



# THE CLARK NEWSLETTER

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## The Library Murals: Allyn Cox's First Major Commission

[The following article is based on material in the Clark archives.]

The Clark Library affords the visitor a stunning example of the early work of American muralist Allyn Cox (1896-1982), best remembered for the frescoes and oils that he painted on the interiors of the U.S. Capitol during the last thirty years of his life. The artistic skill and sense of design that earned him these prestigious commissions in Washington are clearly revealed in the work he did at the Clark near the beginning of his career.

Cox was twenty-eight when William Andrews Clark, Jr., offered him his first major commission. He had already completed a four-year painting fellowship at the American Academy in Rome and was becoming known as a painter in New York, his native city. Upon his return from Rome in 1920, Cox had decorated a room in the home of his parents, and the work attracted enough notice among wealthy friends to gain him commissions in private homes. During the early 1920s he was also working on murals with his father, Kenyon Cox, a respected painter and art critic, under whose tutelage he had begun as a boy to learn about mural painting.

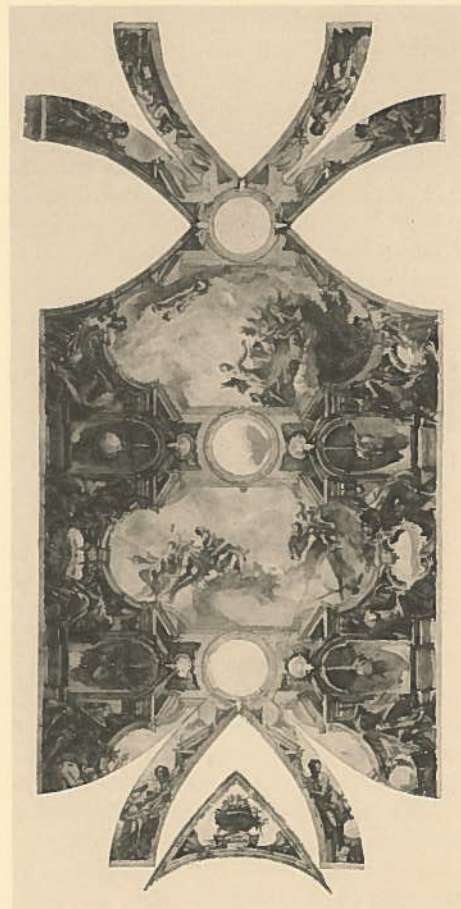
Cox came to the attention of Clark through Robert Farquhar, chosen in 1923 to be the architect of the library that Clark was planning to build. Farquhar had become acquainted with the young artist in Italy during World War I and had been impressed by his work. Once construction of the library was underway and details of the interior design began to take shape, Clark, according to Farquhar's later testimony, suggested a painted ceiling for the marble-lined vestibule, and Farquhar recommended Cox.

In October 1924 Farquhar visited the artist at his New York studio to discuss the project. Apparently the examples he saw there of Cox's recent work inspired him to rethink the design of the vestibule, for, a few days after his return, he wrote to Cox explaining that, although he had originally envisioned a coffered ceiling, he now felt it should be a "ceiling with smooth surfaces, a composition entirely of decorative painting." The following month, Cox came to Los Angeles to study the site and sketch some ideas. He won Clark's approval after he constructed a scale model of the vestibule, complete with a painted barrel-vault ceiling.

On 28 November 1924 Cox signed the contract. For \$4,500, he would make full-size drawings of all the decorations and figures to cover the vaulted surfaces of the vestibule. To transfer the designs and execute them in oil, he would receive \$50 per day and reimbursement for all expenses. The contract further specified that, in preparation for the artwork, Clark

would have the surface of the ceiling covered with canvas and painted with two coats of white lead oil paint.

Before Cox painted directly onto this surface he had to transfer his designs. Using the method called pouncing, he pressed charcoal through perforations in his paper drawings, or cartoons. He then applied the oils, choosing a varied palette of pastel shades. Commenting on the choice of colors, a local reporter noted in 1927 that the "pigment is surpassingly well matched by marble walls and floor," an observation that latter-day visitors might find puzzling. Recent evidence, however, supports the accuracy of this contemporary description. A sample cleaning of the marble in the vestibule has revealed that the colors are considerably lighter and more lustrous than they have long appeared to be. The cleaned patch of marble does in fact match the colors of the marble arches and other ornamentation in Cox's composition, suggesting that Cox intended to create the illusion of continuing the marble walls into his painting by incorporating the colors of the real stone.



*Vestibule ceiling, preliminary sketch*





*Vestibule ceiling, detail*

The composition itself is an ambitious design. It depicts Apollo standing near an altar while his mother, Leto, reclines next to him and the nine muses stretch across the sky, their figures, posed among the clouds, rendered in such a way that they seem suspended above the viewer. This choice of subject recognized Clark's general enthusiasm for the arts. Inside the six arches that border the composition, specific objects symbolize his interests in such areas as music, astronomy, painting, and literature. From the spectator's viewpoint, the proportions and scale of the objects seem natural. Life-size classical male figures perch above the viewer in realistic positions, their feet appearing to rest on the carved white marble frieze. The ornamentation—scrolls, cornucopias, architectural columns, shells—looks three-dimensional. Throughout this elaborate composition, Cox deftly managed to achieve a perspective free from distortion, no easy task for an artist working on a curved surface.

Clark and his library assistant, Cora Sanders, almost daily observed Cox's progress in the vestibule. On 20 June 1925 Clark wrote to Farquhar, busy at the time with other projects: "I think you will be as much pleased with Mr. Cox's work as I am when you shall have seen it." By 24 July Farquhar, once again on site after Clark left for Montana, was able to report: "Mr. Cox has about ten or twelve days more work to do on the ceiling. . . . I am almost bewildered by the tremendous impression his ceiling makes. It is marvelously pleasing to contemplate."

Even before its completion, this successful project had led to a further commission for Cox. He signed a contract on 3 June 1925 to decorate thirteen panels to be set into the woodwork of the library's drawing room: two large wall panels, a large elliptical panel in the center of the ceiling, and ten smaller ceiling panels of assorted shapes and sizes. These were to be oil paintings, executed at his New York studio, transported to Los Angeles in rolls, and under his supervision inserted into the elaborately carved oak ceilings and walls.

All the ceiling panels and the large panel on the north wall depict scenes from Dryden's play *All for Love*, an adaptation of *Antony and Cleopatra*. For the matching panel on the south wall, a complementary scene from the Shakespeare play was chosen. Farquhar later wrote that Clark himself had selected the theme for the panels, and, according to contemporary newspaper interviews with Clark, *All for Love* was his favorite play. It was in any case an appropriate subject to honor his growing collection of Dryden works.

For this project, Cox would be paid \$10,000 plus the cost of employing assistants and models, buying the materials, packing and shipping the paintings, and installing the work. Invoices dating from 1 August to 9 December 1925 show that he did the preliminary drawings in Italy. According to a neat handwritten statement, in which Cox meticulously itemizes his expenses, he obtained at least some of his models in Florence, where authenticity of costume could be achieved inexpensively—among items listed, for example, is a Roman helmet, rented for the equivalent in lire of eighty-seven cents, possibly to outfit "Antony."

Cox returned to New York in early 1926, ready to transfer his designs to canvas. Although the library building itself was nearly completed by 11 March of that year, the elaborate, detailed work on the panels was to take several more months. On 2 April he wrote to Clark: "The underpaintings of all the important panels are done now, and I shall start on the colour in a few days." It seems likely that the thirteen panels were in place by October, or soon to be placed, since Farquhar proposed a new assignment to Cox on 4 October.

This next task, for which he would receive \$4,000, was to paint an additional ten panels for the ceiling of the drawing room, of a smaller size than the previous ones, but again in oils on canvas, and for terms similar to those arranged for the earlier commission. The four inset panels from which the chandeliers were to be hung, he decorated with floral motifs. The remaining six depict scenes from Ovid's *Metamorphoses*,



which Dryden had translated in the 1690s. Here Cox employed a technique called *grisaille*, so that the figures, painted in a greenish hue, appear to be sculpted. By the end of December, he reported to Clark: "The little green panels are progressing rapidly, in spite of Xmas interruptions, and I hope to have them done before so very many months."

The dramatic effect of the completed ceiling was perceptively described by a reporter for the *USC Daily Trojan* in 1933: "To avoid the usual flat appearance of ceiling murals, Cox painted the scenes from unique angles so that one gets the impression of looking at people one floor above, instead of merely gazing at pictures on a flat surface."

The last areas that Cox worked on in the library were the two double-story bookrooms. Here he undertook to decorate the west wall of each room and the wall spaces around the circular windows, set three to a side just below the recesses of the ceiling arches. As with the vestibule ceiling, he painted directly on the surface, but this time on a tinted wall space. The agreement to do the decorative paintings for these areas, dated a few days after the contract for the small green panels, specifies a payment of \$200 for each of the twenty-four window-frame decorations and \$500 for each of the two large decorative motifs on the walls, for a total of \$5,800.

The bookroom designs, like the little green insets, were to be executed in *grisaille*. This time Cox worked from a palette of grays and blue-grays. On the wall of the north bookroom he depicted personifications of Spring and Summer, and on the wall of the south bookroom, those of Autumn and Winter.



*Trompe l'oeil, north bookroom*

Each figure holds the traditional symbol of the season it represents: flowers, wheat, a cornucopia, a bundle of bare branches. Between each pair, he painted an illusionistic architectural niche adorned with a bronze urn, whose muted glow accentuates the stone-colored figures, which look as if they have been carved in marble. This effect is heightened by a backdrop of painted blue drapery. Years later Farquhar reminisced that Cox had "astonished everyone by painting such a wonderfully drawn and shaded group . . . that [the figures] appear to be in full relief as veritable sculpture, a real *trompe-l'oeil*."

The Clark archives do not reveal precisely when Cox finished his work on the library, but he was likely done well before the end of 1927. Overall, the three-year project netted him between twenty-five and thirty thousand dollars and firmly established him as one of the leading muralists in the country. The Los Angeles Museum of Art awarded him a medal for his work, and the magazine *Architecture* featured him in an article on mural painters, noting that he had "created a special field for himself by awakening to new life the exuberances of the Baroque period."

The importance of the library murals to Cox's career is suggested by a letter that his mother, Louise Cox, herself an accomplished portrait painter, wrote to Clark in 1930: "I do admire what [Allyn] did for you in Los Angeles and realize your great generosity in giving him such a splendid chance." Certainly, the work marked a turning point for Cox. A steady flow of major projects followed, including another one for Clark, this time at the Farquhar-designed law building at the University of Virginia, and culminating in the series of commissions for work on the Capitol, which he completed just a few months before his death.

A short time earlier, in an interview conducted for the *Los Angeles Times*, the eighty-five-year-old Cox was asked to comment on his library murals, described by the interviewer as "one of his most amazing projects." Cox reacted with characteristically wry humor: "It was very romantic. . . . I was very young at the time."

SUZANNE M. WELLMAN  
Reader Services, Clark Library



*Drawing room ceiling, detail*



## Work in Progress

[The reports below provide a sampling of research done at the Clark this academic year.]

GREG CLINGHAM, Assistant Professor of English, Fordham University; Clark Library Short-Term Fellow, October–December 1989. "Boswell's *Life of Johnson*."

I came to the Clark Library to work on my little book on Boswell's *Life of Johnson* for the Cambridge University Press's Landmarks of World Literature series. This book will be a radical recontextualization of Boswell's biography of Samuel Johnson. I discuss the nature of biographical truth and how that relates to the "constructed" nature of Boswell's portrayal of Johnson; the tension in Boswell's art between authenticity and truth; and the nature of Boswell's "image" of Johnson, determined as it is by Boswell's own psychological makeup. I contend that his compulsiveness has ramifications both for the freedom of self and the individuation that he seeks through art and through his connection with Johnson, and for the way he actually understands Johnson's mind and work. Through comparison with Diderot's *Rameau's Nephew*, I argue that the paradigmatic modernity of the *Life* lies in the psychological double bind in which Boswell's self-fashioning self-consciousness "secures" him, creating his sense of self even while it prevents him from breaking through the mediacy of language to the historical reality he seeks.

I also argue that there is an intimate relationship between Boswell's sexual seductiveness in his journals (essential to his whole effort at political and self affirmation) and the "seductiveness" of his relation to Johnson as it is presented in the *Life*. This leads me to a position from which I can demonstrate that, through the portrayal of Johnson in the *Life*, definitions of self, family, and country map onto each other and are metonymically related to each other as various images of the body. Hence, Boswell's concern with recollection and re-presenting Johnson manifests itself in a fixation on the body (susceptible to psychoanalytic interpretation)—both Johnson's and his own. It is a fixation that involves his quest for independence from family even as he incorporates the principles of feudalism, for which his father stands, and Presbyterian theology, which he has ingested from his mother,



into a mythical history of Scotland (in a postunion world) that is in keeping with the principles of Jacobitism. The ideal image of Johnson at the center of the *Life* becomes the locus of authority guaranteeing the efficacy of Boswell's elaborate construction.

The difference between Boswell's biographical method and Johnson's, as manifested in the *Lives of the English Poets*, is symbolic of a shift in sensibility and political understanding at the end of the eighteenth century. My conclusion is that Boswell's popularity can be related to an Enlightenment paradigm exemplified by Diderot's *Rameau's Nephew* and that, in its historiographical implications, Boswell's method places him in

the context of the Enlightenment by virtue of the use of fiction to tackle present political realities. Like the German historians Ranke, Humboldt, and Herder, Boswell underplays the necessarily "fictional" nature of historical thinking in order to affirm a pre-existent, pre-textual truth. Paradoxically, this group of thinkers, including Boswell, posits an imaginative faculty that permits the historian to claim knowledge of the past untainted by the contingencies of the present. Boswell's connection with this strand of prototranscendentalism also places him in the context of the Enlightenment and underlies his implicit (and explicit) claim to know Johnson in a way others do not—a claim which has convinced modern readers, to the chagrin of many Johnsonians.

This, therefore, is a book which will show the modesty of the achievement of the *Life of Johnson* as biography, in contrast to the historical and modern appeal of Boswell's sensibility, and the theoretical, political, and psychological interest of the work.

GERALD M. MACLEAN, Associate Professor of English, Wayne State University; Center NEH Fellow, Fall 1989. "Class, Gender, and Print Culture in Seventeenth-Century England."

I am currently investigating those moments in English history when people at large were first being asked to become readers on a general scale, to give themselves over to the pleasures of reading, to believe that a necessary kind of truth was to be found by investigating and interpreting black marks on a page. I think of the reading *subject* and the reading *public* in order to maintain the necessary dual emphasis on the textual construction of subjectivity and on those forms of resistance and social agency that bind people into a public. By specifying "print culture" rather than literacy, reading, or the book trade, I am concerned with those conditions of what Raymond Williams calls "possible consciousness" that were being brought into existence by the assembly of social, technical, and economic processes characteristic of the mechanical reproduction of printed words and images.

At the Clark this autumn, I focused on three members of the book trade: the printseller Thomas Jenner (fl. 1621–67), the printer Ruth Raworth (fl. 1645–65), and the stationer Sarah Tyus (fl. 1650–65). Seventeenth-century Englishwomen were increasingly active in textual production, not only as printers and sellers of books by and for men, but also as writers and readers of books designed for and about women and their specific concerns. In 1653, Jenner issued *A Work for None but Angels and Men*, largely an edition of Sir John Davies' philosophical poem *Nosce Teipsum* (1599), but with allegorical engravings (in the manner of Wenceslaus Hollar) that suggest *A Work* was intended for upwardly mobile young women living during the government of the Saints. Both Raworth and Tyus entered the book trade by marriage, learning and then inheriting the business from a first husband and subsequently marrying a former apprentice. In her own name, Raworth printed at least twenty-nine books, including the first edition of Milton's *Poems* (1645); her subsequent political association with the great poet of the revolution has received surprisingly little notice. Like the bookseller Tyus, she was evidently associated with one of the radical churches—both Raworth and Tyus married second husbands who wrote improving "Puritan" tracts. From her first husband, Charles, Sarah Tyus inherited in 1664 a business specializing in ballads and inexpensive



chapbooks that was worth a small fortune of over five hundred pounds. Both Raworth and Tyus must be reckoned with as members of a significant group of artisanal women who overcame gender restrictions and actively participated in social and political life by means of the book trade.

MARGARET SULLIVAN, Clark Library Dissertation Fellow, 1989-90. "Transformations of Argalus and Parthenia."

I am completing my dissertation, "Gender and Genre: From Sidney's *Arcadia* to Richardson's *Pamela*," in the English Department at UCLA. The opening chapters of my study place Pamela, Sidney's female heir to the Arcadian throne, in the context of the Elizabethan succession controversy. My research at the Clark focuses on Argalus and Parthenia, two minor characters in the *Arcadia* who achieve independent immortality in a series of extraordinarily popular "spin-offs" from Sidney's text. Their story undergoes generic transformation throughout the seventeenth century: After Francis Quarles had retold it in heroic couplets in 1629, Henry Glapthorne put Argalus and Parthenia into a play, probably staged as early as 1632 but not published till 1639. Toward the end of the century, one "W. P." made the story "acceptable to all Capacities" by using a "plain and easie [prose] Method" in a chapbook version of the tale.

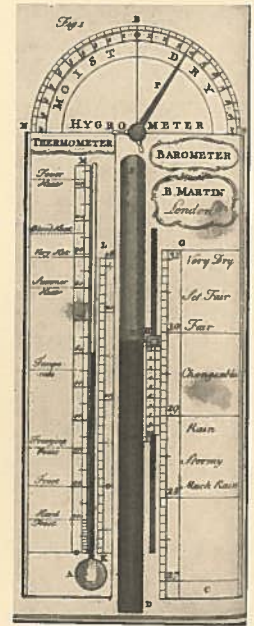
In all versions of the narrative, duty calls a newly wedded Argalus away from his beloved Parthenia. I argue that the seventeenth-century texts, by turning an ambiguous episode from Sidney's text into a simple conflict between "masculine" political values and "feminine" domestic values, perform the cultural work of separating public from private life. By the eighteenth century, prose versions of the Argalus and Parthenia story had not only surpassed their "parent" text in popularity but had also affected the way it was read. The *Arcadia* Samuel Richardson alluded to in naming his heroine Pamela was, as Henry Fielding pointed out in the first chapter of *Joseph Andrews*, filtered through the domesticating lens of "the lives of Argalus and Parthenia."

JAN GOLINSKI, Research Fellow, Churchill College, Cambridge; Clark Library Short-Term Fellow, November-December 1989. "Barometers of Change: Scientific Instruments in Consumer Culture."

The role of material objects in the culture of the early Enlightenment has been the subject of quite a lot of research at the Clark Library over the last few years. Relatively little of this work has focused on science however; and this is unfortunate since material artifacts associated with the new experimental philosophy of the late seventeenth century were arguably very important in creating a climate in which Enlightenment attitudes toward science could gain wide public acceptance.

My own current work uses the Clark's good collection of printed sources in the history of science to shed some light on this topic. I have been considering meteorological instruments, particularly barometers, both as widely recognized symbols of the new experimental science and as objects of consumer demand for fashionable manufactured goods. Meteorological instruments, which began to be reproduced commercially in London in the 1670s, seemed to offer their purchasers the prospect of scientific prediction of the proverbially unpredictable English weather.

The barometer had its origins in the work of the experimental philosophers Blaise Pascal, Evangelista Torricelli, and Robert Boyle in the middle decades of the seventeenth century. They found that the level of mercury suspended in an evacuated tube varied with a range of prevailing conditions, and set about investigating this phenomenon. Originally, the level of mercury was correlated with a large number of factors: eclipses, phases of the moon, geographical situation, wind and rain, states of health, even earthquakes. In the face of such confusion, scientists such as Boyle, Robert Hooke, and other members of the Royal Society of London engaged in a massive exercise to gather and order observations of barometric readings in all possible conditions. Significant problems were, however, experienced in the course of this program, including difficulties of standardizing instruments, calibrating them in a uniform way, and regulating the reports of weather conditions with which they were to be correlated.



It was partly to solve these problems, and thereby to make the barometer valuable as an instrument for predicting meteorological changes, that alliances were made between experimenters and commercial instrument makers. Experimenters such as Hooke and Boyle enrolled manufacturers such as Henry Wynne, Richard Shortgrave, and Thomas Tompion to make the devices to a standard pattern. The instrument makers in their turn soon perceived the advantages to be derived from selling barometers to the lay public and shortly began to advertise them. In the 1660s, barometers had been said to be "confined to the cabinets of the virtuosi"; but by the 1710s they were described as common "in most Houses of Figure and Distinction."

In the descriptive texts and instruction manuals published at this time, purchasers of barometers were encouraged to view them both as a means of scientific weather prediction and as "curiosities of art." Possession of a barometer was a sign of learning and distinction; the instrument was said to be "a Philosophical, or Ornamental Branch of Furniture; . . . supplying often Matter of Discourse upon the various and sudden Changes of it." A conjunction of scientific "curiosity" and highly crafted artistic product was the defining feature of the device as a commodity of consumer culture.

The three-way relationship between experimenters, makers, and consumers, who were bound together by the trading of material artifacts, allowed a variety of interpretations and uses of the barometer to persist. The aims of the three parties involved differed markedly: experimenters sought to expand their networks of reliable reporters of phenomena, instrument makers wanted to profit by sales and patronage, while consumers seem to have been looking to gratify curiosity and aesthetic feelings and perhaps also to enhance their social prestige. Furthermore, understandings of the instrument as a means of prediction continued to show significant variations: while many experimenters remained skeptical about its predictive reliability, writers for the general public rarely cast



doubt upon the value of the instrument, though they tended to recommend that its readings be compared with other traditionally recognized signs of coming changes in the weather.

Notwithstanding these persistent variations in interpretations of the instrument, the dissemination of the barometer did consolidate links among those who used it. Circulation of the device and its increasingly widespread use created common beliefs and expectations around it. For example, Boyle's theory of air pressure gained widespread acceptance, expectations were built up for the scientific prediction of the weather, and practices of observation and record keeping were encouraged. In these and other respects, the reproduction and trading of a material instrument were integrally related to the widening public acceptance of the new experimental philosophy, a vital precondition for the coming of the Enlightenment.

## Announcements

**ANN BIRMINGHAM APPOINTED:** Ann Birmingham, Associate Dean of the School of Fine Arts and Associate Professor of Art History at the University of California, Irvine, has been named Clark Professor for 1990-91. The author of *Landscape and Ideology: The English Rustic Tradition, 1740-1860* (1986), she is currently working on a study of drawing as a social practice in eighteenth- and nineteenth-century Britain. Professor Birmingham and John Brewer, Center Director, are arranging the series of lectures and workshops that will constitute the third year of the Center's NEH-sponsored program on consumption and culture. The year's theme title is "The Consumption of Culture: Word, Image, and Object in the Seventeenth and Eighteenth Centuries."

**NEH FELLOWSHIPS AWARDED:** The Center has awarded six NEH-sponsored resident fellowships for 1990-91. The scholars participating in next year's program on the consumption of culture will be Robert Iliffe (history of science and technology), Imperial College, London; Lawrence E. Klein (history), University of Nevada, Las Vegas; Nicholas D. Mirzoeff (art history), Warwick University; Mitzi Myers (English), University of California, Los Angeles; Peter H. Pawlowicz (art history), East Tennessee State University; and Jay Tribby (history), Johns Hopkins University.

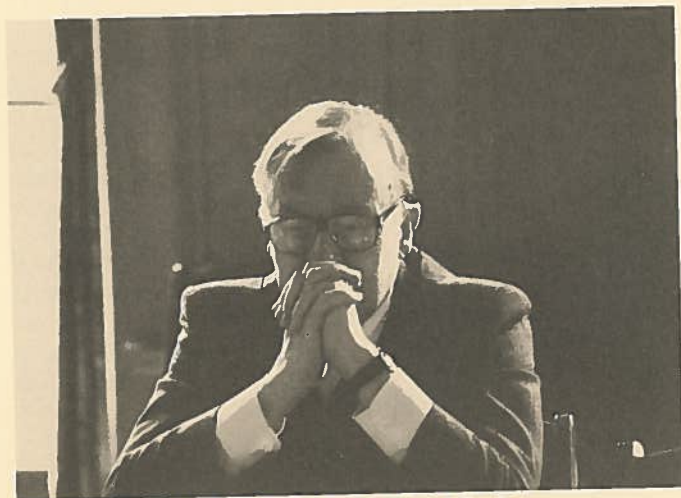
**CARD CATALOGUE TO CLOSE:** On 30 April the Clark Library card catalogue will officially "close." After that date, newly catalogued materials will be accessible only on-line, through the Orion system. The Cataloguing Department, in the meantime, is working in conjunction with Orion User Services at UCLA to develop an in-process file on-line for all new purchases.

**ROBERT VOSPER HONORED:** The International Federation of Library Associations and Institutions (IFLA) has established a fellowship program named in honor of Robert Vosper, University Librarian Emeritus and Director Emeritus of the Clark Library. The program, aimed at "outstanding librarians with an interest in and a commitment to the international aspects of library service," has been designated the Robert Vosper IFLA Fellows Programme in recognition of Mr. Vosper's distinguished career and especially his active contribution to the cause of international cooperation among libraries.

## Special Events

**ADVISORY COUNCIL:** On 5 March an evening reception was held at the Clark for the recently formed Advisory Council of the Clark Library and the Center for Seventeenth- and Eighteenth-Century Studies. This group of friends, donors, and patrons who will assist the Director in program and financial development is headed by Loren Rothschild, noted book collector and long-time supporter of UCLA. Those interested in joining the Council are asked to contact the Center's Program Director, Lori Stein, at (213) 735-0487.

**THE BOOK AND THE HUMANITIES:** On Saturday, 10 March, Ian Willison of the British Library conducted an all-day workshop on "The Role of the Book in the Humanities." The event was arranged by Thomas Wright, Clark Librarian, and sponsored jointly by the Clark and the UCLA Graduate School of Library and Information Science. The discussion, which focused on the relationship of texts to the historical and cultural contexts within which they exist, concluded with an agreement among the participants to explore the possibility of developing a textual center in Southern California, drawing upon the bibliographical and scholarly resources of the area.



Ian Willison. Photo by Raquel Escobar.

**PUBLIC PROGRAM:** The Clark and the Center are planning an invitational event to be held at the Library on Saturday, 9 June. The program, to be announced after final details are worked out, will be combined with an exhibit of materials from the collections. A reception on the terrace will follow.

**BANKS' FLORILEGIUM:** Preparations have begun for the international conference "Visions of Empire: Voyages, Botany, and Representations of Nature," to be held in January 1991. A scholarly symposium at the Clark will be coordinated with public programs on the UCLA campus to mark the completion in 1990 of *Banks' Florilegium* (Alecto Historical Editions in association with the British Museum [Natural History]). This is the first complete printing—and the first printing in color—of the British Museum's monumental collection of botanical engravings connected with Captain James Cook's first voyage of discovery. Issued in thirty-four parts over the past ten years, the edition is limited to 110 numbered sets, one of which is held by the History and Special Collections Division of the Louise M. Darling Biomedical Library at UCLA.



The 738 color plates depict plants collected and classified by the botanists Sir Joseph Banks and Daniel Solander during their voyage with Cook to the southern Pacific region in 1768–71. The original intaglio copperplates from which the prints were pulled were engraved under Banks's supervision between 1771 and 1784 by various artists, after drawings done from nature by Sydney Parkinson, a participant in the Cook voyage.

The public programs on the UCLA campus will include lectures, films, tours of the Mildred E. Mathias Botanical Gardens highlighting *Florilegium* plants, and exhibits of *Florilegium* plates from the UCLA set. The interdisciplinary conference at the Clark will examine the emergence of the science of botany as well as connections between the activities of botanists, navigators, administrators, and indigenous peoples. The publication of a volume of the conference proceedings is anticipated.

The "Visions of Empire" conference, cosponsored by the Center and the Clark, is made possible by a generous grant from the Ahmanson Foundation.

## Publications

### RECENT SEMINAR PAPERS:

77. Patrick Collinson, *The Puritan Character: Polemics and Polarities in Early Seventeenth-Century English Culture*. Introduction by Karen E. Rowe. xvi + 49 pp.

78. *Politics As Reflected in Literature*. Richard Ashcraft, "The Language of Political Conflict in Restoration Literature." Alan Roper, "Drawing Parallels and Making Applications in Restoration Literature." Introduction by Maximillian E. Novak. xi + 68 pp.

79. *Two Centuries of Earth Science, 1650–1850*. G. L. Herries Davies, "A Science Receives Its Character." Antony R. Orme, "The Twin Foundations of Geomorphology." Introduction by George R. Guffey. ix + 92 pp.

### AUGUSTAN REPRINTS FOR 1989–90 (FORTHCOMING):

259–260. Philip Dormer Stanhope, Fourth Earl of Chesterfield, *Characters* (1778, 1845). Introduction by Alan T. McKenzie.

261. [William Stephens], *An Account of the Growth of Deism in England* (1696). Introduction by James E. Force.

262. Hannah More, *Considerations on Religion and Public Education* (First American Edition, 1794) and [Fanny Burney], *Brief Reflections relative to the Emigrant French Clergy* (1793). Introduction by Claudia L. Johnson.

263–264. Maria Edgeworth, *Early Lessons. The Little Dog Trusty; The Orange Man; and the Cherry Orchard* (1801). Introduction by Mitzi Myers.

Clark Seminar Papers and Augustan Reprints may be purchased individually or by subscription. To order publications or to request catalogues and subscription information, please contact Fran Andersen, Publications, Clark Library, 2520 Cimarron Street, Los Angeles, California 90018; (213) 731-8529.

## Robert Rosenthal, 1926–1989

Robert Rosenthal, Curator of Special Collections at the University of Chicago Library, died suddenly in December of this past year. There have been, and will be more, notices and memorials of his passing, but I would like to offer a brief personal tribute. While Bob may not have published extensively, his influence extended throughout the library profession and his opinions were valued and respected. We can ill afford to lose his irony and wit, his infinite curiosity, and his very serious sense of fun, qualities that more formal eulogies may not emphasize. I last saw Bob less than two months before his death, when he was in Los Angeles for a conference. Typically, at dinner one evening he brought up a question he had raised shortly before with a physicist at the University of Chicago: is it possible to determine how many words have ever been spoken? I did not find out the answer to this metaphysical query, but I thought at the time that Bob was one of the few people who would have thought to ask such a whimsically serious question, one that recalls the wilder shores of Borges. For all of us who knew him and worked with him, his passing is a significant loss; I hope he is now talking with someone who can provide him with a definitive answer to his question.

THOMAS F. WRIGHT  
Librarian

## Conceptions of Property: Calendar

The remaining events in this year's NEH-sponsored program on consumption and culture are listed below. Details about the workshops may be obtained by calling the Center office at (213) 206-8552. Reservations are required for the workshops and for lunch. The Clark Lectures are open to the public.

FRIDAY, 20 APRIL. "SHARING PROPERTY IN THE FAMILY."

10 A.M.: Workshop. Papers by Barbara Diefendorf, Cornelia Hughes Dayton, and Clinton Francis.

2 P.M.: Clark Lecture. Susan Staves, Professor of English, Brandeis University, and Clark Professor for 1989–90: "Resentment or Resignation? Dividing the Spoils among Daughters and Younger Sons."

FRIDAY & SATURDAY, 4–5 MAY. "THE PROPERTY OF EMPIRE."

Friday, 2 P.M.: Clark Lecture. Peter Marshall, Rhodes Professor of Imperial History, King's College, University of London: "Crisis of Property Rights in the Late Eighteenth-Century British Empire."

Saturday, 10 A.M.: Workshop. Papers by Thomas Cohen and Mario Pastore.

Saturday, 1:30 P.M.: Workshop. Papers by Michael Craton, Carol Karlsen, and Hilary Beckles.

FRIDAY, 1 JUNE. "ARTISANS AND PROPERTY."

10 A.M.: Workshop. Papers by Philip Uninski and Daniel Statt.

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Please direct all correspondence to the above address.



## Fellowships for Research

The Clark Library offers two types of resident research fellowships. The Clark Short-Term Fellowships, funded by the Ahmanson Foundation, the J. Paul Getty Trust, and the Clark endowment, are available for research in any area of the Library's collection and may be held for periods of up to three months. These fellowships are open both to postdoctoral scholars and to others with a project relevant to the holdings. Doctoral candidates are encouraged to apply.

The one-month ASECS/Clark Fellowships, sponsored jointly by the Library and the American Society for Eighteenth-Century Studies, and limited to members of ASECS in good standing, are awarded for projects in the Restoration or the eighteenth century. Applicants must hold a Ph.D. or the equivalent.

A review of stipends is pending, but both fellowships currently provide \$1,500 per month. By midsummer, a limited number of furnished studio apartments on the Library grounds will be available to fellows at below-market rents.

The Library's Fellowship Committee meets twice a year, in October and April, to consider applications for both types of fellowships. Deadlines for the receipt of application materials are 1 October and 1 April. Applicants should submit a brief description of their project, noting their preferred duration and dates of residence; a vita, mentioning any fellowships previously held at the Clark; and the names of three referees. Referees are asked to submit their letters directly to the Library. All inquiries and application materials should be addressed to the Fellowship Secretary, Clark Library, 2520 Cimarron Street, Los Angeles, California 90018.



*Under construction at the Clark: The new building, designed by Barton Phelps, A.I.A., will house fellows' apartments, a seminar room, staff offices, and a storage facility. The structure will be completed in May and in use by midsummer. Photos by Raquel Escobar.*