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Consumption and Culture

In 1988–89 the Clark Library, in conjunction with the Center for Seventeenth- and Eighteenth-Century Studies, will launch the first of a series of new interdisciplinary programs. These will complement the Clark Professor lectures, providing additional seminars, workshops, and small conferences on a common theme. Their aim is to extend the ambit of the Library and Center, fostering interdisciplinary inquiry into topics of interest to scholars in the fields of literature, music, the visual and plastic arts, history, social and political science, and the history of science and medicine. The theme of these programs for the next three years will be "Consumption and Culture in the Seventeenth and Eighteenth Centuries."

The 1988–89 program will provide a broad introduction to the topic, examining recent research, charting new areas of scholarly inquiry, and dealing with questions of method. In addition to the Clark Professor lectures, there will be four workshops and ten seminars. The emphasis of the program will be on England and North America, but we intend to compare the Anglophone world with Europe, particularly with the Netherlands and France.

The topic "Consumption and Culture" has been chosen both because it is a matter of current scholarly interest and because it can be addressed by those from many different disciplines. In next year's schedule we plan to have contributors from the fields of English and French literature, art history, architectural history, anthropology, sociology, economics, folklore, archaeology, the history of science and medicine, and the history of colonial America, Britain, France, the Netherlands, and Italy. There will be workshops which assess the value of studying "material culture"; which look at recent research on inventories and the world of goods in Britain, North America, and Europe; and which examine marketing, production, and business strategies in the seventeenth and eighteenth centuries. A final workshop will discuss the topic of the consumption of knowledge, focusing its attention on education, literacy, and numeracy. In addition there will be lectures and seminars on the graphic arts and consumption, science and medicine, the consuming passions (including sexuality), the role of the press, and the changing importance of aristocratic consumption.

A full and detailed schedule of the events of 1988–89 will be sent in the summer to university departments across the country and to corresponding members of the Center. Those interested in corresponding membership, available free of charge, should provide their mailing address and institutional affiliation to the Center at 2223

Campbell Hall, UCLA, 405 Hilgard Avenue, Los Angeles, California 90024; (213) 206-8552. Those who wish to obtain photocopies of papers given at the various Center programs will be able either to purchase them individually or to become subscribing members of the Center and receive all thirty-five. Papers will be available for circulation about two weeks before they are given; copies will be routinely mailed to subscribers for an annual charge of \$35 (\$50 outside the U.S.). Those interested in subscriptions should write to the Center at the above address. Scholars who would like to contribute papers to the program itself should write to the Director at the Center address.

The Clark Professor for 1988–89, who has helped set up these programs, is Dr. Roy Porter of the Wellcome Institute for the History of Medicine in London. Dr. Porter, who was educated at Cambridge University, has written numerous books and articles on eighteenth-century social and cultural history, as well as on the history of medicine and science. He is author of the standard social history of eighteenth-century England, *English Society in the Eighteenth Century*. His most recent published work is a history of madness and psychiatry in seventeenth-century Britain. A biographical study of Edward Gibbon will appear shortly. Dr. Porter is the editor of the journal *History of Science*, a council member of the Social History Society and the British Society for the History of Science, and a member of the Royal Society's History of Science Committee. He has lectured in the United States, Scandinavia, the Netherlands, France, and Italy. He has also made frequent broadcasts on British radio.

JOHN BREWER
Director



Pat Rogers, Howard Erskine-Hill, Carole Fabricant, Maximillian E. Novak, and G. S. Rousseau, speakers at the Pope tercentenary symposium held at the Clark 20–21 May. Not shown: Wallace Jackson.

The Censurers Censured: Buckingham, "Two Wretched Scriblers," and Some Strategies of Dryden's *The Assignation*

One of the commonplaces of Dryden criticism is that, whatever resentment Dryden felt toward the Duke of Buckingham and the other authors of *The Rehearsal*, he had the good sense not to reply publicly. It is true that Dryden did not respond directly to the almost unrelieved (and frequently unfair) satire in that devastating play, but the notion that he completely veiled his resentment under a mask of indifference, avoiding any answer until he published his satiric portrait of Buckingham some ten years later in *Absalom and Achitophel*, is, it seems to me, an erroneous one. I will argue here that in *The Assignation*; or, *Love in a Nunnery*, his first play following *The Rehearsal*, Dryden obliquely answered his detractors. Before I examine his strategies, however, it is necessary to consider in some detail four pamphlets issued between the publication of the first edition of *The Rehearsal* in mid-1672 and the first edition of *The Assignation* a year later. The Rota pamphlets, as they are called, take up the controversy over Dryden's merits as a playwright and provide the immediate backdrop for Dryden's own defense.

The first of these pamphlets—Richard Leigh's *The Censure of the Rota*—was published in Oxford early in 1673. That it was written before the first performance of *The Assignation* in the fall of 1672 seems certain, for although it ridicules specific grammatical errors, clenches, contradictions, solecisms, redundancies, and defective rhymes in *Annus Mirabilis*, *The Wild Gallant*, *The Indian Emperour*, *The Mock-Astrologer*, *Tyrannick Love*, and *The Conquest of Granada*, it does not refer to similar weaknesses in *The Assignation* or to the negative reception that play received when it was first staged. The pamphlet purports to describe a meeting "of the *Athenian Vertuosi* in the *Coffe[e]-Academy* instituted by *Apollo* for the advancement of *Gazett Philosophy*" (p. 1). At that meeting, various members of the Rota rise to state their opinions of Dryden and his works. One speaker, for example, calls attention to a, in his opinion, ridiculously ambiguous (but typical) passage in *Tyrannick Love*:

In [one] place in *Maximin*, [Dryden] seems fully to have answer'd his Prologue [to that play], in not servilely stooping so low as *Sence*;

To bind Porphyrius firmly to the State,
I will this day my Caesar him create,
And, Daughter, I will give him you for wife.

[H]ere, in making *Porphyrius* a Bride, he has reacht an excellence, and justify'd his representation of big-belly'd Men in the *Wild Gallant*, a greater impossibility, then any *Shakespear* can be censur'd for (for impossibility's in Mr Drydens charge are sence, but in anothers nonsense). . . . (P. 9)

Another member of the Rota, "A modern Poet," observes that Dryden had recently accused early seventeenth-century poets of writing incorrectly and Restoration poets of writing "dull sence," preferring "his own gay nonsense equally to both" (pp. 11, 12). A third speaker contends that Dryden's wit has often depended "on a ridiculous chiming of words," and, citing some lines from his past plays as proof, concludes that they are "much after the rate of that old Tick-tack" which runs:

A Pye, a Pudding,
A Pudding, a Pye,
A Pudding-Pye.
A Pye for me,
A Pudding for thee,
A Pudding for me,
A Pye for thee,
A Pudding-Pye for me and thee[.]
(Pp. 10, 11)

Shortly after the publication of *The Censure of the Rota* at Oxford, a second pamphlet—*The Friendly Vindication of Mr. Dryden From the Censure of the Rota by His Cabal of Wits*—was published at Cambridge. The title was ironic: instead of defending Dryden, this new pamphlet, with only a slightly different strategy, reiterated many of the points made by the first one. In this case, the anonymous author describes a fictitious meeting at which Dryden and his friends examine the charges brought against him and his works, and, quoting passages from his plays and poems, attempt to refute those charges. The quotations chosen, however, merely reinforce the points made by the previous pamphlet, ultimately demonstrating what one of the Cabal calls "Mr. Dryden's Bizarre in Wit" (p. 9).

Written after the failure of *The Assignation* on the stage, this second pamphlet goes beyond the range of the first, making repeated reference to the weaknesses of *The Assignation* and to the audience's response to it. At one point in the Cabal's round-table discussion, Dryden himself bemoans the audience's condemnation of "his late New Play called *Love in a Nunnery*" and implores his supporters in the future to "clap and bawl more exceedingly for his sake, lest he sink by the Censure of the World, as well as the *Rota's*: that whatsoever was his, might be revered as a Play, and so voted, though without *Intrigue* or *Wit*" (p. 6). But one uneasy member of the Cabal a little later implies that, given the moral objections of some critics to many of Dryden's recent works, the task will not be an easy one: "As for his Comedy, it was objected by some, that it was as great an offence to good Morality, as his *Maximin* was to Christianity. That his *Marriage a la Mode*, and his *Love in a Nunnery*, were most excellent Collections of *Bawdery*. But the wonder was, how Mr. Dryden came to conceive his fulsome Conceits to be refin'd Wit; as he had suggested to his Friends, since *Bawdery* had never that repute, before Mr. Dryden writ it" (p. 12).

Supporters of Dryden were quick to respond to *The Censure of the Rota* and *The Friendly Vindication*. The two most interesting responses—Mr. Dryden Vindicated, in a *Reply to the Friendly Vindication of Mr. Dreyden* (London, 1673) and *A Description of the Academy of the*



Illustration for act 4, scene 5, of *The Assignation*. From *The Dramatick Works of John Dryden, Esq.* (1735), vol. 3.

Athenian Virtuosi (London, 1673)—were entered in the Term Catalogues for 6 May 1673. *Mr. Dreyden Vindicated*, usually attributed to Charles Blount, begins with a complaint about the hypocritical nature of the title of the second pamphlet (*The Friendly Vindication*): “as the Greatest Treasons are generally Masqueraded, and acted privately, so is yours, who meets [Dryden] with a kiss, and then stabs him; Reprieves him in your Title, and Condemns him in your Book” (p. 2). Blount then accuses its author of slavishly imitating the senseless jests of *The Censure of the Rota*: “if you hear a sentence which is a Jest with no Sense in it, then away you run with that; ’tis Wit, ’tis Wit; no matter for Sense. Now of this latter sort of Wit is the *Rota* fill’d with, from whence sprung your Pamphlet as Branches from the Root of a tree” (p. 2). In response to the charge that Dryden had written obscene comedies, Blount answers, first, that the bawdiness of “the worst of them is but Implicite,” and, second, that the humor of the age requires every poet, if he wishes to be successful, to include such materials (p. 10). And, in the most suggestive passage of the pamphlet, Blount chastises the author of *The Friendly Vindication* for his hasty judgment of *The Assignation*: “You are too severe to Railly upon this last new Play so suddenly, before you can have the opportunity of Reading it” (p. 7).

The second pamphlet supporting Dryden—*A Description of the Academy of the Athenian Virtuosi*—is both better written and more imaginative than the other pamphlets we have been considering. At the outset, the author of this pamphlet claims that he has “never had the satisfaction of [Dryden’s] acquaintance” (p. 5). Unlike Blount, who, as we have just seen, answered the Cambridge critic somewhat testily, this writer is more amused than angered by the inconsiderable pamphlet published at Oxford: “I was surpriz’d at the indiscretion of the Author to venture his poor thinn Off-spring to seek its Fortune in cold winter weather, but especially in such a dangerous time, when there was great need of wast Paper” (p. 5). On first reading *The Censure of the Rota*, he was, he says, convinced that its author was merely ignorant: “Thus much I did then argue for his simplicity, finding him to be so obliging to Mr. Dryden as to pick excellencies out of his Play, on purpose to affront him” (p. 5). Other readers of the pamphlet, however, argued that he was not ignorant but mad: “The Author of the *Rota* . . . has show’d in his censure so little conversation with Greek and Latin, nay English Poets, . . . that it is disputed by some, whether it was simplicity or madness provoked him to paint himself in colours so ridiculous” (p. 6).

But as the title of this fourth pamphlet suggests, its author was only secondarily concerned with the arguments advanced in *The Censure of the Rota*. His primary focus was on the *Rota* itself, and he devoted most of the pages of his pamphlet to a lively burlesque account of a recent session of that group, a session which he and a friend had supposedly attended as hostile observers and participants. Arriving early at the Coffee-Academy, the two supporters of Dryden had, he writes, an opportunity to survey the main meeting room carefully: “we beheld many engins of torture: here indeed was the scene of death, here was one book suspended, another torn upon a tenterhook, a third dead from a stab receiv’d from a cruel Penknife; drawing nearer I found them all belonging to Mr. Dryden. Here lay *Almanzor* stretcht upon the rack, . . . here the *Maiden Queen* lay deflowr’d, and there the *Indian Emperour* was defac’d with the scratches of a barbarous stile” (p. 13).

Just before the opening of the session, “Cassus,” the author of *The Censure of the Rota*, enters the room, and the friend of the author of the fourth pamphlet explains why Cassus had chosen that pseudonym: “he affects that name being delighted with the story of a certain poet called *Cassus*, who writ so much, that his very papers suffic’d to burn him when he was dead; he has vow’d to scribble so much if he lives” (p. 14). Sitting down, Cassus calls for a fresh supply of the artificial teeth and nails he and his fellow members of the *Rota* regularly use to bite and tear the works of other men. Having been provided with an ample supply of those vicious devices, Cassus then begins to set the sharpest of the teeth “into his upper jaw, where . . . he had lately broke some of them out in meddling with some piece of Mr. Dryden’s *Conquest of Granada*” (p. 15).

Before Cassus can put his new teeth to use, however, the author of the fourth pamphlet steps forward to challenge his recent assessments of Dryden’s works. Cassus, of course, proves to be no match for Dryden’s champion, and, after

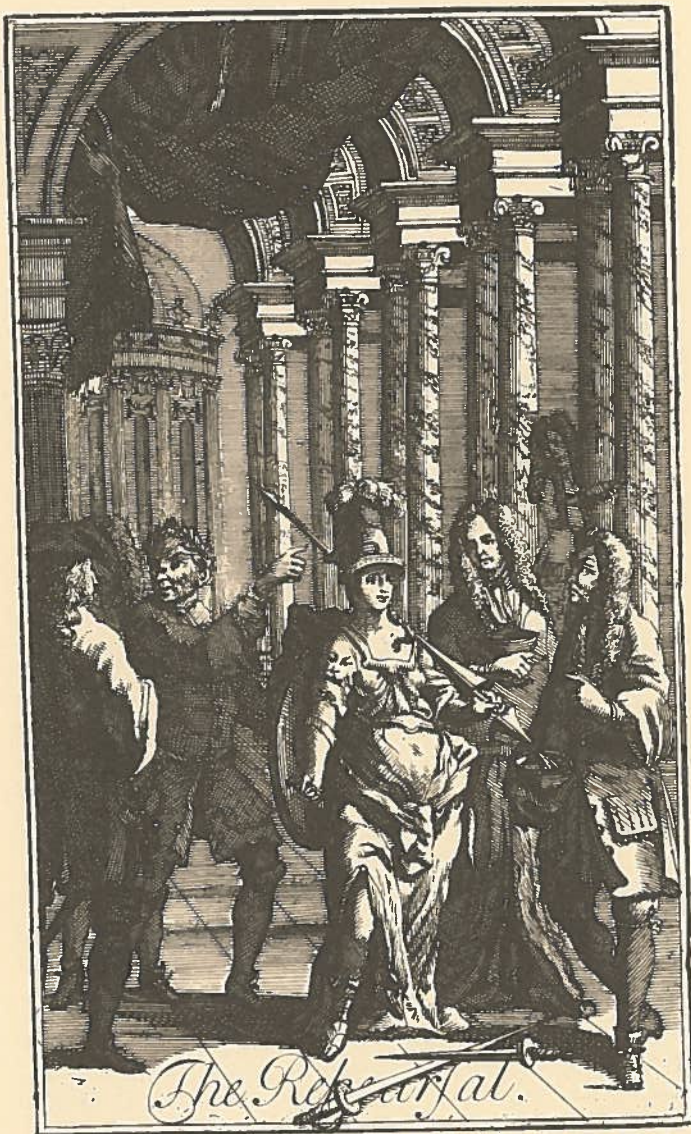


Illustration for act 1, scene 1, of *The Rehearsal*. From *The Works of . . . Buckingham* (1715), vol. 2.

a lengthy, one-sided battle, the victor leaves the Coffee-Academy, only to be for the first time confronted with the "hypocritical pamphlet" (*The Friendly Vindication*) that had so angered Charles Blount. Glancing through that pamphlet, he concludes that its author "plaid the plagiarist, having transcrib'd all those objections from *Cassus*, which *Cassus* had borrow'd from the *Rehearsal*" (p. 34).

Like Blount, then, the author of *A Description of the Academy* charges the author of the Cambridge pamphlet with stealing nonsensical arguments from the earlier Oxford pamphlet; but, unlike Blount, he goes one step farther and charges the Oxford author with borrowing his objections from *The Rehearsal*. He might also have pointed out that the characterization of Dryden in the Oxford and Cambridge pamphlets owed much to the characterization of Bayes in *The Rehearsal*; in other words, the Dryden of those pamphlets, like Bayes of *The Rehearsal*, is a pretentious fool trying to pass for a wit.

Dryden was, of course, himself an old hand at such depictions. One immediately thinks, for example, of the overreaching title character of *Sir Martin Mar-all*, or *The*

Feign'd Innocence (1668). This "conceited Fool" with a "talkative humour" must, over the course of that play, be repeatedly rescued (by his highly resourceful servant, Warner) from the disastrous results of his own "shallow" stratagems (9:212, 219, 210).*

In *The Assignment* the situation is reversed. For most of the play, Aurelian and Camillo, two gentlemen of wit, are continually thwarted in their endeavors to win the hands of Laura and Violetta, this time the blocking fool being Benito, Aurelian's hubristic servant. Although he is ugly and poorly educated, Benito's greatest ambition is to be thought handsome and witty. The first act of the play opens with Benito, guitar in hand, admiring his image in a large mirror. Having first complimented himself on his choice of clothes and his graceful movements, he then concludes: "What a villanous base fate have I! with all these excellencies, and a profound wit, and yet to be a Serving-man!" (11:328). A moment or so later, Aurelian, his master, epitomizes his character for Camillo:

Aur. . . . He courts himself every morning in that Glass, at least an hour: there admires his own person, and his parts, and studies postures and grimaces, to make himself yet more ridiculous, than he was born to be.

Cam. You wrong him sure.

Aur. I do; for he is yet more fool than I can speak him. . . . (11:328)

Interestingly enough, Benito and Bayes have a good deal in common. Like Bayes, Benito is so inventive that his plots often get out of hand. When Camillo presses Aurelian to involve Benito in their plan to gain access to their mistresses, Aurelian cautions: "I prophesie he'll spoil the whole affair; he has a Worm in's head as long as a Conger, a brain so barren of all sence, and yet so fruitful of foolish plots, . . . that what with his ignorance, what with his plotting, he'll be sure to ruine you, with an intention to serve you" (11:329). Like Bayes, too, Benito is so sure of his worth as an artist (musician and sonneteer) that he is willing to run the chance of grave physical damage in order to showcase his talent. In danger of being apprehended in the garden of the governor, Aurelian cautions Benito to cease his inept, noisy serenade to the ladies:

Aur. Leave your scraping and croaking, and step . . . into this Arbor.

Ben. Scraping and Croaking! 'Sfoot, Sir, either grant I sing and play to a Miracle, or I'll justifie my Musick, though I am caught, and hang'd for't. (11:346)

At this point one is, of course, reminded of Bayes, who, to silence certain "censuring persons," devises a gruesome prologue in which he tells his audience that if they damn his play, he will kneel down and have the hangman decapitate him (*The Rehearsal*, 3d ed. [London, 1675], 8).

*All citations of Dryden are to *The Works of John Dryden*, ed. Edward Niles Hooker, H. T. Swedenberg, Jr., et al. (Berkeley and Los Angeles: University of California Press, 1956-).

That Dryden had in *Sir Martin Mar-all*, *The Assignment*, and elsewhere so entertainingly differentiated fools from wits was, of course, no insurance that enemies waiting in the wings would admit his accomplishment. Rather, he had every reason to expect that elements of his latest play would in fact only become the raw materials for the construction of new vehicles of assault. When a few months after the appearance of the Oxford and Cambridge pamphlets Dryden published *The Assignment*, he therefore dedicated that much-maligned play to Sir Charles Sedley. The strategy was a brilliant one. Sedley's reputation for wit was already wide, and, in his dedication, Dryden emphasized that he was a valued friend of that great man: "Think, if you please, that this Dedication is onely an occasion I have taken to do my self the greatest honour imaginable with Posterity; that is, to be recorded in the number of those Men whom you have favour'd with your Friendship and esteem" (11:319). And, lest the reader think the relationship a merely distant literary one, Dryden goes on to paint an engaging picture of the social benefits he had enjoyed as a member of Sedley's circle: "We have, like [the classical poets], our Genial Nights; where our discourse is neither too serious, nor too light; but alwayes pleasant, and for the most part instructive: the raillery neither too sharp upon the present, nor too censorious on the absent; and the Cups onely such as will raise the Conversation of the Night, without disturbing the business of the Morrow" (11:320-21). Innocent though they have been, both Sedley and he have enemies: "But, you have too great a Reputation to be wholly free from Censure: 'tis a fine which Fortune sets upon all extraordinary persons. . . . I have been us'd by my Critiques much more severely, and have more reason to complain, because I am deeper tax'd for a less Estate" (11:322). Among those who have censured him are, of course, the Oxford author and the Cambridge author: "As for the Errors they pretend to find in me, I could easily show them that the greatest part of them are Beauties: and for the rest, I could recriminate upon the best Poets of our Nation. . . . But I have neither concernment enough upon me to write any thing in my own Defence, neither will I gratifie the ambition of two wretched Scriblers, who desire nothing more than to be Answer'd. I have not wanted Friends, even amongst Strangers, who have defended me more strongly, than my contemptible Pedant cou'd attacque me. For the other: he is onely like *Fungoso* in the Play, who follows the Fashion at a distance, and adores the *Fastidious Brisk* of *Oxford*. . . . I wish to be hated by them and their Fellows, by the same reason for which I desire to be lov'd by you. And I leave it to the world, whether their judgment of my Poetry ought to be preferr'd to yours . . ." (11:322-23).

As the language of this passage makes abundantly clear, not only was Dryden, at the time he wrote this dedication, familiar with the pamphlets published by the "two wretched Scriblers" of Oxford and Cambridge, but he had also read the fourth pamphlet, which, among other things, had charged those two authors with ultimately deriving their criticisms from *The Rehearsal*. It is, I think, likely that when he wrote that he wished to be hated by those two "Scriblers" and "their Fellows," Dryden expected readers familiar with the controversy to identify "their



George Villiers, second Duke of Buckingham. Frontispiece to *The Works of . . . Buckingham* (1715), vol. 1.

Fellows" with the authors of *The Rehearsal*.

The strategies of the first edition (play and validating dedication) of *The Assignment* are, in my opinion, quite clear. Much of the play itself is devoted to distinguishing between witty characters like Aurelian and foolish characters like Benito (and, by extension, Bayes). The dedication also distinguishes between wits and fools and, most important of all, makes it abundantly clear that Dryden belongs in Sedley's circle of wits.

As brilliant and subtle a piece of rhetoric as the dedication of *The Assignment* was, Buckingham in the 1675 augmented edition of *The Rehearsal* effectively countered it by adding a section which, centering on an incident in *The Assignment* (4.1.1-56), suggested that *The Assignment* itself only added to the available evidence that Dryden was a poor craftsman. The section as a whole insisted that the plot of *The Assignment* was as uncontrolled and illogical as Mr. Bayes's other plots:

Bayes. . . . I remember once, in a Play of mine, I set off a Scene I gad, beyond expectation, only with a Petticoat, and the Belly ake. . . . I contriv'd a Petticoat to be brought in upon a Chair, (no body knew how) into a Prince's Chamber, whose Father was not to see it, that came in by chance.

Johns. God's my life, that was a notable Contrivance indeed.

Smi. I but, Mr. Bayes, how could you contrive the Belly-ake?

Bayes. The easiest ith' World, I Gad: I'll tell you how, I made the Prince sit down upon the Petticoat, no more than so, and pretended to his Father that he had just then got the Belly-ake: whereupon, his Father went out to call a Physician, and his man ran away with the Petticoat.

Smi. Well and what follow'd upon that?

Bayes. Nothing, no Earthly thing, I vow to Gad.
(Pp. 35-36)

Although a hearty one, this was not to be the last laugh. In 1681 Dryden in his *Absalom and Achitophel* published his brilliant portrait of Buckingham, that "Chymist, Fidler, States-Man, and Buffoon," that "Blest Madman" (2:21). Years later in his *Discourse concerning the Original and Progress of Satire*, Dryden said of that portrait: "The Character of Zimri in my *Absalom*, is, in my Opinion, worth the whole Poem: 'Tis not bloody, but 'tis ridiculous enough. . . . It succeeded as I wish'd; the Jest went round, and he was laught at in his turn who began the Frolick" (4:71). How satisfying to Dryden that last laugh must have been.

GEORGE R. GUFFEY
Professor of English
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A Nation of Sixty Religions — and One Sauce

The foods prepared and eaten by our ancestors tell us a great deal about daily life, about how men and women—especially women—spent their time, about health and life expectancy, about taste, technology, and human resourcefulness. The Clark Library's formidable collection of cookery books, some printed, some in manuscript, throws a fascinating light on mainly middle-class domestic consumption in eighteenth-century England. The books also scotch several rumors, usually of French origin, about English cuisine (e.g., that it doesn't exist): true, England was a nation of carnivores who prepared fresh vegetables and fruit with little inventiveness, yet the old canards—that the English had sixty religions but only one sauce, that their food was stodgy, boring, and conservative—turn out to be slanders. (It is also a well-kept secret that files flottantes, a dessert found today in many a Parisian bistro and thought to be archetypally French, was an English export.) For all the scorn of the French, who did not have a monopoly on fine food but did—and still do—have the most imagination, English food was surprisingly cosmopolitan and adventurous. Many exotic spices, fruits, and techniques came to Britain from other parts of Europe and from various outposts of the growing empire. British cookery included pilloe à la Turks and Turkish shish kebabs, turkalet and rockampuff, French banniets and "andoolies" (andouillettes), and West Indian pickled mackerel, called caveach—familiar today as Mexican ceviche. There are also recipes for potted badger, otter, and young bear.



What follows in this limited space is not a foray into the history or sociology of cookery, nor a re-creation of a typical Georgian dinner, whose sheer quantities were forbidding. Instead, I have prepared a menu proportioned more to today's appetites but using recipes as they appeared 250 years ago. Cooks in eighteenth-century England were seldom precise about quantities, cooking times, or temperatures (nor were they modest: there is one recipe for "The best *Orange-Pudding* that ever was tasted"), and of course they used several ingredients that were cheap then but are now too expensive to be used with abandon—oysters, for instance—for which a modern cook would probably want to find a substitute. The recipes can be adapted quite easily. They come from two of the Clark's holdings: *A Collection Of above Three Hundred Receipts in Cookery, Physick, and Surgery*, 5th ed. (1734); and Charles Carter, *The Complete Practical Cook: Or, A New System Of the Whole Art and Mystery of Cookery* (1730); Carter was chef to several aristocrats and the architect of George II's coronation banquet. With one exception, each recipe printed below has been prepared by me and tasted by the Clark staff and readers, all of whom survived.

MENU

Pistachio Soup

Potted Salmon

Stuffed Leg of Lamb with Lemon Comport

Orange Cheesecakes and Coffee

Soup of Almonds or Pistachoes

Let your Stock be of Milk boil'd and thicken'd as before [with sago], and strain'd; then take a Pound of Jordan Almonds and blanch them, and beat three Parts of them very fine in a Mortar; then put them into your Stock, and boil them up a little, stirring them all the while; then thicken it at last with some Yolks of Eggs beat well in some Cream and a little Orange Flower Water; slice some Mackroons in your Dish, and put in your Soup; put a French Loaf in the Middle soak'd a little while in your Soup, and stick it all over with blanch'd Almonds: Make your Pistachoe Soup the same Way, and garnish with Portugal Eggs and Suckets, or other wet Sweetmeats you think fit. (Carter, p. 35)

To Pot Salmon, as at Newcastle

Take a Side of Salmon, scale and wipe it very well and clean; but don't wash it; salt it very well, and let it lie till

the Salt be melted, and drain'd from it; then season it with beat Mace, and Cloves, and whole Pepper; lay in three or four Bay-leaves, and cover it all over with Butter: When 'tis well bak'd, take it out, and let it drain from the Gravy; then put it into your Pot to keep, and, when cold, cover it with clarify'd Butter. Thus you may do Carp, Tench, Trout, or any firm Fish. (*Collection*, p. 40)

To Force a Leg of Lamb

Slit the Leg of Lamb down on the Wrong-side, and take out all the Meat, as near as you can, without cutting or cracking the Out-side Skin; beat it very small, with its Weight in good fresh Suet; add to it twelve large Oysters, two Anchovies, both neatly wash'd, and the Anchovies nicely bon'd; season it with Pepper, Salt, Mace, and Nutmeg, a little Thyme and Parsly nicely shred; beat all very fine together, and mix it up with the Yolks of three Eggs; fill the Skin again with the Meat, and sew it up very carefully. The Meat that is left out must be fry'd for Garnish to the Loin which you must Fricassey as you do Chickens, and lay under the Leg of Lamb. You must tie the Leg on to the Spit, for any Hole will spoil the Meat; but 'tis easy to fasten the Back to the Spit with Pack-thread. In your Fricassey for this Lamb, leave out the Cream, and add a little Oyster-liquor, and fry'd Oysters. (*Collection*, pp. 24-25)

Lemon Sallad, or Lemon Comport

Take the clearest and thickest Rind Lemons, cut them in Halves, and with a sharp-pointed Knife cut out the Pulp, but not too close to the Rind; then slice it round in long Rings into fair Water, and let it lie an Hour or two; then boil it in fair Water till pretty tender; and then make a Syrup of half white Wine and half White-wine Vinegar, and boil it up into a Syrup with double-refin'd Sugar: Send it with other Sallad, that in the Middle, after it has lain four or five Days in the Syrup. (Carter, p. 104)

Orange Cheese-Cakes, very good

Blanch half a Pound of sound Sweet Almonds, beat them very fine, with two Spoonfuls of Orange-flower Water, half a Pound of Sugar beat and sifted, three quarters of a Pound of melted Butter: Put to the rest, when almost cold, eight Eggs, leaveing out half the Whites; beat and strain them: Boil the Peel of a *Seville* Orange, till the Bitterness is out, beat it fine, and mix it with the rest; put it into very light Crust: 'Tis an incomparable Cheese-cake without the Orange. (*Collection*, pp. 49-50)

You may wish to accompany this dinner with homemade mead, or raspberry or apricot wine, but start now: they take six months to make. This cholesterol-rich menu can be followed by "a Powder for Digestion" or "Lozenges for the Heartburn," but not, I hope, by the most drastic and quite the most poignant of all remedies I have encountered. The recipe concludes a Clark manuscript:

To Kill yourself

Take 2 spoonfulls of Strych[n]ine also 1 of laud[an]um over night.

SIMON VAREY
Food Editor

Fellowships for Independent Research

Fellowships supported by the Ahmanson Foundation, the J. Paul Getty Trust, and the American Society for Eighteenth-Century Studies make it possible each year for up to twenty scholars to do research in residence at the Clark Library. The Short-Term Resident Fellowships for Individual Research, funded by the Ahmanson Foundation and the Getty Trust along with the Clark endowment, and the ASECS/Clark Fellowships, jointly sponsored by the Society and the Library, both now offer monthly stipends of \$1,500. The Short-Term Fellowships are available for research in any area of the collection for periods of one to three months. The ASECS/Clark Fellowships, awarded for one month in residence, are limited to projects in the Restoration and eighteenth century.

The Clark's primary collection is broadly representative of seventeenth- and eighteenth-century English culture, with particular concentration on the period from 1640 to 1750. All aspects of English life and thought—literary, historical, scientific, and musical—are richly documented, but of particular note are the Dryden and Drydeniana holdings, the most extensive outside the British Library. Records of the eighteenth-century imprints are now part of the on-line Eighteenth-Century Short-Title Catalogue, accessible through the Research Library Information Network (RLIN) maintained at Stanford, California. The Library also has an outstanding collection of Oscar Wilde materials, including manuscripts, books, photographs, and ephemera, the largest of its kind in an American research library. There are also important collections dealing with modern fine printing and with Montana history.

The Clark Library's Fellowship Committee meets twice a year to consider applications for the two types of fellowships; applications and supporting materials must be received by 1 October to be reviewed in the fall and by 1 April to be reviewed in the spring. Additional information and application forms can be obtained from the Fellowship Secretary, William Andrews Clark Memorial Library, 2520 Cimarron Street, Los Angeles, California 90018.

CORRECTION

Paul Landacre, the artist and book illustrator, was misidentified as Joseph Landacre in the last issue's obituary of Jacob Zeitlin.

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The Life of Mr. Richard Savage (1727), intro. Timothy Erwin. Dr. Johnson developed his own biography of Savage from this sympathetic account of a notorious tavern brawl.

Mundus Foppensis (1691) and *The Levellers* (1745; 1st ed. 1703), intro. Michael S. Kimmel. Acid satires on the crisis of masculinity.

Elizabeth Cellier, *Malice Defeated* (1680) and *The Matchless Rogue* (1680), intro. Anne Barbeau Gardiner. Accused of treason in the wake of the Popish Plot, the indomitable "Meal-Tub Midwife" vanquishes her enemies.

[William King], *The Transactioneer* (1700), intro. Roger Lund. Theophilus Cibber called this burlesque of the Royal Society's *Philosophical Transactions* one of the "merriest Satires that ever was written in Prose."



IN PREPARATION

Delariviere Manley, *Lucius, The First Christian King of Britain. A Tragedy* (1717), intro. Jack M. Armistead & Debbie K. Davis. An early feminist's reading of the inception of British culture.

[John, Lord Hervey], *Ancient and Modern Liberty Stated and Compar'd* (1734), intro. Harry T. Dickinson. Hervey rejects tradition and insists that freedom began with the Glorious Revolution.

The Female Soldier; Or The Surprising Life and Adventures of Hannah Snell (1750), intro. Dianne M. Dugaw. An account of a woman who donned "Mens Cloaths" to fight in the Georgian army and navy.

[Henry Fielding], *The Old Debauchees. A Comedy* (1732), intro. Connie Capers Thorson. The young Fielding's bawdy anti-Catholic play, based on the true story of a lecherous Jesuit priest.

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