



# THE CENTER & CLARK NEWSLETTER

UCLA CENTER FOR 17TH- & 18TH-CENTURY STUDIES  
WILLIAM ANDREWS CLARK MEMORIAL LIBRARY

Number 60

FALL 2014

## Director's Column

**Barbara Fuchs**, *Center & Clark Director*

Hard hats, anyone? As many of you know, we are preparing for the seismic renovation of the Clark Library, with construction projected to begin in April 2015. Architectural Resources Group (ARG), the executive architects for the project, has designed a new entrance pavilion for the working library, including an elevator for persons with disabilities. The seismic project offers the perfect opportunity to undertake a broader renovation of the library's working spaces, so we will be refurbishing the entire basement and relocating some functions to the North Range. We are grateful to all involved in helping us plan for the second project so efficiently.

Most activities will be scheduled on the main campus during construction, for as little disruption to our regular programming as possible. We expect that the reading room will be closed during much of the renovation; readers should consult our website frequently for updates. On the other hand, we anticipate being able to use the drawing room at the Clark Library for some if not all performances in the *Chamber Music at the Clark* series.

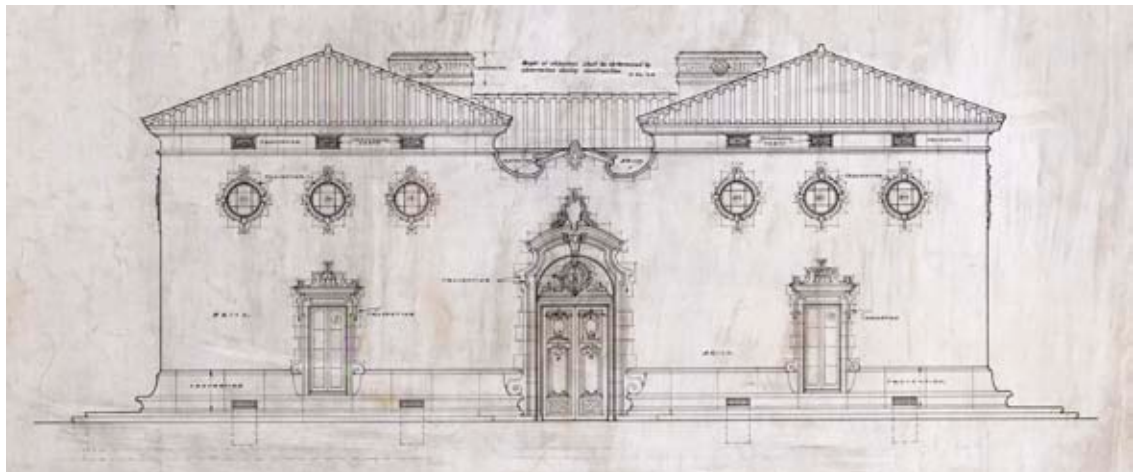
We are also continuing work on the gatehouse renovation and Book Arts Center project. In a very heartening development, UCLA has now committed to funding the work necessary for the seismic retrofit of the gatehouse, with the expectation that the Center and Clark will raise the funds for the larger renovation of the building as the Book Arts Center.

So much for the bricks-and-mortar report. I am delighted to announce that Victoria Steele has been named Clark Librarian. Vicki offers a distinguished record of innovation and accomplishment in the management and use of rare books and manuscripts, including appointments as head of UCLA Library Special Collections and USC Libraries Special Collections Department. Recently she served as director of collections strategy at the New York Public Library. Her leadership skills and fund-raising experience are a perfect match for new initiatives at the Clark.

I am also thrilled to share with you that the Clark has been awarded one of five fellowships nationwide in Early Modern Data Curation by the Council for Library and Information Resources, for 2014–16. Our project focuses on the curation and digitization of heavily annotated books, and

we are happy to host Philip Palmer as our CLIR Fellow. With his extensive experience in paleography, book history, and early modern literature, Phil is a wonderful addition to our team. He will be working closely with Rebecca Munson, our Visiting Fellow in History of the Material Text for 2014–15, who is also an expert on early modern annotation. Please help us welcome them to the Center and Clark community.

This summer we offered two institutes—one concerning new perspectives on early modernity and the other on aestheticism, decadence, and *fin-de-siècle* writing. Olivia Bloechl from UCLA's Department of



Library for Mr. W. A. Clark Jr., "West Elevation," rendered by Robert D. Farquhar, Architect (Pre-1934 Clarkive)

Musicology and Joseph Bristow from the Department of English led their respective sessions at the Clark, enriching the intellectual experience for readers in both fields. The Center and Clark also launched an exciting collaboration with the Huntington Library for a three-week residential summer institute in early modern studies. UCLA Professor of History Carla Gardina Pestana conducted the pilot seminar on the early modern Caribbean. She also teaches this year's Ahmanson undergraduate seminar, held at the Clark. The course—"Pirates of the Caribbean?"—allows students to explore the history, context, and significance of piracy in the early modern era, while exploring primary sources from the Clark collections.

The core program for 2014–15 examines the circulation of knowledge, objects, and people in the seventeenth and long eighteenth centuries, a period of approximately 230 years. Organized by UC professors Adriana Craciun and Mary Terrall, the series of three conferences draws scholars from a variety of disciplines, offering transcultural analyses. The three Ahmanson-Getty postdoctoral fellows selected for this academic year—Matthew Goldmark, Elizabeth Montanez-Sanabria, and Eric J. Otremba—bring a broad range of disciplinary and historical expertise to the program.

Beyond the core program, we have planned four conferences: *The Civic Arts: Enlightenment and the Subjects of Liberal Learning*; *Empire and Exceptionalism: The Requerimiento at Five-Hundred*; *Visual and Textual Dialogues in New Spain: The Florentine Codex*; and *Oscar Wilde and the*

*Victorian Culture of Childhood*. Additionally, we will host five lectures and a poetry reading by former Clark head librarian Bruce Whiteman. Lecture topics include pioneering efforts to compile a bibliography of Californiana; the children's book publisher, Newbery; California fine printing; and Oscar Wilde and the visual arts.

Our working groups continue to grow: we are now hosting seven faculty and graduate student groups on different topics, on campus or at the Clark. A full listing and contact information are available on our website. These groups are open to any interested students or scholars in the Los Angeles area.

This fall we welcome our second cohort of students for the Graduate Certificate in Early Modern and Eighteenth-Century Studies. We supported two individuals from the first cohort with summer mentorships this year. Ellen Hsieh is focusing on the interaction of Spaniards, indigenous Tagalog, and Chinese in the Manila area in the early Spanish colonial period; Jennifer Marie Forsythe, on the translation of a late 17th-century history of the conquest of Mexico from the original Spanish into French and the cultural exchanges such translations create in early modern France.

It has been a full and rewarding year for the arts at the Clark Library. Fresh from its twentieth anniversary, our *Chamber Music at the Clark* series continues to thrive. The 2014–15 season includes seven concerts with such highlights as the third installment (nos. 9–12) in the cycle of Shostakovich's fifteen string quartets, performed by Pacifica Quartet, and a solo concert from pianist Orion Weiss. The latter features Granados' *Goyescas*, inspired by the Spanish painter's works, and Debussy's *Children's Corner*, dedicated to the composer's daughter.

Spring saw a number of exciting performances at the Clark and on UCLA's main campus. In April Chalk Repertory Theatre did a reading in the lovely Hershey Hall courtyard on the main campus of a brand-new translation—by our *comedia* working group—of Guillén de Castro's *The Force of Habit*. We also hosted a workshop on creating characters from verse, with Spanish actors David Boceta and Isabel Rodes, both of whom not only trained at the Spanish Royal Academy but also spent five seasons with Spain's National Classical Theater Company. Mark Robson gave a rare performance of Frederic Rzewski's remarkable *De Profundis*, for speaking pianist, based on Oscar Wilde's lengthy prison epistle to Lord Alfred Douglas. Opera UCLA brought us a fascinating production of Händel's *L'Allegro, il Penseroso ed il Moderato*, staged to invoke a glamorous Los Angeles in the time of our founder.

Our second summer season of *Arts on the Grounds* concludes on 18–19 October 2014, with two performances by Fundación Siglo de Oro of *Entre Marta y Lope*, a contemporary play by Gerardo Malla and Santiago Miralles on the last days of Lope de Vega. Earlier events included Playwrights' Arena *Golden Tongues 2*, with three brand-new plays by Los Angeles playwrights, inspired by classics of the Hispanic Golden Age. Chalk Repertory Theatre restaged its hugely successful production of *Lady Windermere's Fan* for us this summer, as they sold out so quickly last year.

We are grateful to all those who make our arts programming possible—our partners in the arts, as well as our supporters: Catherine Benkaim and Barbara Timmer; the UCLA Department of Spanish and Portuguese, which helps us bring the Hispanic classical tradition to new audiences; the UCLA Division of Humanities; and all our friends.

This will be an exciting, if somewhat unsettled, year for the Center and Clark. We ask for your patience as we work to ensure the library's well-being for generations of scholars, researchers, and supporters of the arts. We look forward to welcoming you to the Clark with our open house on 8 October 2014 and to a year of intellectually and artistically stimulating programming.

## The Clark Library Welcomes a New Head Librarian

In late August 2014 Victoria Steele returned to UCLA to head the Clark Library. She brings more than thirty years of experience managing special collections not only at UCLA but also at the University of Southern California and for the past five years at the New York Public Library as the Brooke Russell Astor Director of Collections Strategy. At NYPL she oversaw stellar research collections, including fourteen special collections and archives in three locations.



Victoria Steele

At UCLA's Special Collections Steele was responsible for raising close to \$10 million to support acquisitions, processing, cataloging, preservation, programs, digital projects, and endowments. Among the many collections she brought to UCLA were the Susan Sontag Papers. She also created the Center for Primary Research and Training, an innovative program that matches graduate students with unprocessed or under-processed collections relevant to their studies, affording students the opportunity to discover topics for theses and dissertations and enabling the library to make available "hidden" collections. Now in its tenth year, the Center has become a model for similar initiatives around the country, including programs at the Huntington Library, Columbia University, Johns Hopkins University, and the University of Chicago.

Victoria Steele holds an undergraduate degree in art history and a master's degree in library science from UCLA. At USC she earned a master's degree and PhD in art history. Steele is a past recipient of a Fulbright Fellowship and is a member of the Order of the Golden Bruin, an honorary organization for those who have provided exemplary service to UCLA. On her return to Los Angeles and the University of California, in particular, she remarked: "This dedicated Bruin is pleased as can be to reconnect with her beloved alma mater." As for the Clark Library itself, Steele notes, "It's a wonderful opportunity to lead one of the country's finest special collections in one of the world's most beautiful libraries."



## Giving to the Center and Clark

We are grateful for the generous and thoughtful donations of our supporters, who continue to secure the vision of William Andrews Clark Jr. by strengthening the library's holdings and sustaining and expanding the programs offered by the Center and Clark.

The Catherine Glynn Benkaim and Barbara Timmer Legacy Fund was recently established to support the highest-priority



Catherine Glynn Benkaim and Barbara Timmer

needs at the William Andrews Clark Memorial Library, including musical and performing arts activities, acquisitions, exhibitions, and other programs for many generations to come. Catherine Glynn Benkaim, a distinguished scholar, lecturer, and independent curator in the field of South Asian art, holds a master's degree in Asian art history from UCLA and a doctorate in Indian art history from USC. She delivered the 2013 commencement address for UCLA's Division of Humanities. Barbara Timmer is a lawyer; she earned her degree at the University of Michigan. Both are long-time members of *Friends of the Clark Library* (formerly



The Simuns

known as the Director's Advisory Council) and supporters of the *Chamber Music at the Clark* concert series.

The Dr. Patricia Bates Simun and Mr. Richard V. Simun Memorial Fund honors the parents of Mary Simun. She created the fund to help sustain the Center and Clark's music programs. The Simuns were members of the *Friends of the Clark Library* and avid supporters of the Clark's chamber music concert



The Clark Family

series. If you wish to make a gift to the Dr. Patricia Bates Simun and Mr. Richard V. Simun Memorial Fund, please visit: [www.giving.ucla.edu/simun](http://www.giving.ucla.edu/simun)

On 23 July 2014 several relatives of William Andrews Clark, father of the library's founder, came together in the Clark drawing room to commemorate the former United States senator. They



Senator Clark's Document Carrier

presented an original leather portfolio owned by Clark and an oil portrait of Clark himself. The portfolio, which was used by Clark in the early twentieth century while serving as senator from Montana, has been donated and is currently on display in the north book room. The portrait, painted by Polish-French artist Tadeusz Styka, is on loan to the library and will join other prominent paintings on display inside the drawing room. Both items most recently belonged to the late Huguette Clark, half-sister of William Andrews Clark Jr., and were directed to the library by family members Rodney Devine, a great-great-grandson of Senator Clark, and Karine McCall, a great-granddaughter.

# An Impression along the Verge: Annotated Books and the Material History of Reading

Philip Palmer, CLIR Fellow

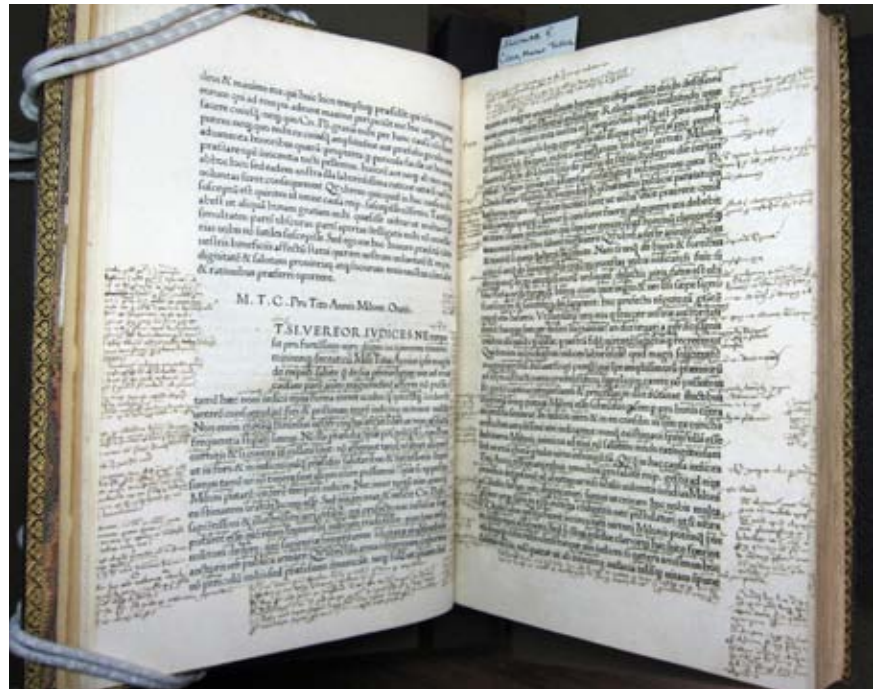
Many of us cringe at the sight of handwriting in books, be it excessive neon highlighting in school texts, silly doodles scrawled in boredom, or the pedestrian juvenilia of our earlier reading selves. We may avoid buying such books, throw them out, or try, like nineteenth-century book collectors, to remove ink notes through chemical whitewashing. Yet in the past few decades scholars, librarians, and book collectors have become fascinated with marks in books: what do they mean? what can they tell us? what do we do with them? To some, writing in books may be construed as defacement or disrespect, but to others it's hard evidence, evidence of book use, evidence of reading. Annotations matter, in other words, because they make the elusive history of reading tangible and material. To study the material history of reading is to understand how a text's physicality embodies and preserves the thoughts of readers, readers who may be long past, yet whose minds remain remarkably alive in books.

Though there are notable exceptions (e.g., Samuel Pepys commenting on books he read in his diary), many experiences of reading are never recorded on paper. They exist in the reader's mind, perhaps not for a long period of time, or they may become distilled indirectly as a source or inspiration for subsequent acts of writing. We have no material evidence of Shakespeare's reading, for instance—no notebooks, no annotations in books he might have read, no letters recommending books to an acquaintance. Instead we have strong, indisputable echoes of other works in his plays, evidence that he must have read Holinshed, Cinthio, and Plutarch, for instance. Source studies of this kind are useful for illuminating what intellectual and artistic influences were “in the air” during specific historical periods: e.g., what books *could* Shakespeare have read, given his access to the London bookshops in the late sixteenth and early seventeenth centuries? The recently acquired Paul Chrzanowski Collection at the Clark, for example, comprises a rich assemblage of printed books that Shakespeare and his contemporaries read or could have read. (Incidentally, the Chrzanowski Collection features many books bearing contemporary manuscript notes, including an extensively annotated copy of Florio's translation of Montaigne's essays and early English books printed by William Caxton and Wynkyn de Worde with fascinating sixteenth-century marginalia.) Other studies have focused on abstract notions of “the reader” in specific time periods (such as Richard Altick's *The English Common Reader: 1500–1800*) or theorize more generally about the role of readers in fashioning textual meaning—the reader-response school of twentieth-century criticism being the most influential.

In recent years historians and literary critics have moved away from generalizing about “the reader” to focus on actual, historical readers, many of whom left behind evidence of their reading in various types of manuscript texts (commonplace books and miscellanies, correspondence, annotations in printed books, etc.). Recovering the lives and practices of historical readers is not always a straightforward prospect, however. On the whole, surviving evidence is fragmentary and

uneven: we have an exceptionally robust body of material for studying the reading practices of English writer Gabriel Harvey (1552/3–1631), who added copious manuscript notes to books he read, most famously his copy of Livy's *Roman History* (Harvey's commonplace book is also extant). Many books annotated by the poet and playwright Ben Jonson (1572–1637) survive as well. Yet as I mentioned before, no material evidence of Shakespeare's reading is extant today. Nor can we label Gabriel Harvey or Ben Jonson as *typical* readers of the period: rather, they are exceptional readers, whose manuscript writings have survived over four centuries partially because of their exceptional qualities.

But what can we do with those early modern readers whose lives and annotations are not so exceptional? How do we study annotators with



Cicero, M.T.C. *pro magno Pompeio Luculentissima ad Quirites Oratio foeliciter incipit* (Venice, 1472); annotations likely date to the sixteenth century (Rare Book Stacks, f Incunab. \*)

common names such as “John Smith” or “Sarah Jones,” or the even larger body of anonymous readers who left behind notes and marks in their books? Are these notes any less important because their authors are unknown, or because their authors are unremarkable? Can we not approach these anonymous notes on their own terms, as extensions of and reactions to the printed text, no less important because less well known? There are many challenges facing the researcher of annotated books, to be sure, not the least of which is the anonymity of annotators, but problems of scale (so many annotated books out there...) and access (...but where to find them?) loom equally large in any serious investigation of reading's material history.

As part of my postdoctoral work over the next two years on “Readers' Annotations in Early Printed Books,” I hope to document and share with the UCLA community both exceptional and typical readers of early print, as recorded in marks and annotations surviving in books at the Clark Library and at Young Research Library Special Collections. Research, description, and digitization are my three main goals. We hope to digitize dozens of extensively annotated volumes from the Clark's collection of seventeenth- and eighteenth-century British printed books, as well as other noteworthy volumes from YRL Special Collections (and potentially other institutions in Southern California). I want to improve the description of annotated books in catalog records and digital repositories—both building upon and



expanding existing practices—to help facilitate access to and discovery of annotated books at UCLA. Research is also crucial: every annotated book tells a story, but without the careful transcription and research of manuscript notes it is often difficult to identify what that story is, exactly. Educating from the often challenging and unfamiliar world of annotated volumes a familiar story of books and readers is thus a central concern of my work.

I will be writing on annotated books at the Clark in several venues. Subsequent issues of *The Center & Clark Newsletter* will highlight specific annotated books at the Clark; these case studies will provide an in-depth look at a single book, its former owners/readers, and how the book was used and/or read. I will also post occasional entries on the Clark's blog, *The Clog* ([clarklibrary.wordpress.com](http://clarklibrary.wordpress.com)). It is truly an honor for me to work with such a fantastic collection, and I look forward to sharing some of the Clark's most intriguing annotated treasures. I conclude with a stanza from Billy Collins's poem "Marginalia":

We have all seized the white perimeter as our own  
and reached for a pen if only to show  
we did not just laze in an armchair turning pages;  
we pressed a thought into the wayside,  
planted an impression along the verge.

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## Explorations, Encounters, and the Circulation of Knowledge, 1600–1830 The Center & Clark Core Program, 2014–15

**Adriana Craciun**, *Professor of English, UC Riverside*  
**Mary Terrall**, *Professor of History, UCLA*

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How did the long-distance voyages and explorations of the seventeenth and eighteenth centuries transform the circulation of knowledge, objects, and people? In the late twentieth century, histories of exploration were recast by a welcome turn to postcolonial and feminist critiques of the grand narratives of discovery and progress that had characterized the field in the past. The redirection from the "vision of the victors" and toward the "vision of the vanquished" (borrowed from Nathan Wachtell's book by the latter name) became, as Stephen Greenblatt wrote in *New World Encounters* (1993), the widely shared new commitment to "register the powerful presence of otherness" through "alternative histories, competing accounts, and muffled voices." Increasingly in the twenty-first century, indigenous agency in such encounters is no longer presented as a counter-history to that of imperial villains, in which mobile Europeans initiated a "fatal impact" (Alan Moorehead) into a static, local culture. Instead, the oral, spatial, material, visual, technological, aesthetic, spiritual, and occasionally textual practices of indigenous people are often central to symmetrical approaches that consider ambiguities, uncertain outcomes, and contingencies in these encounters.

The core program for 2014–15 brings together scholars of the history of science, art history, literature, anthropology, geography, maritime history, and material texts to examine how knowledge and culture were shaped by long-distance voyages and encounters in the global seventeenth and eighteenth centuries. Throughout the year's events one unifying thread is the emphasis on balanced analyses that explore the entanglements of voyagers and locals, in Europe and beyond. The program was developed in collaboration with the



Hand-drawn elephant with a passage from the Psalms of David circulating within the loops inside the mammal (Johannis Herrewyn, *Het Konstryk ABC Boek*, 1730: f MS.1958.002)

University of California Multi-Campus Research Group on "The Material Cultures of Knowledge, 1500–1830" ([materialcultures.ucr.edu](http://materialcultures.ucr.edu)).

The first event in the series, "New Directions," considers emerging perspectives on exploration and encounters from roughly 1600 to 1830. The conference encompasses both young and established scholars conducting innovative work on how diverse voyages and voyagers, indigenous and European, mutually constituted (not without conflict) knowledge and aesthetic practices across cultural lines. The geographic scope is transoceanic—from Oceania to the Ottoman Empire, *la Nouvelle France* to Sumatra. Speakers address a wide range of materials—from museum collections in European capitals, to texts rich in visual materials, to the role of sound in mediating distant encounters. Among the voyagers featured in the conference are indigenes visiting London, an Ottoman dervish, and traveling European naturalists, merchants, and seamen.

The second event in the series, "Geographies of Inscription," represents a new direction in interdisciplinary scholarship on the "geography of the book," the spatialized counterpart to the established field of the history of the book that has gained prominence in recent years. "The recognition of the materiality of the book," Miles Ogborn and Charles Withers argue in *Geographies of the Book* (2010), "means that it is an object that must have a geography." We begin with this spatial reorientation of how to examine the history of books, and expand to go outside the boundaries of the book, or the page, and even of paper, as we consider inscriptions more broadly: inscriptions printed or handwritten on paper, bound or unbound, alongside inscriptions on skin, wood, stone, monuments, metal, instruments, structures, earth, and other materials. Participants deliberate how the geography of such inscriptions can contribute to current studies of seventeenth- and eighteenth-century empire, trade, exploration, cosmopolitan exchange, scientific collaboration, translation, and aesthetic collaboration.

Through a geography of inscription we hope to illuminate new contact zones, including a transdisciplinary zone for fostering innovative scholarship. The approach allows us to examine how diverse agents, instruments, and materials of inscriptions could, in turn, reveal new insights about writers, books, printers, publishers, and their networks. Can geographies of inscription help in the larger efforts to work outside the paradigms of empire and colonization, center/periphery, and national print culture, which do not always serve

seventeenth- and eighteenth-century studies well? Do they suggest alternative networks for the circulations of goods, books, people, and objects in the seventeenth and eighteenth centuries?

To begin to answer these questions, speakers draw from a wide range of disciplinary angles: from tracing the mobility of books across transatlantic networks, to moving outside the spaces of the codex book to reimagine its material cohesion, to considering the contingencies involved in inscribing knowledge in maps and in graffiti. Speakers work along different scales—from within and beyond the bound volume, to archive and museum spaces in Europe and beyond, to the encounters of indigenous and European peoples in the circumpolar Arctic and South America.

“Commerce, Culture, and Natural Knowledge,” the third event in the series, is inspired by recent work on global trade in the early modern world that examines the impact of commercial networks and the objects they exchanged on European knowledge of nature. Commercial concerns shaped the collection of and trade in artificial and natural curiosities (in the metropolis and in the field), the enslavement and transportation of people, as well as the transplantation of natural resources for exploitation in imperial sites. The final conference gathers scholars working on commerce, science, literature, and material culture in the early modern world, with the specific goal of addressing issues raised by the circumstances of encounter and exchange: it aims to complicate this picture by developing some of the symmetries outlined above. Key themes comprise the imbrication of the slave trade within networks of scientific knowledge, the cultural dimensions of the commercial trade in tea and other botanical resources, and the roles of indigenous people in commercial collecting practices.

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## Teaching at the Clark: The Art of Not Reading

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Claire Gilbert, Assistant Professor of History, Saint Louis University

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“Awesome!”

In the quiet darkness of the Clark Library’s north book room, a class of undergraduates giggled as the young man eagerly reached out for the Clark’s copy of Galileo Galilei’s controversial work on sunspots, *Istoria e dimonstrazioni intorno alle macchie solari e loro accidenti*, published in Rome in 1613. Across the room, Clark staff Shannon Supple and Nina Mamikunian helped other excited students with early editions of More, Kepler, Bacon, Cyrano de Bergerac, Descartes, and Newton, among other books. The UCLA History Department seminar on travel literature and early science fiction was making a special visit to the Clark to consult original versions of works that we had been reading and learning about in class in modern editions. The goal was to take advantage of the rich holdings of the Clark in order to bring students into contact with primary materials and give them the basic tools to analyze rare books as material objects, as well as to educate them about the Clark as part of UCLA’s library resources and encourage future research.

The reader of Galileo raised his hand.

“What language is this?” he asked. “What does this animal mean?” The student gestured to the title page of the book, where the spotted lynx of the Accademia dei Lincei prowled inquisitively in a crowned wreath of laurel.

“It’s Italian,” I explained. His face fell.

“We’re using this primary source in a very different way from what you’re used to,” I reminded him, pointing to the worksheet of questions



UCLA Undergraduates at the Clark

about the physical book and its paratext, which Shannon and I had developed for the class. “Tell me, what can you learn from this book by *not* reading it?”

With his experience in Spanish, I asked him to go ahead and make his best guess about the book’s title and publication history, and I explained the ways in which the mysterious cat could tell us quite a bit about Galileo’s place in the intellectual networks of Rome. It was a perfect example of the new kinds of sociability of knowledge that we’d been studying in the course through the very different case of England’s Royal Society, whose *Philosophical Transactions* from the 1670s another student was busy examining across the room. I had lectured on the history of the book in previous classes, but it was clear that the day’s experience in the library was making it possible for that student and his colleagues to come to a new understanding of the titles on the syllabus and their historical context.

As an introduction to their experience as researchers with their own books, the undergraduates were shown a carefully-selected group of volumes from the Clark’s extensive collection of seventeenth-century materials. The sample included a range of editions of Thomas More’s *Utopia*, on which the students had just completed their midterm paper. The modern edition used for the course contained facsimiles of the early editions, which the students were able to view in their original form. The hands-on encounter with the early editions came with a short lecture by the librarian on the history of bookmaking and printing. Looking at the way that More’s work changed from the 16th century to the 19th century—in terms of both presentation and the physicality of the book itself—helped the students understand—in a way that no classroom lecture could have accomplished—the history of that text’s transmission and the different technologies of print that had developed over time.

At the end of the visit to the Clark, the class looked dazed and excited, and in our ride back to campus on the UCLA shuttle, they chatted eagerly about their favorite images and books.

“I’m sure I’ll go back,” said one student, a chemistry major, who had been particularly involved with her copy of William Harvey’s work on the circulation of the blood. Five weeks later I received her final project on Harvey’s use of Aristotelian ideas in his scientific practice, with the Clark volume prominently cited throughout.



## An Interview with Director James Darrah

On 7 June 2014 the drawing room of the Clark Library served as stage for director James Darrah and a design team of UCLA alumni to reimagine Händel's *L'Allegro, il Penseroso ed il Moderato* as a new, immersive theatrical event in which a patriarchal funeral in 1920s Los Angeles is pulled at its seams. Acclaimed early music specialist Stephen Stubbs conducted the UCLA Early Music Ensemble. In August the director agreed to be interviewed about his work on this groundbreaking production.

*How did you become involved in the project to stage Händel's oratorio at the Clark?*

I attended UCLA from 2007 to 2010, and while obtaining my MFA from the School of Theater, Film, and Television, I met Professor Peter Kazaras. We actually started the same year: I as a student hoping to export myself into music realms and he as Director of Opera Studies. I quite literally tracked him down, knocked on his door, and told him I wanted to explore opera and vocal music as a director. At that point in time I hadn't really done any work like that on my own: I had largely spent my time in theater as an actor. I mention the story because that connection to Professor Kazaras as a mentor subsequently shaped not only my entire time at UCLA but also my continuing affiliation with the School of Music. Anytime I can come back and work with the students and do something interesting, I do it. Peter gives the students incredible opportunities—he certainly gave me amazing opportunities to direct opera while there—so it feels a bit like “giving back” to the program I attended.

*Where did you begin in determining how you would stage the performance?*

I knew Professor Kazaras wanted to create a performance for the Clark Library in conjunction with Opera UCLA, and we talked about the need to select an appropriate work that would offer performance opportunities to many students and could also conform to the restrictions implied in the library. The first incarnation of my staging for *L'Allegro* was actually born on the Big Island of Hawaii in 2012. It was an unexpected artistic success—not measured from the usual commercial or critical viewpoint but rather from the personal, artistic one. In Hawaii it was a very young cast, who were remarkably transformed by the production. The audience had to trek to a remote, site-specific location, where they stumbled into an unexpected immersive theatrical experience and left full of Händel's incredible music and Milton's poetry. I wanted to recreate as much of that experience as I could at the Clark, while intentionally tailoring it to fit the new cast and very different space.

*Why a funeral in Los Angeles in the 1920s?*

The funereal element of the production was born out of a desire to invent a narrative structure that evoked the volatile “dialogue” between Mirth and Melancholy. Funerals are universal—the customs and rituals may be different, but there was something about that unavoidable shared experience that felt very human and unlocked a lot of Milton's poetry in the staging of the work. We crafted original characters independent from any narrative within the libretto, but in tandem with the tone of Händel's music. The music



Darrah at reception following performance of *L'Allegro, il Penseroso ed il Moderato*

and text absolutely informed the choice as did the location and the performance building.

In Hawaii our venue was a stark chapel built in the 1960s. I had my production team with me, all UCLA alumni: props and lighting designers, a costume designer, and one of my primary collaborators, mezzo-soprano Peabody Southwell (MM '09) in the production. We sat down together and crafted the matrix of how the funeral setting could work for all of Händel's arias and the poetry. The pieces quickly fell into place. The costume designer of that production, Sarah Schuessler (MFA '10), created beautiful, 1960s-era clothes and custom hats for the cast. It was a fully immersive experience not only for the audience but for us creating the work.

*What was the greatest advantage to directing the piece at the Clark?*

The building and aesthetic! It's a magical, transformative space that no doubt gives the audience a thrill but simultaneously enriches the singers' and actors' own work and engagement with their character and material.

*What was the greatest hurdle or difficulty in staging this work at the Clark?*

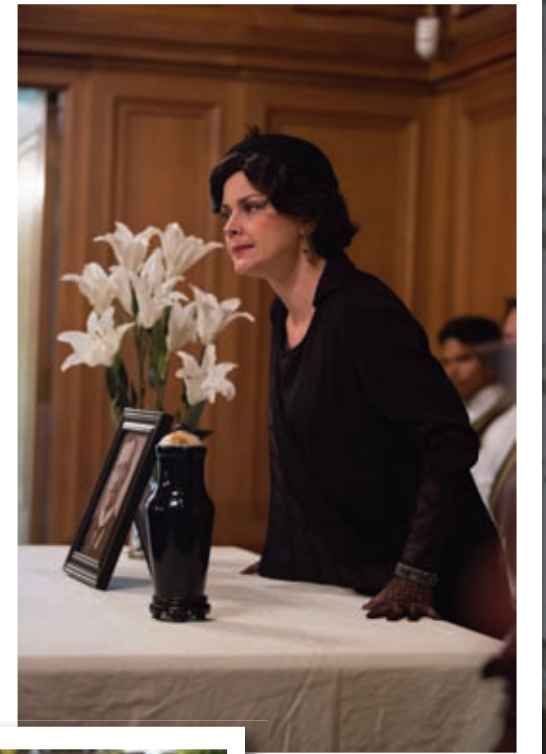
The building! As much as we loved it, dealing with a historical and sometimes fragile building when combined with a volatile family drama and saga needed to be sorted out. (Yes, the slamming of the doors was an issue!) In a theater space you can often adapt the stage to accommodate wild imaginings and messy situations; I absolutely love messes on stage. Opera is an art form about humans at extremes, and it shouldn't be tidy. I've filled spaces with dirt, shredded photos, dead leaves, silk, water, grass, and flowers.

In the Clark we successfully made a mess, albeit one that respected the building. As an example of one concession, in the original incarnation of *L'Allegro* we dumped from an urn what looked like human “ashes” onto an (easily cleanable) wood floor. It was a great effect, but something we certainly weren't about to try in the Clark drawing room.

[continued on p.10]



# Opera at the Clark: The Melting Voice through Mazes Running



We appreciate you for making this happen. Best, Delta Thank you so much for making this production possible! Best, Delta

Thank you so much for your generous contribution. We provided us with a wonderful much giving us all an amazing

UCLA Center for the Study of the American West  
Center for the Study of the American West  
William Andrews Clark Memorial Library  
present

*L'Allegrò, il Penseroso ed il Moderato*  
"The Joyous, the Melancholy and the Contented"  
a pastoral ode with music by  
George Frideric Händel (1685-1759)  
and poetry by  
John Milton (1608-1754) and Charles Jennens (1700-1773)

Conductor  
Visual Designer

*In the words of John Milton, on whose poetry Händel's L'Allegrò, il Penseroso ed il Moderato is based, the June performance at the Clark offered:*

*With wanton heed, and giddy cunning,  
The melting voice through mazes running;  
Untwisting all the chains that ty  
The hidden soul of harmony.*



## A Clark Professor's Legacy: The Iberian Dimension of the Richard H. Popkin Papers

Fabien Montcher, *Ahmanson-Getty Fellow for 2013–14*

*Was combining the attendees of the funeral with the audience there to view the performance integral to your production no matter the venue?*

Absolutely. How often does an audience see an opera at a range of five feet? It's thrilling!

*Talk about the musicians and how you solved the problems of space and sound.*

This actually gets into the terrain of the conductor, Stephen Stubbs—so I can't fully comment. What I can say, however, is that I heard many comments that the sound in the paneled wood drawing room is strong. The voices don't always carry back to the singers like they would in a room with more vertical space, but audience members can clearly hear every nuance and tonal color closely. The hardest part of the room musically was tuning the string instruments with the very strong air conditioner blowing directly on them. I eventually had to place a vintage suitcase in front of the vent to protect the very old and very sensitive violins we were using.

*How did the actors/singers enjoy performing in the drawing room of the Clark?*

Everyone was incredibly excited to be performing in the space. I especially liked watching their faces as they entered the drawing room for the first time. In waves of giddy awareness they eventually noticed the spectacular ceiling; the response was priceless.

*What other kinds of theatrical stagings could you imagine at the Clark?*

I was really pleased with the outcome in utilizing the space, but I'd love to do something more immersive around the entire building, grounds, and yard. I'd also love to make a piece that felt increasingly cross-disciplinary. One of the things in my mind is that I'd love to work with some actors, opera singers, and dancers and create an 18th-century lawn party or *carnivale* that spills in and around the entire building. I've imagined it as something that enables people to sit in the drawing room if they wish or experience music indoors, but that additionally features performances, design, and dance outside.

*What is your next theatrical undertaking?*

Immediately after *L'Allegro* at the Clark I spent two months in San Francisco working on both Benjamin Britten's opera *Peter Grimes* with the SF Symphony and a very fun *Don Giovanni* with the Merola Opera Program of San Francisco Opera. I'll be back in LA soon. There are some exciting projects on home turf with the Los Angeles Philharmonic, but I can't announce them just yet!



From the performance of *L'Allegro, il Penseroso ed il Moderato* at the Clark

The relationship between the Clark Library and the life and work of Richard H. Popkin (1923–2005) is longstanding. Following a donation in 2005, Popkin's papers and books became part of the very library that had been one of the most important sources of inspiration for his research during the last three decades of the twentieth century. Few of the Clark's collections have been tied so closely to the scholarly use of the library itself. This article explains how the Popkin collection at the Clark, formed by one of the twentieth century's greatest historians in the philosophy of ideas, is an abundant mine from which to extract Iberian contributions to the world of knowledge—contributions that made possible the transition between the Renaissance and the Enlightenment.

Popkin's innovative work began with his foundational study, published in 1960, *The History of Scepticism from Erasmus to Descartes*. After its release he dedicated most of his career to tracing the influence of the ancient scepticism of Sextus Empiricus on early modern Western thought. In parallel to his research on scepticism, he became one of the most influential scholars on Jewish and Christian messianism and millenarianism. At the time of his first appointment as Clark Professor for the academic year 1981–82, Popkin had already converted the Clark Library into his research headquarters. He organized a series of lectures on millenarianism and messianism, at the same time conducting bibliographical research at the library on early modern English astrology and prophecies. Through his penetrating study of the intellectual heroes of the early modern era, including Isaac Newton and Michel de Montaigne, Popkin challenged the prevailing orthodoxy regarding the history of ideas.

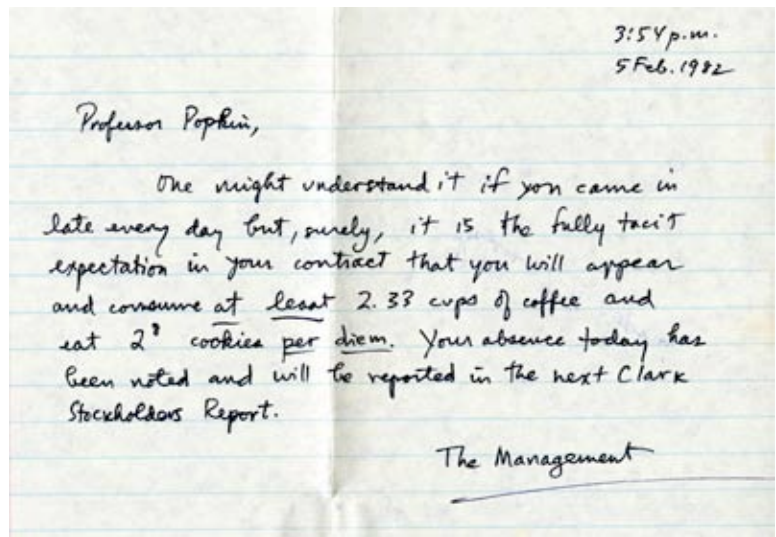
Popkin's work started to shed new light on the Clark collections of books and manuscripts by contextualizing them within unexpected intellectual landscapes. Among many examples, his curiosity about a 1650 tract held at the Clark, *A Brief Description of the Future History of Europe*, led to the contention that it was the earliest written account linking the biblical prophecy of Daniel's Fifth Kingdom with America. *A Brief Description* fueled his research into the Jewish roots of the American age of discovery as well as late medieval Iberian millenarianism and early Spanish Protestantism. From Popkin's perspective, messianism and millenarianism constituted the third force that paved the way, along with political and economic causes, for the Iberian age of discovery at the end of the fifteenth century. The third force not only influenced the Iberian empires but also writers and thinkers throughout Europe during the early modern period. English scholars like John Dury (1596–1680), whose work is extensively represented at the Clark, were analyzed by Popkin in relation to Spanish and Portuguese Jewish communities in diaspora. Such an approach allowed him to explain the religious

and sceptical sides of men who had—until that point—been considered in conventional historiography as products of pure methodological reason. Using these examples, he demonstrated the importance of looking at the Iberian world when trying to grasp how methodological reason was understood at the time. From the beginning of the 1980s and in conjunction with Popkin's research, the Clark established itself as a laboratory from which to draw a new map of the early modern exchange of knowledge.

Popkin remained connected with the Clark after the conclusion of his first Clark professorship. In 1986, following his official retirement from Washington University in Saint Louis, that relationship took a new turn. He moved to Los Angeles, became an adjunct professor at UCLA in both the history and philosophy departments, and continued working as an active member of the Clark community, offering advice about the scholarly direction of the Center for 17th- & 18th-Century Studies. During the late 1980s and early 1990s, one of Popkin's most cherished plans was to connect the Clark's collections with other libraries around the world, such as the Warburg in London, the Huntington in Pasadena, the Folger in Washington, the Herzog August in Wolfenbüttel, and the Bodleian in Oxford. He hoped to create an interactive web of references that would generate original readings of the Clark's rare books and manuscripts. In 1999 Popkin donated many of the research materials that he had collected from libraries and archives throughout the world: books, microfilms, and copies of many manuscripts of Isaac Newton from the National Library of Israel. Also included were copies of manuscripts linked with French seventeenth-century scholars who were strongly influenced by Iberian sceptical schools of thought. Ultimately, the archive that would most directly connect the Clark with the other libraries was Popkin's own collection of papers and books.

Popkin's intellectual pursuits played a defining role in the development of the Clark's collections in the 1980s and 90s—a crucial period during which the Clark promoted an international approach to early modern studies. With the establishment of the annual Popkin Lectures in the History of Ideas, the Clark became a global research center in this field. Beginning in 1986, Popkin arranged a series of scholarly events at the Clark. In April 1987 he co-organized a conference on seventeenth-century English latitudinarianism: the latitudinarians were known for their desire to maintain the episcopal form of government while dismissing the divine origin and authority of church rituals. During the academic year of 1997–98, which coincided with Popkin's second appointment as Clark Professor, his activities made possible the following publications: *The Skeptical Tradition around 1800* (1998), *Newton and Religion* (1999), *The Abbé Grégoire and His World* (2000), and the four volumes of *Millenarianism and Messianism in Early Modern European Culture* (2001). The Popkin-Clark connection also yielded articles published in *The Center & Clark Newsletter*: “Serendipity at the Clark: Spinoza and the Prince of Condé” (1986) and “Millenarianism and Messianism” (1997).

As Yosef Kaplan underlined in his posthumous homage to his friend, Richard Popkin—since the beginning of his career—had been deeply concerned with the culture of the Jews who were forced to convert to Catholicism in the Iberian Peninsula. Popkin paid special attention to these communities of converts who maintained defensive attitudes toward any form of religious dogmatism (*marranos*). The *marranos* became the keystones for his edifice of the early modern history of ideas. His papers are of great value for tracing the European influences on Iberian thought, such as the works of Saint Teresa of Avila or John of the Cross. His archive offers materials to study philosophical positions,



This tongue-in-cheek note remains representative of daily life at the Clark: cookies (or doughnuts) / coffee / and good work. (Richard H. Popkin Papers: MS.2005.006, 3)

such as Spanish Catholic Quietism, that were once incarnated in the figure of Miguel de Molinos (1628–96), who advocated for a sceptical suspension of judgment and a full submission to God's grace. Popkin's papers are also a reflection of his research on the Jewish origins of men like Michel de Montaigne (1553–92), the Jesuit and anti-Trinitarian Juan de Maldonado (1533–83), the pre-Adamite theorist Isaac La Peyrère (1596–1676), and the physician Abraham Cohen de Herrera (c. 1570–c. 1635), whose work strongly influenced *A Discourse on Method* by René Descartes.

Through the Popkin Papers we can see how his most radical ideas on seventeenth-century philosophical and scientific thinking were, in fact, based on Iberian scholastic sources commonly used by *marrano* scholars. The opportunity given to the researcher to do historiography using the Popkin collection is also fundamental to understanding how, for example, Popkin's early access to the Ets Haim Library in Amsterdam was essential for explaining the influences of the sceptical crisis that arose in European Christianity, both Catholic and Protestant, during the seventeenth century. The Richard Popkin Papers thus constitute a substantive source for the study of the Jewish origins of scepticism during the early modern period.

In addition to the works of Marcel Bataillon on the influence of Erasmus in the Iberian Peninsula and those of Israël S. Révah and Cecil Roth on the importance of the Sephardic diaspora in Europe after 1492, the Popkin Papers open new lines of research that situate *marrano* communities in a broader intellectual context. This reframing allows scholars to see how the *marranos* were part of an Iberian globalization of early modern intellectual practices and scholarly traditions. Popkin's investigations echo more recent studies demonstrating that Jewish, Arabic, and Christian coexistence in the early modern Iberian Peninsula gave rise to ideas that, in the daily life of the Iberian empire, fostered habits of cultural relativism as well as a critical understanding of the religious and political experiences of early modern times.

Popkin was a follower of such mid-twentieth century Spanish historians as Américo Castro and Salvador de Madariaga, who contributed much to our understanding of the creative genius of Iberian intellectuals of the fifteenth and sixteenth centuries and their tormented relationship with the Spanish Inquisition. Through his notes, unpublished papers, archival materials, and letters, Popkin provides compelling arguments that connect Iberian knowledge with the scholarly works of the most distinguished authors at the Clark,



such as Leibniz, Spinoza, Hume, Newton, and Descartes. The Popkin Papers could open a way to rethink the intellectual, political, and scientific basis of the history of the seventeenth century. This archive still awaits its own historians.

The global focus of early modern studies at the Clark, fostered by Popkin in the 1980s and 90s, has been echoed in the scholarly activities at the Center and Clark over the years. The papers presented during the 2013–14 Clark Core Program on Iberian Globalization demonstrated—from the postulates of the new history of science—the influence of Iberian empiricism on the main representatives of this philosophical trend in Europe. Other papers presented the economic and political history of the Iberian empire as one of the first global political and cultural entities of the early modern period, supporting and enriching one of the most important theses contained within the Popkin collection at the Clark. Far from drawing an obscurantist image of an early modern Iberian world that contrasts with the bright rise of Dutch, French, and English empires, the Popkin collection, in conjunction with the conferences organized during the past academic year at the Clark, reminds us of the importance of the experiences and ideas that circulated within the Iberian world as part of the Republic of Letters. This Republic, along with the recurrent absence of Iberian representatives in it, has been traditionally interpreted as a key factor in the eighteenth-century Enlightenment. The Popkin collection shows us that the eighteenth century was based on infinite combinations of scepticism and that the Iberian world shaped a good deal of these enlightened ways of thinking.

Further reading:

—Gloria Gonzalez, “Finding Aid for the Richard H. Popkin Papers, 1949–2005: MS.2005.006” (<http://oac.cdlib.org/findaid/ark:/13030/c8d50p8t>)

—Jeremy D. Popkin, ed., *The Legacies of Richard Popkin* (Springer, Dordrecht, 2008)

## A Month at the Clark with the Women of Bristol

**Madge Dresser**, *Associate Professor of History, University of the West of England*

My month-long fellowship at the Clark Library in 2013 proved deeply fruitful in both expected and unexpected ways. It offered me the repose to reflect anew on my research agenda, to discover new primary and secondary sources, which took my study in a subtly new direction, and to find a community of scholars with whom I could discuss areas of mutual interest.

Through the guidance of Candis Snoddy, Assistant Director of the Center, I applied to the Clark Library to further my work on the largely uncharted history of women in Bristol, England, in the long eighteenth century (circa 1688–1835), part of a wider book entitled *Women and the City: Bristol, c. 1400–2000*, forthcoming from Redcliffe Press. Given that Bristol was Britain’s foremost port city—after London—for much of the eighteenth century and remained an important regional city thereafter, I was astonished to find that so little research had been done on the subject. My task was to establish the role of women as workers and as contributors to the city’s social and cultural life. I sought to document the wider networks that women working in the public sphere had established. The two main manuscript collections that I consulted at the Clark were the writings of Ann Yerbury, a little-



Hannah More (Hannah More Collection: MS.1997.009, 4/53)

known poet who had family connections in the city, and the letters of Hannah More, religious writer and philanthropist.

I was especially interested in More’s correspondence with Ann Kennicott, who had stayed with More in Bristol in the 1780s (Kerri Andrews, *Ann Yearsley and Hannah More, Patronage and Poetry* [London: Pickering & Chatto, 2013]). I thought a judicious reading of their correspondence would yield more insights into the way these women constructed and thought about their intellectual life and their social relationships. Indeed, one letter in the More correspondence nicely illuminates the particular way class tensions among women writers played themselves out.

The letter prefigures the famous split between Hannah More and her impoverished and self-taught protégé Ann Yearsley, the so-called Lactilla or “milkmaid poetess of Bristol.” At the time of writing in 1783, More had raised monies from genteel subscribers to ensure Yearsley could get published. More was aghast and angry when in 1785 Yearsley had the audacity to demand some control over the royalties that her writings had earned. Though this row has been ably discussed by scholars, the letter in question adds a new insight.

Writing to Ann Kennicott on 1 April 1783, More enthuses to her friend about how pleased she was with her success in raising monies from various notables for that “poor woman [Yearsley].”

I continue to get fresh subscriptions every day, quite unsolicited. You will be glad to hear that I have near eight hundred names. Mrs. Montagu has given twenty Guineas, Lord Stomart [?] 5, Duke of Northumberland 5—In short I have met with so much kindness and liberality on this occasion that it is in danger of making me in love with the world.

The euphoric tone changes when More turns to the subject of her costly new country property at Cowslip Green: “I have signed and sealed and hear they are building at a ruinous rate,...[and I] hope I may not be tempted to convert some of Lactilla’s Guineas into Shrubs, and to embellish my little lawn with her bank bills....Don’t you think

the temptation is perilous,” she continues, “when one poor bard is broker to another?”

One discerns both financial and social anxiety underlying the ostensibly light-hearted witticism. More’s purpose is disingenuous; her comments distance her from Yearsley, affirming that More, unlike Yearsley, has achieved gentility and is hardly a “poor bard” in the same way Yearsley is. The expression of faux solidarity clearly implies that despite her own modest background, More has achieved a social status to which Yearsley can never aspire. Yearsley’s subsequent lack of deference to their common patron, Elizabeth Montagu, threatens to undermine More’s relationship with Montagu. Because the letter indirectly documents More’s own social insecurities, it allows us to understand better both the acrimony that the split would later generate and the way in which gentility informed the role and status of women writers.

Though studying the More and Yerbury papers helped me to contextualize my understanding of the position of women writers in the city, I knew from the outset that neither source would be the only reason for applying for the fellowship. The other benefit of visiting the Clark was to extend my reading of both primary and secondary texts. With the assistance of the Clark Library staff, I discovered a whole new array of bibliographic works, which enhanced and deepened my research. A perusal of some compendiums at the Clark immediately piqued my curiosity. I began to investigate women printers from Bristol, briefly mentioned in some of these books: I cross-referenced the names with online sources Clark had at its disposal and then made connections with the work of literary historians.

Through the good offices of Helen Deutsch and UCLA’s Center for 17th- and 18th-Century Studies, I came into contact with a community of younger scholars whose papers and discussions on literary and political issues were theoretically stimulating and enjoyable. The requirement that I had to produce a paper for the Center’s seminar series—less than a fortnight into my fellowship—concentrated my mind wonderfully, forcing me to consider what I could effectively investigate in the time allowed.

Intriguingly, Isobel Grundy’s recent article, “Eighteenth-Century Publishers and Women Writers: Alliances and Antagonisms” in *The Center & Clark Newsletter* (No. 59), calls to mind the way my own research began to focus on the relationships among women as publishers, printers, and writers in this period, something I really hadn’t anticipated before coming to the Clark. Like Grundy, I found that women from Quaker and other Dissenting sects were more likely to work as printers than women from Anglican backgrounds and that there was a gendered tension between emerging notions of “gentility” and the role of the printer/publisher. The local focus of my research allowed me to discern long-standing networks between male and female printers based on religious and familial associations and to document the overlapping roles among printer, publisher, and writer. Though locally based, the findings have implications for the way in which women and print culture can be better understood in Britain as a whole.



Hannah More’s new Somerset home, built sixteen years after the 1785 purchase of Cowslip Green (Hannah More Collection: MS.1997.009, 4/57)

## The Reverse: Material Traces of Anti-Laureate Satire

Claude Willan, *ASECS/Clark Fellow for 2014*

The early eighteenth century is most frequently cited for witnessing the rise of print: a useful shorthand to describe the huge successes enjoyed by *The Tatler*, *The Spectator*, and other periodicals, or the birth and rise of the novel. Plays, poems, songs, and satires were all printed, and the author who made a living solely from the sales of his published work—the forerunner of what we would recognize as a professional writer—came into its own. Much less discussed is the thriving manuscript culture that existed alongside print in early eighteenth-century Britain. An enormous amount of material circulated—handwritten—on pieces of paper. Some was in manuscript because it was too subversive to be printed, but some was in manuscript because that was the traditional way of circulating poetry (usually satires).

The Clark Library’s extraordinary collection of eighteenth-century manuscripts is rich in holdings of all kinds—from homemakers’ recipe books, to joke books, catalogs of “witty sayings,” letters from exiled claimants to the throne, seditious satires, and more. As an ASECS/Clark fellow this past spring, I spent a month at the Clark exploring its trove of unique artifacts. In the research for my doctorate at Stanford University in eighteenth-century poetry and politics, I have found that manuscript archives often hold the most surprising things, and from my many visits I have slowly pieced together an idea of the immensely febrile, vibrant, fast-moving world of eighteenth-century manuscript circulation. It’s only owing to the generous support of fellowships like that awarded to me by the Clark that I’ve been able to make a study of eighteenth-century manuscripts in the United States. These materials are often almost completely hidden—unknown, unpublished, and inaccessible.

In my dissertation I argue that the early eighteenth century in England is when the idea that an artist could be ‘politically compromised’ was invented. We’ve always known that art—in this case, literature—



was political, but this was the period when it suddenly became commonplace, especially among conservative (“Tory”) writers, to pretend that it wasn’t. One of the lightning-rods for the notion that openly political poets had in some way lost their integrity by throwing their support behind a cause were the Poets Laureate, appointed by the monarch to write poems for official occasions. During this particular period, the monarch was (by and large, with a few small exceptions) allied to the Whig party, and so the Poets Laureate usually had to write verse that praised the throne and the Whigs together.

Immediately following the great upheaval of 1688 and 1689—when the ruling Catholic dynasty, the Stuarts, was ousted and its Protestant cousins, William and Mary, put in its place—the openly Catholic Poet Laureate of the day, John Dryden, lost his appointment. He was replaced by his public antagonist, Thomas Shadwell, whom Dryden had satirized brutally in his *MacFlecknoe* of 1681. When Shadwell died in 1692, he was succeeded by Nahum Tate, who was also no fan of Dryden. After Tate came Nicholas Rowe, although Dryden and Rowe did not know each other. Dryden, however, became so lionized once he was ousted that his name served as a byword for poetic excellence, scrupulousness, and integrity, while the Poets Laureate were denigrated as hacks, sell-outs, poetasters, and so on.

Dryden even tried to set up his own shadow version of the Laureacy once he had been deposed. As he wrote to William Congreve in “To my Dear Friend Mr. Congreve, On His Comedy, call’d, *The Double-Dealer*”:

O that your brows my laurel had sustained!  
Well had I been deposed, if you had reigned;  
The father had descended for the son;  
For only you are lineal to the throne. (41–44)

Later, Alexander Pope would try to attach himself to this lineage of supposedly apolitical prestige.

So we can see that, at least according to these self-proclaimed apolitical poets, there are at least separate worlds operating in two different ways: there is the division between print and manuscript and the division between the pro- and anti-Laureate poets. Of course, the only real difference between the two spheres was that one (print, Laureate) was in power and the other wasn’t. And the group not in power had to resort to affecting a stance of apolitical writing.

The great joy of archival research is that, every once in a while, you come across an object that makes your points for you. Such a discovery happened to me when I was looking through MS.1950.034, a volume of miscellaneous scraps from the seventeenth to the twentieth centuries. Pasted into the volume, quite close to the front, I found a poem on a slip of paper (fig. 1).

The poem is titled “Dryden’s Epigram on Homer Virgil & Milton.” It reads:

Three Poets in three distant Ages born,  
Greece Italy and England did adorn;  
The First in Loftiness of thought surpass’d,

Dryden's Epigram on Homer Virgil & Milton.  
Three Poets in three distant Ages born,  
Greece Italy & England did adorn,  
The First in Loftiness of thought surpass'd,  
The Next in Majesty, in both the last.  
The force of Nature could no further go,  
To make a Third, she Join'd the former Two.

fig. 1 – Poem on scrap of paper bound in volume of miscellaneous leaves, 18th century (Ms.1950.034)

A Parody of This Epigram  
Three English Laureats in one Age were born  
Whom want made Poets in Apollo's scorn  
The First in barrenness of Art surpass'd,  
The next of Genius, & of both the last.  
The Curse of Nature could no further go,  
Shadwell & Tate she join'd to form a Rowe.

fig. 2 – Poem on the verso of the scrap of paper in figure 1, 18th century (Ms.1950.034)

The Next in Majesty, in both the last.  
The force of Nature could no further go  
To make a Third, she Join'd the former Two.

A well-known epigram by Dryden, it circulated widely in manuscript. The verse shows off his wit as well as his proper reverence for the three poets widely regarded in Britain as the greatest.

On the back of the slip, in the same handwriting, is a poem I had never seen before. It is titled “A Parody of This Epigram” (fig. 2).

Three English Laureats in one Age were born  
Whom want made Poets in Apollo's scorn  
The First of barrenness of Art surpass'd,  
The Next of Genius, & of both the last.  
The Curse of Nature could no further go,  
Shadwell & Tate she join'd to form a Rowe.

The slip is heavily folded and quite dirty, and it has clearly spent a while in someone’s pocket being carried around. What is so delightful about the parody is that it is literally on the same sheet of paper as the poem it satirizes. On the one hand, the poem may seem a little piece of doggerel praising Dryden by running down his successors in a deferential parody. On the other hand, the fact that this squib and Dryden’s are on opposite sides of the same folio is a material embodiment of the real truth of the poetic and political debates of the time. The scrap of paper gives the lie to any number of printed poems proclaiming the night-and-day difference between one school of writers and the other. The irony of the parody is that, contrary to the writer’s intention, it shows that the two schools were, in truth, flip sides of the same coin. Objects like this are the crucial clues in the archive that can help us recover the whole truth of the literary world of the eighteenth-century.

## *Be a Friend of the Clark Library: New Giving Opportunities*

We are pleased to announce new giving opportunities to support the Clark Library and Center for 17th- & 18th-Century Studies. Annual gifts provide essential support to expand the Clark's holdings, attract and support innovative interdisciplinary research, offer affordable academic and cultural programs, and sustain the elegant library facility, its antiques, and grounds. To help the Clark and Center fulfill its mission, please consider becoming a Friend at any level.

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- Acknowledgment on Center website, newsletter, and music programs

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- May attend all academic programs at no charge
- Complimentary invitation for four guests to special events throughout the year, including:
  - Two Arts on the Grounds performances at the Clark with reserved seating
  - Book Acquisitions Reception at the Clark
- Acknowledgment on Center website, newsletter, and music programs

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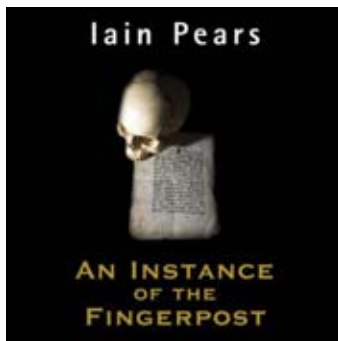
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10745 Dickson Plaza, 310 Royce Hall  
Los Angeles, CA 90095-1404



## An Invitation to the Clark Library Book Club



Join us for a new series of events open to anyone and everyone with an interest in literature, history, and the Clark collections. The Clark Library Book Club will meet monthly to discuss a book chosen for its ability to bring to life an aspect of the library's holdings. We'll spend time with spies and alchemists, witches and traitors, printers and players, and many

famous figures in literary history.

In honor of Halloween, our first selection, *An Instance of the Fingerpost* by Iain Pears, takes on a mystery that may have witchcraft at its core. In seventeenth-century Oxford a serving-girl confesses to murder—but she may be innocent. Four witnesses—a medical student, the son of a traitor, a cryptographer, and an archivist—recount their sides of the story and the reader must decide whom to believe.

You're encouraged to contact Rebecca Munson (rgmunson@ucla.edu) with any questions. She recently completed her PhD at Berkeley and is a postdoctoral fellow in the Department of English, UCLA. She works primarily on Shakespeare and loves old books, new fiction, and seventeenth-century England.

**Meetings will be held at 4 p.m. on Thursdays  
in the north book room.**

**Dates for the fall quarter are October 23rd,  
November 20th, and December 18th.**

## Exhibitions at the Clark

"Copper, Gold, and Diamonds: Celebrating Cowan and California at the Clark, 1914–2014"—an exhibition curated by Rebecca Fenning Marschall and Nina Schneider—opens 8 October 2014 at the Clark Library and runs through early December 2014. In 1919 William Andrews Clark Jr. hired Robert Ernest Cowan as his librarian, five years after John Henry Nash printed *The Bibliography of the History of California* for the Book Club of California.



This exhibition celebrates Cowan's life and work, the centennial of the bibliography's publication, and the literary history of the Golden State. Also on display is the desk—recently donated to the Clark Library by Dr. Edward Petko—where Cowan wrote his bibliography.

Come the new year, the Center's Associate Director of Special Projects, Joseph Bristow, will curate an exhibition on Oscar Wilde's lengthy notebook about the teenage forger Thomas Chatterton. *Oscar Wilde's Chatterton: Literary History, Romanticism, and the Art of Forgery*, which Bristow coauthored with Rebecca N. Mitchell, will be published by Yale University Press in December 2014.

Viewings are **by appointment** only; please call 323-731-8529.



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