



# THE CENTER & CLARK NEWSLETTER

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

Number 56

FALL 2012

## Director's Column

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

What a year it has been! I am sure everyone on staff, both at the Center and at the Clark, would agree that it has been a whirlwind of activity. I hope all have found it as satisfying as I have. You may notice that we have a new look to begin our academic year: the logo for the Clark, complete with our stylized mascot, appears on our new masthead and publicity. It also graces the blue banners that now decorate our gate entrance and parking lot.

We are in the initial stages of an exciting initiative for the Clark Gatehouse. Stenfors Associates Architects recently completed a study to determine how it might be repurposed as a Book Arts Center (see pages 2–3). This recaptured space would allow us to hold classes in bookmaking and book arts for school-age students as well as adults. It would also afford us a larger, and much needed, exhibition space. Last but certainly not least, it would allow us to host sessions of the California Rare Book School. The Book Arts Center is a joint initiative among a number of entities at UCLA: the School of Arts and Architecture, the Lab School, and the California Rare Book School, and we are delighted to have found partners within UCLA. But we are perhaps most excited for the difference that the Book Arts Center could make in our community, and in the city of Los Angeles more broadly. What better institution than the Clark to help foster the love of books, and to teach the arts through them? Our hope is to organize programs that stress the immediacy, beauty, and complexity of the book as object, from classes and lectures to exhibits to residencies for book artists. Now we begin the challenge of seeking funding for this new project.

A second initiative involves expanding the range of performing arts programs at the Clark. This year, we will partner with LA Theatre Works to bring you a dramatic version of Jane Austen's *Pride and Prejudice* this winter, and in spring, a second play, *The Liar (Le Menteur)* a seventeenth-century comedy written by Pierre Corneille. We hope soon to announce plans for theater outdoors for summer 2013. We are also looking forward to an exciting season of chamber music, with seven concerts scheduled for the year. Five performances will feature string quartets and two will highlight trio ensembles.

The library has had a busy summer, hosting Professor Joseph Bristow's third NEH Summer Institute at the library on Oscar Wilde & His Circle. The seminar brought together American college and university teachers, independent scholars, and graduate students for five weeks of intensive work on Clark materials pertaining to Wilde's extraordinary career. We are also looking forward to Professor Bristow's graduate seminar in autumn and Ahmanson undergraduate seminar in winter quarter, both examining the Wilde archive.

In the spring, I will offer a graduate seminar on bardolatry at the



The illustration representing the theme of our 2012–13 core program is *Envoys from Vassal States and Foreign Countries Presenting Tribute to the Emperor*, painted by anonymous court artists in 1761. [China: The Three Emperors 1662–1795 (London: 2005)]

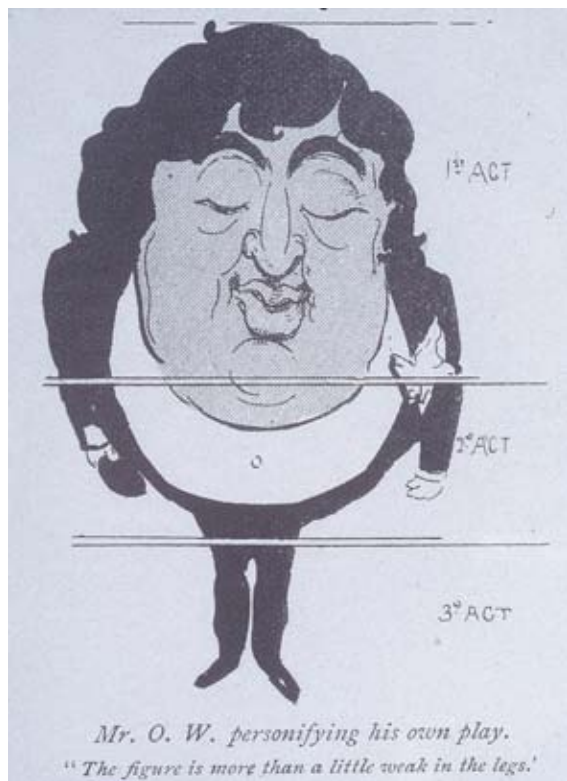
Clark, using our rich Shakespeare materials and in particular the Chrzanowski collection. We hope to increase our graduate course offerings each year, and will be asking faculty for proposals in the coming weeks. We are also reaching out to incoming UCLA doctoral students in a range of departments with a series of visits to introduce them to the library. In addition, we are launching the interdisciplinary Certificate in Early Modern Studies this year.

Our core program for the year is Moralism, Fundamentalism, and the Rhetoric of Decline in Eurasia, 1600–1900, organized by Clark Professors Gabriel Piterberg and Andrea Goldman. Details about this three-session program are given within. Beyond the core program, we have planned four two-day academic conferences: New Directions in Gender: Literary and Cultural Studies, 1700–1840, A Conference in

Honor of Anne K. Mellor; Rethinking Enlightenment c.1650–c.1800; Cities and Empire in the Early Modern Spanish Habsburg World; and Translation and Transfer of Knowledge in Encyclopedic Compilations 1680–1830.

A related initiative involves our publication program. Supplementing our regular print publications, the Center will collaborate with the Stanford-based online journal *Republics of Letters* (*RofL*). Specific themes from our conferences, on intellectual and cultural history, political thought, and literary criticism in the early-modern period (ca. 1400–1800), will be considered for special issues. The online format of *RofL* will enable scholars to read their peers' papers in as little as six months following a conference. Any of the four conferences offered this academic year would match well with the scope of *RofL*.

A contemporary critic renders his opinion after attending the opening of Wilde's play. The Clark's Wilde archive provides students with diverse ways to understand the 1890s. [from the Millard Scrapbook in Wildeiana bx. 7]



The Clark Quarterly Lectures, launched last year by Gerald Cloud to great acclaim, will once again bring together book-folk of all stripes for a series of intriguing presentations. On campus, we will offer the third year of our interdisciplinary Early Modern Cosmopolitanisms lecture series, with speakers from a variety of fields. On November 3, our eighth annual Karmiote lecturer will be Peter Stallybrass speaking on “Resisting Censorship, 1549 to 1600.” We are pleased to welcome Rick Gekoski as the Oscar Wilde lecturer on January 31 (“Oscar Wilde and the Marketplace”), and printer Alastair Johnston for the Kanter lecture on April 29 (“Running the Asylum: Artists’ and Poets’ Roles in the Production of Books in California, 1877 to Now”).

A record number of Clark friends attended our second annual open house at the library on October 9. The fall exhibition, “Eric Gill: A Complex Spirit” curated by Jennifer Bastian, opened and was accompanied by an informal talk on Gill’s typeface Perpetua by Professor/printer Paul Soady of Art Center College of Design, Pasadena. In the ornamental outdoor reading room, guests viewed design renderings of the Book Arts Center project for the Clark gatehouse.

I look forward to seeing you in the year ahead, and to sharing our vision for a rich array of programs at the Clark.

Originally built in 1906, the brick gatehouse on the Clark Library’s site is the oldest standing building belonging to UCLA. Part of the two-story structure is currently used as a storage facility for the custodian and groundskeeper’s equipment, but much of the available space is unused because of deterioration and the lack of earthquake retrofitting. We plan to restore this historic building to house the newly created Book Arts Center that will complement the library’s rare book and manuscript collection. Flexible spaces will include classrooms, presentation and work areas, exhibition space, and a garden.

Three UCLA partners—the School of the Arts and Architecture (which trains undergraduates in arts education for kindergarten through 12th -grade students), the Lab School (a laboratory for innovative practices in research-based teaching), and the California Rare Book School—have joined the Center and the Clark in this pioneering project. Classes will be offered in the traditional skills of papermaking, bookbinding, printing, and illustration. This hands-on education will be open to pupils of all levels: scholars, local community members, and Los Angeles elementary school students. Exhibits of local artists working in fine printing and bookmaking will be possible in the new space.

The Lab School will work with national partners to develop and implement new curricula focused on teaching book arts to K–8 students in the surrounding Los Angeles community. One course will include a yearlong bookmaking program modeled after the Morgan Library book project in New York City. The Lab School’s programs for primary level students will include studying journals, travelogues, blogs, documentary writing, and mapping. The Department of Art will complement these activities by developing after-school and enrichment programs for neighborhood schools based on the book arts. An adjoining garden will support the educational mission by providing sensory inspiration and book-making materials.

In partnership with the California Rare Book School, the new Book Arts Center will offer training and educational opportunities relating to the history of the book, rare book preservation, collection, and cataloging. A teaching collection of handpress period books is now being established to allow students practical experience with the physical structure of the book. Through the Clark librarian’s efforts, our book dealers are generously contributing to building this collection.

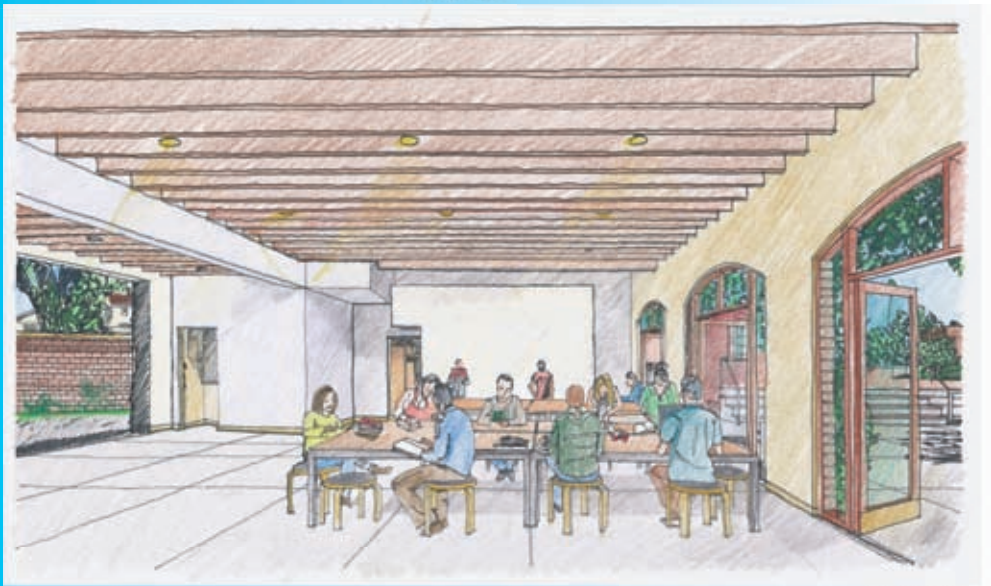
To realize our vision of the Clark Gatehouse Book Arts Center, we are reaching out to federal agencies, foundations, and individual donors who appreciate the value of the Clark Library and its programs. We seek to raise \$5 million, which will support the construction of the Book Arts Center and the creation and management of the academic programs. This is a remarkable opportunity to establish a scholarly program that will allow UCLA to extend beyond its campus to broaden perspectives and understanding of book arts across the city of Los Angeles. Anyone interested in making a gift towards to this project may contact Kathy Sanchez at the Center, 310-206-8552 or [ksanchez@humnet.ucla.edu](mailto:ksanchez@humnet.ucla.edu).



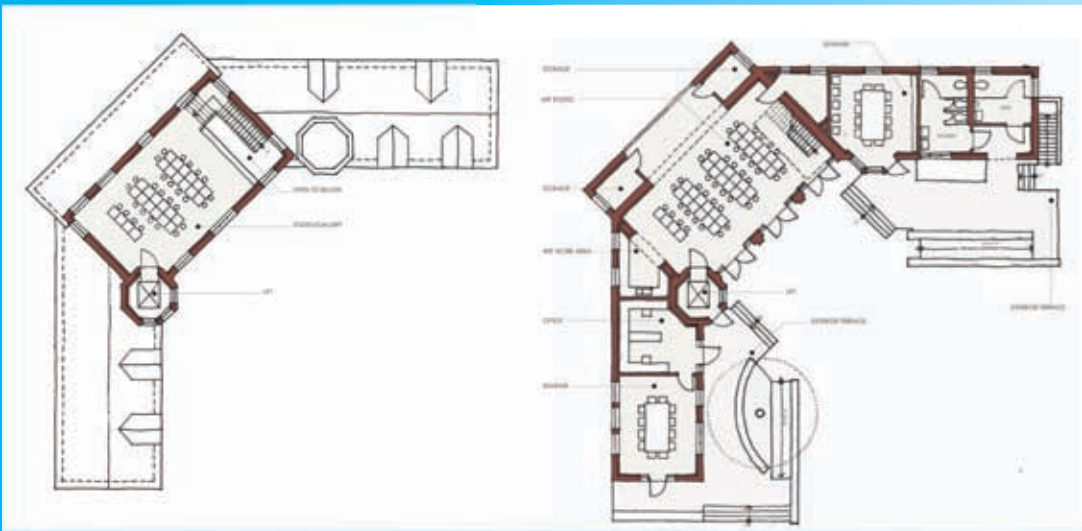


Exterior View

# CLARK GATEHOUSE Book Arts Center



Interior View



Second Floor

First Floor

Floor Plans

## Clark Library Acquisitions

Gerald W. Cloud, *Clark Librarian*

As I continue to dig further into the Clark's holdings, I find that there are several rich areas for development that speak particularly to the library's strengths, which also provide an opportunity to grow the collections in useful directions. Recent acquisitions have been going forward with an eye on manuscript material, scarce works from the seventeenth and eighteenth centuries in their original or contemporary state, and books with important or, as will be revealed below, significant provenance. While the Clark has hardly abandoned such collecting areas as seventeenth- and eighteenth-century British poetry, Oscar Wilde, or the history of science—new titles were acquired in all these areas—greater attention has recently been paid to rare and unique items.

The most exciting recent acquisition is the Claude Lebédel collection of books previously owned by the erudite bibliophile François-Louis Jamet (1710–1778). Jamet was a renowned Enlightenment-era book collector, a compulsive annotator, and a critic of contemporary intellectual, political, and religious thought in pre-revolutionary France. The seventeen tomes acquired in the Lebédel collection contain marginalia, commentary, notes, extra-illustrations, and in a few cases the books have nearly as much manuscript material as they do printed text. Some of the books were subsequently owned by another Enlightenment figure, Guillaume Molé (1742–1780), a Parisian lawyer and himself an annotator of books. Most of Jamet's personal library ended up in the Bibliothèque Nationale de France, although some volumes remain in private hands. The Lebédel collection ranges from an anti-Calvinist text of 1572, two profusely illustrated adaptations of Aesop's *Fables* (1678) and Ovid's *Metamorphoses* (1679) by Isaac de Benserade, bound together by Jamet in 1766, and the prize volume of the collection, a clandestine edition of Voltaire's *Dictionnaire philosophique*, printed in Nancy, 1765, in which nearly every page is covered with Jamet's remarks. Jamet has added his own entries to Voltaire's *Dictionnaire*, documenting his sources with citations from other texts, as well as identifying the correct location and printer of this edition in a manuscript note on the title page. The scholarly richness of the collection is superb and will provide researchers a multitude of entry points for understanding the thought, reading practices, and intellectual life of pre-revolutionary France.

The library also acquired several important bound manuscripts that will provide diverse opportunities for scholars in English, French, German, Italian, and Spanish. For English language scholars of medical and culinary topics the Clark added a commonplace book recording remedies and recipes with entries in a succession of female hands ranging from 1662 to 1775. The volume's previous owners and contributors have inscribed their names and the dates of their ownership, often including the source for many of their entries. A French commonplace book compiled by the Comtesse de Schulenburg (c.1760) records excerpts from popular literary works of the second half of the eighteenth century, especially those of Rousseau. A fascinating German record book for a secret society in Dresden documents the society's formation, details of 31 meetings over a two-year period (1802–1804), and other matters which cannot be divulged in this column. Scholars interested in the Clark's outstanding Pietro Aretino collection<sup>1</sup> will have at their disposal two significant manuscripts: first, a near contemporary sixteenth-century transcription of two of Aretino's earliest works, *Li sette Salmi Penitenziali* (1536) and *Ragionamento nel quale M. Pietro Aretino*

*figura quattro suoi amici che favellano delle Corti del Mondo e di quella del Cielo* (1538); and from the seventeenth century a compendium of Aretino's most important poems, copied out in a very neat hand. Textual evidence shows that the scribe relied on early sixteenth-century editions for this compilation as well as a collection printed in 1630. And finally, for Spain, the Clark acquired two anonymously authored seventeenth-century manuscripts, bound together, that shed light on Spain's position in seventeenth-century Europe. *Conferencias en los espacios imaginarios* [1660s]—the record of an imaginary conversation between Richelieu, Mazarin, and Oliver Cromwell in 1661—and *Discurso politico* [1660s], in which the author evaluates of the state of



*Dictionnaire philosophique* by Voltaire (Nancy, 1765) contains copious marginal notes by the original owner, François-Louis Jamet.

the Spanish monarchy at the end of the Anglo-Spanish war in 1660.

One of the library's strengths is the great number of books and bound manuscripts it possesses in original physical condition, that is to say, in the condition that the book's original owner would have known or brought about, without subsequent alteration to the binding or other aspects of the book. Several items in this category were recently acquired, among them, a collection of 22 printed depositions (1785–86) related to the diamond necklace affair, in which Marie Antoinette was falsely accused of fraud. The volume includes twenty aquatint portraits of the principal parties involved in the affair, and was compiled by a contemporary Swedish nobleman, Count Gustav Bonde de Säfstaholm (1773–1855), who inked the date 1796 to the manuscript title page. Another acquisition found in its contemporary state, and documenting further the history of women, is a seventeenth-century *sammelband* containing eight titles about celebrated and scandalous women, published 1663–1676. Included are biographies of Queen Christina of Sweden and Catherine de Médicis, two works by Marie and Hortense de Mancini, and *La Rettorica delle Puttane*, by Ferrante Pallavicino, modelled on Aretino's *Ragionamenti*. Finding these eight works bound together in contemporary vellum provides scholars valuable insight to the book's initial reader/owner, documenting seventeenth-century interest in the role of women in society. A particularly rare English epistolary novel, *The Fate of Velina de Guidova* (1790), by Mary Anne Radcliffe (not to be confused with the author of *The Mysteries of Udolpho*) was acquired in its original leather binding with the only partially removed label of the Coombes Circulating Library, West Cowes (Isle of Wight) still intact. The unrestored binding and library markings indicate both where and how the book was read and used,



## Modern Printer-Book Artists Veronika Schäpers and Russell Maret

Nina Schneider, *Head Cataloger*



Proof sheet from Russell Maret's deluxe edition of *Specimens of Diverse Characters* (2011)

useful information for a book known in only three other copies. Not wanting to leave out the more well-known Ann Radcliffe, the Clark acquired a copy of the French translation of *L'Italien, ou le Confessionnal des pénitens noirs* (1798), a four-volume edition in its original blue paper wrappers, its edges untrimmed, and looking very much as they would have looked more than 200 years ago when the volumes left the book shop where it was sold in the rue Cimetière-André-des-Arts.

The guidebook or local directory is a genre especially meant for contemporary readers; ephemeral in nature, the information recorded in such books makes them susceptible to heavy use and frequent replacement by their original readers. At the Clark these books are prized for their contemporary details as well as their rarity. More than eighty years before Murray or Baedeker issued their first guidebooks, M. Jèze, a parliamentary lawyer and royal censor, published *État ou Tableau de la ville de Paris* (1757), which offered visitors and inhabitants of the French capital a comprehensive guide to the economic, financial, intellectual and practical life of the city. The guide is packed with mid-eighteenth-century details of goods and services (including prices), institutions, cultural activities, parks and gardens, as well as regulations for the guilds and trades, manufacturing, and commerce in general. Several English guides were also added to the collections including two for Birmingham (1777 and 1797) and the first guide to Norwich (1783). Such guides are especially rare outside of British libraries and uncommon on the market, especially in fine copies. Included in these directories are alphabetical lists of streets, businesses, inhabitants, churches, schools, and other details of practical and intrinsic interest, providing a wealth of information about quotidian life in eighteenth-century Britain. Further documenting eighteenth-century Britain is William Tunncliffe's *A Topographical Survey of the Counties of Stafford, Chester, and Lancaster* (1787), a reference work which details principle merchants and manufacturers in each county. The volume includes three large folding maps and a series of engraved plates with arms of the nobility and the gentry.

1. See the *Center/Clark Newsletter* no. 41, Spring 2003

Recent acquisitions for the fine press collections have focused on two significant contemporary printer-book artists: Veronika Schäpers and Russell Maret. The Clark has been collecting the innovative and masterly crafted work of Schäpers and Maret for several years, but the output of these two artists could not be more different.

Calling Tokyo home for fifteen years—although Schäpers and her family recently returned to her native Germany after the Fukushima Daiichi nuclear plant disaster—her work is aesthetically and philosophically Japanese. Conceptually thought-provoking and skillfully manufactured, Schäpers uses traditional materials such as Gampi paper, cloth, and vellum with letterpress printing techniques, but usually with a twist: latex, plexiglass, scent-infused wax, and plastic to create her limited edition artists' books. Recent acquisitions include *Do* by Heiko Michael Hartmann, in which he describes *kyudo*, or the art of Japanese archery. In a long and narrow format, *Do* is divided into eight sections with leaves of alternating lengths that mimic the eight stages of shooting an arrow, from footing, to raising the bow, to release. Subtle and beautiful, the text is enhanced with “illustrations” created from inked lengths of bamboo. Another recent acquisition is Yoko Tawada's *Okonomiyaki (fried as you like)*, published in 2010 in an edition of 38 copies. *Okonomiyaki* is an egg-based Japanese snack, shaped like a pancake (similar to the tortilla) but filled with vegetables, fish, or other ingredients. After frying, it's topped off with a sauce that is squirted or spread in different patterns. Popular as a quick and filling snack, *okonomiyaki* is made at home or available in specialized restaurants. For this book, Schäpers photographed the sauce patterns on *okonomiyaki* and used them as illustrations, printing them in glue mixed with ink to create a raised surface. Tawada's text can be read in a variety of ways, mixed and matched “as you like,” much in the way *okonomiyaki* can be ordered in a restaurant. Housed in a plexiglass box, two sheets of oiled paper are infused with the smell of the *okonomiyaki* houses, enhancing the tactile and visual experience.

Maret, on the other hand, is interested in letterforms and their origins. Living and working in New York, his recent editions demonstrate just how dynamic typography can be. In *Specimens of Diverse Characters* (2011), Maret has designed sixteen alphabets inspired by specific texts and authors, both ancient and modern, and has printed them on handmade paper. In the deluxe edition, which the Clark Library acquired earlier this year, Maret includes not only the volume of sixteen alphabets within contextual settings, but an additional suite of proofs and a sample of standing type used in printing the book. Maret's designs are drafted on a computer, but working with Micah Currier of the Dale Guild Type Foundry, two of the sixteen typefaces were cast in foundry metal. Because the Clark Library has always collected examples of excellent printing, the librarians also decided to acquire two earlier works from Maret's portfolio: *An Only Kid* (1998) by Mikhail Magaril and *The Players and Paradigms of the Commedia dell'Arte* (1996). Both of these works are early examples of Maret's artistry and craftsmanship and were produced at the Center for Book Arts in New York. We're looking forward to seeing Schäpers and Maret in February 2013 at the Codex International Book Fair.



# Baroque Opera at the Clark



At the beginning of her tenure as Director of the Clark and the Center, Barbara Fuchs announced her plans to bring more performing arts to the Clark. As part of this initiative, the Clark hosted performances of Monteverdi's operatic scena, *Il Combattimento di Tancredi e Clorinda* on May 19 and 20, 2012. This special theatrical staging was presented by the UCLA Herb Albert School of Music, UCLA Department of Theater, and the Clark and the Center. Performers were drawn from the UCLA Early Music Ensemble and Opera UCLA. Stephen Stubbs conducted the program, and the staging was directed by Alan Patrick Kenny.

Monteverdi's dramatic cantata, *Il Combattimento di Tancredi e Clorinda*, is set to the text of Torquato Tasso's epic poem, *La Gerusalemme liberata*. The poem recounts mythologized stories of the first crusade. One tale is the tragic love story of Clorinda and Tancredi. Clorinda, a warrior maiden, joins the Muslim defense of besieged Jerusalem. Christian knight Tancredi falls in love with Clorinda, but during a night battle, he slays her before he recognizes her true identity. As she dies she forgives him and accepts Christian baptism. *Combattimento* was composed as entertainment for an aristocratic wedding in 1624. Monteverdi's introductory text directs both the theatrical action and the musical performance in specific detail.

Performances of *Combattimento* played to full houses in the Clark's imaginatively transformed drawing room. Likely for the first time ever inside the Clark, audiences witnessed sword fighting and even a "horse" amidst the dynamic staging of the operatic piece. Players and spectators alike wore Venetian-inspired masks provided by Alan Patrick Kenny, who sought to recreate an authentic Venetian Carnival atmosphere.





## Unique Songsheet Collection at the Clark Sheds New Light on Henry Purcell and his Contemporaries

Andrew R. Walkling, *Binghamton University & Clark Short-Term Fellow*

It is always a joy to discover a cache of documents whose significance has not previously been recognized by scholars, particularly when the documents add tangible new pieces of information to our existing knowledge. In the field of seventeenth- and eighteenth-century British studies, such discoveries generally emerge from the manuscript realm, whereas letterpress printed materials—books, pamphlets, periodicals, and broadsides—of the period are well documented and have been thoroughly catalogued and calendared over the last seventy-five years or so. However the area of engraved prints remains only imperfectly understood. Copperplate engraving was, of course, a staple of the visual arts from the sixteenth century, and it also became the province of other specialized areas of publishing, ranging from cartography and mathematical/scientific treatises to penmanship manuals and copybooks. In the later decades of the seventeenth century, however, it was taken up by music publishers as well. Initially, the focus was on high-end presentation scores and vanity publications, but by the 1690s the London engraver and publisher Thomas Cross, Jr. was pioneering the production of cheap engraved songsheets featuring the latest fashionable tunes from the city's theaters, concert halls, drawing rooms, and taverns. Cross is well known for the large numbers of folio-sized (approximately 30–32 cm high) songsheets with which he flooded the London leisure market in the late 1690s and the early decades of the eighteenth century; although his work has never been comprehensively catalogued, he is recognized as an important influence on later music publishers, particularly John Walsh, who may have begun his career as an engraver in Cross's shop.

The history of Cross's transition from elite to popular publications is not well documented and hence is poorly understood. Until now, aside from a few scattered pieces indiscriminately mixed in among collections of the publisher's later output, only a single substantive exemplar of his earliest songsheets has been known to musicologists and print historians: a bound volume containing an assemblage of 38 songs and 12 "catches" (popular, often self-consciously lowbrow songs sung in a round-like fashion, usually by men in a convivial environment) in the British Library (Music Collections K.5.b.15). The volume includes a manuscript table of contents, from which it is clear that the collection originally contained another ten songsheets that are now missing. It is also prefaced with a manuscript "facsimile" title page that is probably the work of the nineteenth-century scholar–forger Edward F. Rimbault (the imprint mentions Henry Playford, who never published engraved music, and gives the unlikely date of 1671), and it is from the improbably oxymoronic name given on this spurious title page that the collection has come to be known as *Joyful Cuckoldom*. The prints in *Joyful Cuckoldom* are different from Cross's later productions: they are on smaller, quarto-sized paper (approximately 19–21 cm high), and are produced from plates of varying sizes; in most cases they provide only the vocal line of the song, without continuo accompaniment; and the songs themselves are primarily simple, strophic compositions whose extra verses, when they are given, appear within a separate border at the bottom of the sheet. Several engravers' hands are discernable in the



fig. 1 A popular song, "When Civill Hurricanes Harass y<sup>e</sup> Nation" by James Hart is one of six unknown political songs found in the compilation which forms *Old Songs*.

collection, and only two of the sheets contain any kind of imprint naming Cross as the publisher; however, they almost certainly all emanated from a single press, and some appear to be associated with a "Collection of the best and newest Songs; especially those in the two Operas, the 'Prophetess' and 'King Arthur'... set to Musick by Mr. Henry Purcell" that Cross offered for sale in 1692 under the title *Philomela or, The Vocal Musician*.

The songsheets' haphazard appearance and style are balanced by a wealth of detailed information contained in the sheets' often garrulous titles, as a result of which *Joyful Cuckoldom* has long been regarded as an important source of facts pertaining to such questions as the association of songs with specific plays and the identities of singers who performed them. Moreover, fully one-third of the songs are only found in one additional published source, and four are actually unique to Cross's output. Hence, the value of these ephemeral single-sheet publications to scholars is exceptional, and it has been a matter of some regret that scarcely any corroborating copies were known to survive, particularly in similar bound compilations.

During a short-term fellowship at the Clark Library, where I was carrying out research on a tangentially related topic, I discovered a volume entitled "Old Songs – 1690" that is a hitherto unrecorded companion piece to *Joyful Cuckoldom*. Its worn first leaf is inscribed "William Camp His Book January ye 30: 1720," and the volume was later part of the extensive collection of the nineteenth-century musicologist William Hayman Cummings, who may have supplied



fig. 2 A previously unknown engraved print of "Ask me to love no more" establishes that it was performed by Mrs. Ayliff in the John Fletcher comedy, *Rule a Wife and Have a Wife*.

the present binding. *Old Songs* effectively doubles the extent of our knowledge about these early Thomas Cross publications: of its 81 items, 38 are duplicates of sheets found in *Joyful Cuckoldom* (which thus contains twelve items not in *Old Songs*) and three match individual items presently known from other collections, leaving 40 new songsheets. Four of these supply otherwise unfilled lacunae among the ten items known to be missing from *Joyful Cuckoldom*, and hence presumed lost; the existence of the other 36 was previously entirely unknown. Moreover, gaps in the numbering system in *Old Songs* suggest that this collection, too, once contained at least eleven more songsheets that are no longer extant.

Like the overlapping set of items found in *Joyful Cuckoldom*, the songs in the Clark's *Old Songs* compilation represent a diversity of generic types. The volume in its present state includes 72 songs (numbered 1–80, with gaps), followed by nine catches (numbered 82–92, also with gaps); interestingly, the compiler seems to have followed an organizational scheme similar to that of *Joyful Cuckoldom*, where the catches are also clustered together as a group towards the end of the collection. The main body of songs includes some 39 selections known to be from current plays and operas; 23 "single songs"; four "mock songs" (in which new words were set to an already existing tune); and six songs that in one way or another explicitly address contemporary politics. These last include "popular" political songs, such as the previously unknown "Come, gentlemen, drink to the King, Queen, and Princes" by David Underwood and "When civill hurricanes harass ye nation"

by James Hart (fig. 1), as well as more personal celebrations of the royal family like John Blow's "The Duke of Gloucester's March" and Purcell's "May her blest example chase / Vice in troops out of the land" from *Love's Goddess Sure was Blind*, the 1692 birthday ode for Mary II. (The latter two prints also appear in *Joyful Cuckoldom*; several of the catches at the end of both volumes are political in nature as well.)

Given the tremendous utility of *Joyful Cuckoldom* to musicologists and theater historians, as noted above, it is not surprising that the newly discovered items in *Old Songs* also yield up a harvest of important factual gems. We learn, for example, that the lyrical pastoral song "How blest are shepherds" in John Dryden and Henry Purcell's 1691 opera *King Arthur* was sung by the bass John Bowman, who is also known to have played the grotesque "Earthy Spirit" Grimbold. Elsewhere, it is revealed that the young soprano Charlotte Butler sang Purcell's song "What shall I do to show how much I love her?" in the opera *The Prophetess* in June 1690. Yet another print assigns to Butler the song "Bonny lad, prithee lay thy pipe down" by Thomas Tollet, from Thomas D'Urfey's comedy *The Marriage Hater Match'd* (1692)—although this is not strictly speaking new information, since another copy of this sheet exists in the Halliwell-Phillipps Collection at Chetham's Library in Manchester (H.P.1382). John Bowman also sang a song in *The Marriage Hater Match'd*, according to a print of "Great Jove once made love like a bull"; this hilarious dog-hating romp is attributed to Purcell in the *Old Songs* print, though an alternative source (*The Banquet of Music... The Sixth Book* [1692], pp. 6–7) identifies it as the work of the actor-composer William Mountfort. (Notably, another songsheet—found in both *Old Songs* and *Joyful Cuckoldom*, and thus already familiar to scholars—provides a similarly uncertain attribution to Purcell of another song from this play, "How vile are the sordid intrigues of the town.") Henry Purcell was, of course, the most prolific and most celebrated composer of the day, and such problematic attributions are not uncommon. In another instance, however, one of the sheets in *Old Songs* may be more helpful: the single song "As unconcern'd and free as air" has been relegated to the "doubtful" category in Franklin B. Zimmerman's *Henry Purcell...: An Analytical Catalogue of his Music* (p. 417, cat. D131) on the grounds that the composer's name is mentioned only in the song's sole manuscript source, and that otherwise the work "is given anonymously in all the printed sources." But "all the printed sources" consist only of the normally laconic volumes of Thomas D'Urfey's early-eighteenth-century collection *Wit and Mirth: or, Pills to Purge Melancholy*, while *Old Songs* includes a single-sheet version of the song in which "M<sup>r</sup> Henry Purcell" is unequivocally named as the composer.

Perhaps the most important Purcell discovery yielded up by the prints in the Clark's *Old Songs* collection has to do with the origin of the song "Ask me to love no more." This charming tune was printed in Peter Anthony Motteux's short-lived periodical *The Gentleman's Journal* in April 1694, paired with another Purcell song, "There's not a swain on the plain." The latter is essentially a "mock song," since Purcell's tune originated as an instrumental movement in the act music for the opera *The Fairy-Queen* (1692), and appeared in *The Gentleman's Journal* with "the words fitted to the tune by N. Henley, Esq." (ibid. p. 101). However, thanks to the heading in Cross's engraved print of the same song, found in *Joyful Cuckoldom* (*Old Songs* also contains a copy), the piece is known to have been sung by the actress Mary Hodgson in a



## A Pergolesi Manuscript of Eighteenth-Century Neapolitan and British Provenance at the Clark

Andrew Woolley, *University of Edinburgh & Clark Short-Term Fellow*

revival of John Fletcher's comedy *Rule a Wife and Have a Wife*, probably mounted in the spring of 1694. Franklin Zimmerman thus catalogs "There's not a swain" under the name of Fletcher's play (cat. 587), while the seemingly unrelated "Ask me to love no more" (*The Gentleman's Journal* gives the name of the poet as one "A. Hammond") is classified by Zimmerman among Purcell's non-dramatic "single songs" (cat. 358). *Old Songs*, however, includes a previously unknown print of "Ask me to love" that clearly identifies this piece with the Fletcher play as well (fig. 2), and provides the additional fact that the popular singer Mrs. Ayliff was its performer. This new information implies that the two songs appeared together in *The Gentleman's Journal* for a reason, and it helps incidentally to solidify the likely date of the revival—which was not accompanied by a published playbook—as March or April 1694. (We should note that the assignment of the production to December 1693 in *The London Stage*, 1: 429, is derived from an erroneous citation of "There's not a swain" as from *The Gentleman's Journal's* January/February 1694 issue.)

Any discovery of new Purcell-related facts is, of course, fairly big news, but *Old Songs* actually provides more substantive finds with regard to lesser-known musical figures and circumstances. Specifically, the collection includes a total of six hitherto unknown songs. Two political songs, by David Underwood and James Hart, have already been mentioned; there is also an anonymous political song, entitled "Now pyramids raise, bring the poplar and bayes." In addition, we find new single songs by Hart ("Why are we then so eager of loving") and William Turner ("Whilst all the beauties of Astraea's face"), while another piece by Hart ("Long time, alas, our mournful swains") turns out to be a lost song from George Powell's 1690 or '91 play *Alphonso, King of Naples*. (It is not identified as such in the print which, interestingly, politicizes the potentially allegorical text, calling it "A Pastorall on the late happy Revolution.") In addition, two "Scotch songs" known from other published sources (Giovanni Battista Draghi's "The weather's too bleak now to gang out of doors" and "Sawney, let us gang away," here identified for the first time as the work of the prolific composer Robert King) are revealed in *Old Songs* to have been performed "at the Consort [i.e. concert] at York Buildings" in Villiers Street that ran regularly throughout the 1690s. (A third print by Cross, with a Henry Purcell song from the York Buildings Concerts not found in either *Joyful Cuckoldom* or *Old Songs*, is known to exist elsewhere.)

The Clark's *Old Songs* volume is a potential treasure trove of information, not just for the individual factual revelations surveyed here, but more importantly as a window into the incipient business of engraved music publishing in the early 1690s. Work remains to be done on the methods and materials, the engraving "hands," and the chronology of Cross's prints, as well as the relationship between Cross's music-publishing activities, the London theaters, and other musical compendia such as *The Gentleman's Journal* and the *Wit and Mirth* series. In particular, the early prints contained in *Old Songs* need to be situated more clearly in the context of the later publications of both Cross and Walsh, something I hope to return to the Clark to undertake in the not-too-distant future. Users of the Clark's collections will know how many interesting finds lie within the vault under the formal gardens, waiting for scholars to put them to use; the discovery of the *Old Songs* volume offers an exemplary illustration of the rewards awaiting our research there.

The Clark is a treasure trove of seventeenth- and eighteenth-century music, especially of manuscripts that originated in Britain, or were apparently brought to Britain from the continental mainland before 1800. Several of these manuscripts were acquired in the post-WWI period from various London book dealers, a process of acquisition that continued into the 1960s. With the addition of the collection of Theodore Finney (1902–1978) in 1970 their number was augmented considerably. Among the first modern scholars to examine them were Franklin Zimmerman and Finney himself, since followed by Richard Charteris, Robert Thompson and Robert Shay among others. I had the exciting opportunity of examining them for the first time as a Clark fellow in July–August 2011.

This scholar, for one, welcomes the news that work is ongoing to supplement the old Clark card catalogue with a new comprehensive online catalogue, and that the manuscripts are being given new, simplified, shelf marks or call numbers. I had become accustomed to the rather elaborate shelf marks of the old system, but the advantages of the new one are manifest. For example, the manuscript formerly known as ms. D173 M4 H295 1690 bound, a collection of harpsichord music mainly by Henry Purcell and Giovanni Battista Draghi, is now MS 1970.003. The new system has the particular benefit of indicating, at a glance, those manuscripts that probably came from the Finney collection, and those that arrived at other times: all manuscripts acquired in 1970 are to begin with the formulation "MS 1970."

Researchers have tended to concentrate on the seventeenth-century music manuscripts originating from Britain, especially those associated with Henry Purcell (1659–1695). Charteris' survey of manuscripts containing music by Purcell was a useful starting point.<sup>1</sup> My priority was to make assessments of manuscripts of similar date not mentioned there and to look at later material, the quantity of which is considerable. Rather than attempt to summarize the findings, I write here about one find in particular that was a highlight of my investigations, and which has prompted further research since my fellowship.

It is not hard to come across pre-1800 music manuscripts copied in Italy and brought to Britain. Grand Tourists were keen to pick up collections of music as much as other kinds of souvenirs often created especially for them at Italian copying shops. Such manuscripts can be found in the British Library, or the Royal College of Music library, as well as at the Clark. The Clark even possesses an Italian manuscript of arias and cantatas by Giovanni Bononcini, Francesco Gasparini and others, probably dating from the 1690s, with the names of English tourists inscribed in connection with some of the contents: "Dedicated / to Mrs Frances Cotton.," "To Mrs Lettice Mildmay" and so forth (MS 1953.002, formerly ms. A6965 M4). The impetus to acquire manuscript compilations on the Continent was felt particularly strong around the middle years of the century when societies such as the Academy of Ancient Music sought to "improve" the condition of musical life in Britain. They aimed to promote two kinds of music, which were thought especially worthy of imitation: polyphonic sacred by pre-1600 English and Italian composers, and more recent Italian music. Summing up the achievements of the



Two different musicians, the first probably a Neapolitan, the other an Italian working in Britain worked on this manuscript copy of Giovanni Battista Pergolesi's *Mass in F Major*.

Academy in 1770, the historian John Hawkins thought that works by Giovanni Battista Pergolesi, and those of David Perez, belonged to a pantheon of classics, beginning with Palestrina in the sixteenth century, all of which “abounded in evidences of the deepest skill and finest invention.”<sup>2</sup> Pergolesi and Perez, as successors of earlier Venetian masters such as Lotti, Gasparini and Marcello, were the two youngest composers that Hawkins thought to mention. Their music all seemingly belonged to the category of “ancient.”

The flourish of interest in Pergolesi's music in Britain around 1750 is reflected in the word-books of the Academy, which record performances taking place of a number of motets, mass movements, and of the famous *Stabat Mater*. For example, a performance of a setting of a *Laudate pueri*, described as a “Motet for five Voices, with Instruments” by Pergolesi, was given on February 28, 1751.<sup>3</sup> A remarkable manuscript of Pergolesi's double choir and double orchestra *Mass in F Major* at the Clark (ms. fM4145 M4 bound) also suggests that plans existed to perform this—the composer's largest-scale sacred work—in Britain around the same time, although there is no evidence yet located that a performance took place there before 1787. The manuscript has languished in anonymity (in the card catalogue it is listed as anonymous) since any attribution of title or composer that it once bore was lost when the edges were cropped for binding in the eighteenth century. The Clark acquired the manuscript from a London book dealer in 1951 and its provenance before that date is not known. However, codicological evidence suggests that it was copied in Naples and brought to Britain in the mid-eighteenth century. Although the watermarks in the flyleaves, and the binding of marbled boards, are typical of British music manuscripts, on the manuscript itself the handwriting of the main copyist, and its watermark, bear Neapolitan hallmarks.

An unexpected feature of the Clark Pergolesi manuscript is that it contains the contributions of a second copyist. He was an Italian musician working in Britain in the 1750s judging from other

manuscripts in his hand, among which is another score of the *Mass* preserved at Westminster Abbey.<sup>4</sup> The secondary contributor to the Clark manuscript was evidently working to facilitate the copying of instrumental and vocal parts needed for performance. While the original copyist left a manuscript complete in all essential details, he used a number of shorthand procedures that might have confused copyists in Britain. For instance, he was in the habit of writing out the word underlay only partially; the later copyist decided to “complete” the underlay. Furthermore, the second copyist seems to have made a number of changes to the score probably motivated by the performance circumstances in Britain. These include a number of supplementary part-doublings between the two sets of choirs, which are not present in the version preserved in Pergolesi's autograph at the Pierpont Morgan Library. They do not add to the musical “substance” of the piece, rather these additional doublings would

have helped to mask a deficiency if the required number of singers capable of executing the piece were unavailable. The *Mass* features two five-part choirs and includes four soprano/treble parts. Since the Academy did not admit women, boys of sufficient capability, or castrati, would have been needed to perform these treble parts.

Who was this early ambassador for Pergolesi's music in Britain? The picture I have assembled so far suggests the likelihood that he was an Italian active in London for a number of years in the 1750s, and probably not much later or earlier. There are no obvious candidates. The period of stay in Britain of someone like the Neapolitan Pietro Domenico Paradies, for instance, active in London between 1746 and 1770 (and best known today for his harpsichord music), seems too long. He was among a group of copyists of Pergolesi's sacred music in Britain around 1750, probably all Italians, who may have had a connection with one another. A particular leaning towards sacred music is apparent in the manuscripts he left, suggesting the possibility of a musician who hailed from a sacred institution, perhaps either Neapolitan or Roman. His identity may never be revealed, but his activities show the important role of immigrant musicians in the spread of Italian musical culture in the eighteenth century.

1. Richard Charteris, “A Checklist of the Manuscript Sources of Henry Purcell's Music in the University of California, William Andrews Clark Memorial Library, Los Angeles,” *Notes* 52 (1995), 407–21.
2. *An Account of the Institution and Progress of the Academy of Ancient Music* (London, 1770), 22–23.
3. *Motets, madrigals, and other pieces; performed by the Academy of Ancient Music, on Thursday, February 28th 1751* (London, 1751), 10–11. A manuscript score of this work is in Westminster Abbey archive, together with a setting of *Laetatus sum* attributed to Francesco Durante (GB-Lwa, C.G.60).
4. GB-Lwa, C.G.52. I am grateful to Dr. Harry Johnstone (University of Oxford) for drawing my attention to this manuscript.



## Moralism, Fundamentalism, and the Rhetoric of Decline in Eurasia, 1600–1900

The Clark and Center core program for 2012–2013, directed by Clark Professors Andrea S. Goldman (UCLA) and Gabriel Piterberg (UCLA), explores responses to crises and upheavals in early modern landed empires, with special focus on the Ottoman and Qing empires. In particular, we will investigate the perceptions of temporary collapses of state power in the seventeenth and nineteenth centuries. Detecting tendencies toward moralism and perceived decline in elite discourses and state policies, we will look at the ways such concerns were expressed in the domains of institutional and educational reforms, sexual mores, and cultural representation. We will also examine how social boundaries were both rigidified and contested at such moments of transition.

### Session 1: Moralism and the Rhetoric of Decline in Seventeenth-Century Eurasia (November 16–17, 2012)

The background for this conference is the sixteenth-century price revolution in Eurasia and the attendant political and social crises of the first half of the seventeenth century. It will focus on two phenomena. The first is the religious movements and discourses of moral purification, which ranged from sexual mores to people's attire when they appeared in the public domain. The second phenomenon is the proliferation of literatures of decline, in which bureaucrats and intellectuals tried to diagnose what was wrong with their states and societies, and to prescribe solutions accordingly.

### Session 2: Urban Discontent in the Long Eighteenth Century across Eurasia (February 8–9, 2013)

This conference will examine various social and literary expressions of discontent in the main urban centers across these landed empires. Topics may include urban violence, sexual mores, literary lampoons,

as well as states' responses to such challenges to their authority.

### Session 3: Imperialism and Fundamentalism in Nineteenth-Century Eurasia (May 17–18, 2013)

This conference will explore the connections between encounters with Western imperialism and the rise of fundamentalist religious and cultural movements in the Ottoman and Qing empires. Discussions will occasion a revisiting of the term fundamentalism: its history and what it means in various contexts. While typically scholarship on indigenous responses to imperialism and crises of state power have focused on the local reformers and modernizers, the papers for this session will look at the equally new turn to—or invention of—traditions, whether religious, intellectual, or literary, in the Eurasian-landed empires on the verge of modernity.

### Exhibitions at the Clark

The Clark Library mounts four exhibitions annually, each with an opening and reception. Please check our websites for the dates of openings. Viewings are **by appointment only**, please call 323-731-8529.

**Current:** Eric Gill: A Complex Spirit (curated by Jennifer Bastian)

**January–March:** Bittersweet Uprising: Coffee and Coffeehouses in Early Modern England (curated by Shannon Supple)

**April–June:** Bibliology and Bibliography from the Viewpoint of the Pig or, How to Describe a Squealer (Bibliology curated by Nina Schneider; Bibliography curated by Rebecca Fenning Marschall)



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