P. Lock. The latter, in his *Politics of "Gulliver's Travels"* (1980), uses an "anything you can prove, I can prove better" strategy to discredit the older view. If you can prove that Lord Munodi is Bolingbroke, I can prove that he is Temple, or Viscount Middleton, or even the Duke of Chandos, and this plurality of possible identification is enough to discredit the idea that any simple correspondence exists between a pre-text (a set of historical circumstances) and the narrative configuration of the story. To Lock, *Gulliver's Travels* simply does not meet the tight conditions of complete and detailed equivalence between text and pre-text that eighteenth-century allegories demand to function effectively.

Yet to conclude that it is no allegory at all seems to some to be a case of throwing allegorical babies out with allegorical bathwater. J. A. Downie ("Political Characterization in *Gulliver's Travels*," *Yearbook of English Studies* 7 [1977]), for example, wants to say that book 2 encodes a serious indictment of the Walpole administration and is "the most potent and deliberate Swiftian satire on topical politics." Surely, then, if allegory is to play host to satire, as, in *Gulliver's Travels*, it certainly does, the reader must be extended the opportunity of making identifications, even if seldom with absolute certainty. Slavish

*Quotations from *Gulliver's Travels* follow Herbert Davis's edition of *The Prose Works of Jonathan Swift*, vol. 11, rev. ed. (1959).

allegory, where every term in the narrative has one and only one equivalent in the pre-text, does not make effective satire because it limits the possibility of generalizing the attack to cover perennial forms of corruption. There is, nevertheless, at least one episode in *Gulliver's Travels*, the Tribnia passage in book 3, chapter 6, that does meet the most rigid conditions demanded by Lock. Oddly, however, an examination of that passage, where, as we have said, the equivalence to extrafictional reality is closest, leaves the reader feeling most uneasy about using the term *allegory*. Let's remind ourselves of the passage.

During his stay in Balnibarbi, Gulliver visits the Academy of Lagado, one section of which houses a school of political projectors. By one professor, he is shown "a large Paper of Instructions for discovering Plots and Conspiracies against the Government." Those readers who do not prefer to forget it will recall that the professor advises "great Statesmen" to examine the excrement of suspected persons "and from the Colour, the Odour, the Taste [!], the Consistence, the Crudeness, or Maturity of Digestion, form a Judgment of their Thoughts and Designs." Gulliver, playing the worldly-wise political adept, boasts that in Tribnia they have even more effective ways of making their spies talk:

I told him, that in the Kingdom of *Tribnia*, by the Natives called *Langden*, . . . [i]t is first agreed and settled among them, what suspected Persons shall be accused of a Plot: Then, effectual Care is taken to secure all their Letters and other Papers, and put the Owners in Chains. These papers are delivered to a Set of Artists very dextrous in finding out the mysterious Meanings of Words, Syllables and Letters. For Instance, they can decypher a Close-stool to signify a Privy-Council; a Flock of Geese, a Senate; a lame Dog, an Invader; the Plague, a standing Army; a Buzard, a Minister; the Gout, a High Priest; a Gibbet, a Secretary of State; a Chamber pot, a Committee of Grandees; a Sieve [.] a Court Lady; a Broom, a Revolution; a Mouse-trap, an Employment; a bottomless Pit, the Treasury; a Sink, a C—t; a Cap and Bells, a Favourite; a broken Reed, a Court of Justice; an empty Tun, a General; a running Sore, the Administration.

When this Method fails, they have two others more effectual; which the Learned among them call Acrosticks, and Anagrams. *First*, they can decypher all initial Letters into political Meanings: Thus, *N*, shall signify a Plot; *B*, a Regiment of Horse; *L*, a Fleet at Sea. Or, *secondly*, by transposing the Letters of the Alphabet, in any suspected Paper, they can lay open the deepest Designs of a discontented Party. So for Example, if I should say in a Letter to a Friend, *Our Brother Tom has just got the Piles*; a Man of Skill in this Art would discover how the same Letters which compose that Sentence, may be analysed into the following Words; *Resist*, — a Plot is brought home — *The Tour*. And this is the Anagrammatick Method.

As Edward Rosenheim, Jr. has shown ("Swift and the Atterbury Case," in *The Augustan Milieu*, ed. Henry

Knight Miller et al. [1970]), this episode is probably the most unambiguously topical in the entire work. In "Langden" in 1722–23, Swift's close friend Bishop Francis Atterbury had been tried for involvement in a Jacobite plot and sent into exile. Notoriously, two incriminating letters actually were retrieved from the bishop's closet, though the most conclusive evidence was furnished by three letters in the hand of one George Kelly, written in cipher, which, when decoded, were seen to be addressed to prominent Jacobites and to refer to the Jacobite invasion. The prosecution's case was that Atterbury wrote the three letters and that the information they contained infallibly pointed to him:

Is there no other Person who was in Town on the seventh of *May*, out of Town on the tenth and fourteenth, in Town on the fifteenth, whose Wife died the Week before the thirtieth of *April*, he himself then ill of the Gout, to whom a Dog was sent from *France* by the name of *Harlequin*, that broke its Leg, and was brought to Mrs. *Barnes* by Mr. *Kelly* in order to be cured?

asked the prosecution, with heavy irony but unaware of the sheer comedy in this kind of plodding exposition,



Illustration to book 3 of *Voyages de Gulliver* (Paris, 1727).



Bishop Francis Atterbury (1662–1732). Frontispiece to *Sermons and Discourses on several Subjects and Occasions*, vol. 1 (1730).

leaving Atterbury's conviction to rest on the three legs of a lame dog.

Swift evidently intends the Tribnia passage to be a satirical attack on the conduct of the Atterbury trial and on the code-breaking activities of the Government. Rosenheim shows that, however incredible Swift's examples of code breaking might seem, they have a firm basis in actual details of the trial. Reading allegorically, Langden's ministers, or Atterbury's prosecutors, see political significance where none is intended. Obsessed with a mania for "application," seeing the devil busy in the wind, in Auden's phrase, they construe entirely innocent documents as referring beyond themselves to another level of meaning. Yet in order to establish these links between the narrative and the pre-text, the reader has to engage in the very behavior that is being ironized. After all, the passage doesn't explicitly announce itself as being about the Atterbury trial. Reading the passage allegorically, the reader discovers a satire on allegorical reading.

Much has been written recently about Swift's techniques of reader "entrapment," and this passage furnishes another example. We are forced to examine our reading strategies closely, since we are being asked to engage in an activity—allegoresis, or allegorical reading—that is simultaneously being dismissed as naive and malicious.

This is the characteristically Swiftian set toward allegory. Swift creates allegorical opportunities and sabotages them with carefully aimed irony. Those who would find allegory in *Gulliver's Travels* are both right and wrong. It both exists and does not exist. Passages occur which clearly do have relevance to personalities and circumstances that "really" exist in the world outside the text, but the entire procedure by means of which we make this identification is called into disrepute. Maureen Quilligan, in her important book *The Language of Allegory* (1979), has argued that there is a distinction between reading allegory and allegorical reading. As Swift's debunking of transubstantiation in *A Tale of a Tub* suggests, his texts exist at the fag end of the allegorical tradition, when naive belief in the kind of word-magic enacted by allegory had all but disappeared. Swift's prose abounds in examples of the word becoming flesh, while manifesting a skeptical attitude to this Catholic form of sacramentalism. Unlike true allegorists, Swift does not have any faith in a pre-text (normally the Bible in true allegory) that grounds and justifies the details of the narrative, and his allegorizing is therefore certain to be ironic. There are, then, good reasons for saying that *Gulliver's Travels* is not a true allegory, but they are not the reasons usually given by those who have addressed the problem.

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Madame Chimpanzee, Part II

[Part 1 of this article appeared in the Spring 1986 issue.]

In the first week or two of March 1739, while Madame Chimpanzee still "lay in state" at the White Peruke, an anonymous wit wrote a prose satire in the guise of a panegyric on the celebrated chimp and published it at the end of the month as *An Essay towards the Character of the late Chimpanzee*. The piece was obviously dashed off, but what it lacks in finish, it makes up for in comic imagination. To my knowledge, *An Essay* is the only literary work to exploit the satiric possibilities of Madame Chimpanzee's stay in London and the scientific speculations on her capacity to speak and reason (see part 1). Taking as his premise that the chimpanzee belongs to the same species as the fashionable women of London, the author gives his satire an ingenious political turn by using Alured Clarke's much-maligned panegyric, *An Essay Towards the Character of Her late Majesty Caroline*, as a framework.

For opponents of the court and Whig ministry, Clarke, a court chaplain who had risen rapidly in the church through the queen's influence, had come to typify the venal clergy who gained preferment through flattery. He owed this distinction to his panegyric, an adulatory account of the queen that was, in essence, an impassioned defense of her character and policies against those who had attacked both. What particularly outraged the oppo-

sition was Clarke's plea at the end that, out of respect to the unparalleled virtues of the late queen, all loyal Britons should support the king and his chief minister, Sir Robert Walpole; to do otherwise, he implied, was treasonable.

Though all three editions of the work appeared before the end of January 1738, the attacks on it continued through that year and into the next. Ostensibly, Clarke himself was the target, though the ministerial *Gazetteer* may have been right in suggesting that he was merely a blind for an assault on the Crown. To the usual charge that he was a "spiritual Sycophant" who had sold his pen for preferment (Pope refers to him as "The Priest whose Flattery be-dropt the Crown"), the opposition newspaper the *Craftsman* on 5 and 12 August added a rather curious new one: that he had plagiarized his essay from Bishop Gilbert Burnet's panegyric on Queen Mary (1695). Paul Whitehead gave fresh currency to both charges by attacking Clarke in his notorious political satire *Manners*, published in February 1739, a few weeks before the essay on the chimpanzee was composed. Thus, when the panegyrist of Madame Chimpanzee defends his purity of motive by pointing out "that she never had it in her Power to prefer any one, or has left behind her one Relation that is able to pay for the Panegyrick" and adds that, had he sought reward, he would "as is common in these Cases, have borrowed from another Character," he expects his readers to catch the allusion, although Clarke is never mentioned.

Instead of attacking Clarke head-on, as Whitehead and others had done, the satirist pays him the compliment of imitation. He assumes Clarke's high-minded pose as an "impartial Writer," motivated only by a desire to perpetuate "the Memory of one so justly admired," and proceeds to flatter outrageously. He appeals for confirmation of his account, as Clarke had, to "all who knew her Virtues and were Eye-Witnesses of the Truth of what is here related," and proceeds to borrow liberally "from another Character": he takes over such of Clarke's topics as suit his purpose, attributes several of Caroline's virtues to the chimpanzee, echoes phrases, and occasionally paraphrases whole passages. Here, for example, are Clarke and the mock-panegyrist, respectively, on Caroline's/Madame C's place in history:

And as I can only pretend to draw the outlines of a character . . . I hope it will be a means of encouraging some able pen to raise a Monument to her glory . . . that will survive the injuries of time, and grow stronger with years, when the infamous libels of the present age, with all their mean and wicked Authors shall have perished together.

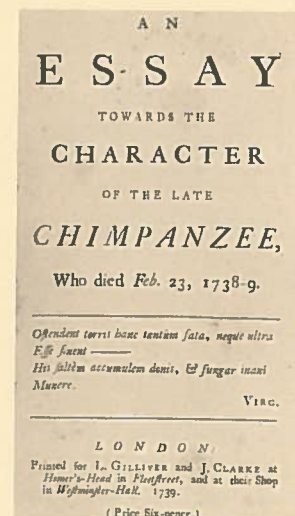
From these faint Outlines it will be easily presum'd what a Figure she will make in History, when her Character shall be drawn by some able Historian; when she shall be plac'd out of the Reach of Envy or Party Rage; and her Memory be transmitted down to latest Posterity.

The borrowings, of course, irresistibly pull Caroline into the satire along with her panegyrist. The immediate target is the social-political world of early 1739, not the dead queen. But Caroline had helped to shape this world,

particularly through her unfailing support of Walpole, and the opposition hadn't forgiven her. By implicitly associating her with a chimpanzee, the satirist leaves no doubt of his contempt. Although Caroline cannot be identified in any consistent way with the "excellent Person" of the mock-panegyric, she remains a kind of background presence, tempting the reader to apply apparently general satiric points to her whenever they seem to fit.

In the fashionable world of *An Essay* the chimpanzee takes over Caroline's role as the "Standard of genteel Breeding." The term applies in two senses. The chimp is both a model for and a model of contemporary Georgian society, depending on how the details are viewed. Taken (when they can be) as literal references to the animal at the White Peruke, they present the chimp in exemplary contrast to the "Quality" that flocked to see her: In keeping with her needs, she occupied small quarters, ate temperately, and had only one person to take care of her. She was friendly to everyone, regardless of social status. She never attended a play or masquerade (she "was an utter Stranger to Concealments of any Kind") nor ever "play'd at Cards." And "she was never heard to utter one Word of Slander;—she never invented a Lie, or improv'd one. . . . nor once express'd a Desire to be acquainted with other People's Affairs."

The satire, however, works in another (and more amusing) direction at the same time, and the details take on a different color. The chimpanzee of the panegyric is not portrayed as an animal: "as my Brethren do take the Freedom to make Gods of Men," the panegyrist explains with another oblique glance at Clarke, "I may, without Offence, make a Man of a Monkey." By describing the chimp in terms of human society, attributing opinions and motives to her, and making her a rational creature who not only talks but reads and writes, he transforms her into a representative of Georgian society, "the Standard of genteel Breeding" in an ironic sense. Not that the panegyrist intends any irony by flattering Madame into humanity. He simply wants to set "Things in the best Light." In his zeal, he eventually loses sight of the chimp altogether, and the satire works only at the second level.



Title pages from the Clark Library copies.

He is constrained to admit at the outset that he can discover nothing about Madame's background ("Not one of the Family to be found in the whole Herald's Office"), though he is sure "from her Appearance and Carriage, she must have been of a Gentleman's Family," probably a foreigner of some sort. So Madame, viewed in terms of the polite world, was a social upstart, like many others who had risen to prominence under Walpole.

Other aspects of her character and the world around her begin to suggest themselves as the panegyrist describes the innocuous details of the chimp's life at the White Peruke in social terms and amplifies them with whatever gossip happens his way. The boy who took care of her becomes a "Servant . . . whom she us'd as a Valet de Chambre; which, to some Persons, is an infallible Proof of her being of *French* Extraction." Her owner becomes the "Gentleman always with her; whom some Ladies (to prevent any Reflections) call'd her Uncle: But I [says the panegyrist] can assure them he was no Relation; but only her Steward." Her affectionate nature is translated into a preference for the company of men, whom she freely allowed "those little Arts of toying and kissing" but had no intention of marrying. The admission price, "the voluntary Subscriptions of the Nobility, Gentry, and Others," provided her with a "very genteel Maintenance." There is also a rumor, indignantly denied but perpetuated in the denial, that the excessive fluids that led to Madame's death were not tea but liquor; and one Doctor Urine, rejecting both hypotheses, hints darkly that she succumbed to the pox.

If Madame's morals come under a cloud of suspicion by time the panegyrist is through, so does the sincerity of her opinions. In evidence of her "Publick Spirit," for example, the panegyrist assures us that

she had the Interest of this Nation so particularly at Heart, that, in order to encourage the Manufacture, she never would (as I was told by her Mantua-maker) wear any Thing for under Garments but Woollen.—And she had such Regard for the poor People of *Ireland*, that she declar'd her upper Garment (which was a kind of Robe de Chambre) should be made of nothing but *Irish* Linnen.—Had her Complexion permitted her to have worn an Head-Dress, the Cambrick Manufacture would have found no Encouragement from her; and she has often said it, that had she an hundred Children, provided their Complexions would bear it, they should every one wear Muslin.

Madame's professions of public spirit are in the right place. By the late 1730s, the steady decline of home manufacture of clothing had contributed to an economically disastrous imbalance of trade; high unemployment and wage reductions had led to the destructive weavers' riots of December 1738, and increasing numbers of clothiers, unable to compete on the domestic or foreign market, were forced out of business. The fashionable world, with its rage for all things French, was held primarily responsible. For months the newspapers had been urging women to show their patriotism by buying English woolen and Irish linen goods and substituting muslin for the fashion-

able cambrics imported from France. If largely ineffectual, the propaganda was insistent enough that there was no doubt a good deal of lip-service paid to the principle. When we recall that at the White Peruke Madame Chimpanzee was "entirely dress'd after the newest Fashion *A-La-Mode a Paris*," it is hard to take seriously her professed concern for the "poor People of *Ireland*" (shades of Caroline's encounter with Swift in 1726) or her protestation that, complexion permitting, she and all her hypothetical children would certainly wear muslin.

The panegyrist, of course, sees no hypocrisy here or in her other pronouncements, but even he has to confess that she had one "little Failure": "Alas! she had no Religion!" The question of religion troubles him as it had troubled Alured Clarke. Clarke had been at great pains to show that Caroline was "a sincere Christian, a zealous Protestant, a real Friend to the Church of *England*" to counteract persistent rumors that she had refused the last sacrament and was, at heart, a deist, which, in the eyes of orthodoxy, was tantamount to saying that she had no religion. Madame's panegyrist, however, is "determin'd to tell the Truth, nor attribute *that* to her of which she had not the least Notion."

As he amplifies on the subject, the parallel with the queen becomes clearer. Although he has told us earlier that (like Caroline) Madame "thought it a very great Reflection on a Rational Creature to spend her Time in Dress, and to neglect the Cultivation of her Mind," her studies were obviously misdirected. As "Her Well-wishers observ'd with Concern," she favored "the Conversation of Deists and Free-thinkers." She avidly read every deistical book she could get her hands on and was especially impressed by Matthew Tindal's *Christianity as old as the Creation*, which set out to show that the Christian revelation was superfluous; "but, by Mistake, [her steward] brought a Book wrote by a certain Dean; which she no sooner had read but tore into a Thousand Pieces." The "certain Dean" is presumably Swift, whose high-church, Tory views would have been anathema to a deist like Madame, as they were to Caroline, but which of his books had aroused Madame to such fury isn't clear. While the apologist can't quite bring himself to condone her lack of religious principles, he excuses it as best he can by



Satirical print of a weavers' uprising. Reproduced by permission of the Department of Prints and Drawings, the British Library.

pointing out that "in this she imitated the Example of Most Persons of Rank and Condition." Besides, "If she had no Religion, she had an excellent Taste, which made her make a much better Figure in the World."

From Madame's religion the panegyrist moves finally to her politics, and her character is fully explained: "She was a Whig,—and carried her Notions higher than any Woman was ever known to do." Forgetting that he has praised her for her even temper, the panegyrist now tells us that, in political disputes with her Tory steward, "She was very violent and sanguine," to the detriment of her complexion. Such was her party zeal that she took up her pen in behalf of Walpole's most unpopular policies:

I . . . was well assur'd, she wrote several Papers in the *Gazetteer*.—Some will not scruple to say she had a Salary for writing: I cannot aver the Truth of that; but 'tis agreed on all Hands, that some of the best Letters in that Paper are hers. There was an unfinish'd Pamphlet found in her Study, in Vindication of the Convention; which has been since compleated and publish'd by one of her particular Friends.

The pamphlet attributed by the panegyrist to Madame Chimpanzee (and by modern scholars to Walpole's brother Horatio), *The Convention Vindicated*, was published anonymously on 28 February 1739 as part of a campaign to win parliamentary ratification of the treaty with Spain signed at the Convention of the Pardo in January. This treaty, which sought to negotiate a settlement of long-standing trade disputes, was widely perceived, even by many within Walpole's own party, as a sellout of British interests and British honor, and it precipitated a crisis that nearly brought the ministry down. Madame Chimpanzee's faithful support of Walpole at this critical juncture would have gratified the likes of Alured Clarke; to the great majority of Englishmen, who demanded (and eventually got) an "honorable" war, it would have seemed an act of perfidy.

In singing the praises of Madame Chimpanzee, the panegyrist reveals a different character from what he intends—the "Example to all Womankind" is a creature of dubious morals, hypocritical, irreligious, a devotee of the cult of taste, a bluestocking with an unbecoming predilection for political and theological dispute, and a writer in the service of Walpole. The beast has degenerated into a feministic Court Whig.

Whether *An Essay* had any following in its own time I don't know. There was apparently no second edition, and I haven't discovered any contemporary references to it. Perhaps it was too comical in its approach to appeal at a time when satires like Whitehead's *Manners*, angry frontal onslaughts against individuals barely masked under initials, had become the favored weapon against Walpole and the Court Whigs. But *An Essay*, with its clever blend of literary and scientific parody, can still afford amusement, while the minor satires that more accurately reflected the "party rage" of the period are now virtually unreadable.

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Carol Reid Briggs

Farewell to Carol Briggs

At the end of June, Carol Reid Briggs will conclude nearly six years of service at the Clark as manuscripts librarian and archivist. The first to hold the position of archivist at the Library, she initially faced the task of transforming myriad records into a reference tool for visitors and staff looking into the history of the Clark. Having given the Library's history patient attention, she proceeded to make important and ongoing contributions to virtually all of its current programs and to both its cataloguing and reference operations. Her work in the planning of events, including exhibits and conferences, has been especially appreciated both by the Clark community and the staff. After a July wedding and a trip to northern Italy, Ms. Briggs will settle and work in London.

ESTC Conference

Final arrangements for a conference devoted to the on-line *Eighteenth-Century Short Title Catalogue* are now being made. The meeting, to be held on 17–18 July, is open to the academic community. For program details and for reservations please phone the Library after 6 July.

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The Clark gatehouse. This building, which is used principally for storage, does not meet current seismic standards and will probably be demolished. A new structure, to be built elsewhere on the grounds, will provide storage space, staff offices, and apartments for visiting scholars. Photograph by Eugeni Nesterov.