



# THE CENTER & CLARK NEWSLETTER

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

NUMBER 27

SPRING 1996

## The New Clark Librarian

I am delighted to announce the appointment of Bruce Whiteman as head librarian of the Clark. Bruce, who will take up his post at the Clark in July, is currently at McGill University in Montreal, where he has been the head of the Department of Rare Books and Special Collections since 1988. Before that, he was, for almost nine years, the research collections librarian at McMaster University in Hamilton, Ontario.

Bruce's academic background is in English literature, in which he has a master's degree (1977) from the University of Toronto, where he also took his M.L.S. (1979). His scholarly interests include Canadian literary and publishing history, as well as descriptive bibliography and bibliophily. His books include a descriptive bibliography of the Canadian poet Raymond Souster, a study of publishing history in Quebec, an edition of the letters of Canadian writer and editor John Sutherland, and most recently a book on the Canadian painter J. E. H. MacDonald.

Bruce has taught descriptive bibliography and rare book librarianship at the McGill University Graduate School of Library and Information Studies, and he was the editor of

the *Papers of the Bibliographical Society of Canada* for five years. His current projects include a descriptive bibliography of Contact Press, a Canadian literary small press active in the 1950s and 1960s, and a book on Constantine Simonides, the nineteenth-century Greek forger of manuscripts.

Not only a scholar and a teacher, Bruce is also a well-known poet and book reviewer. Since 1978, more than a dozen books of his poetry have been published, the most recent of these, *Visible Stars*, in the fall of 1995.

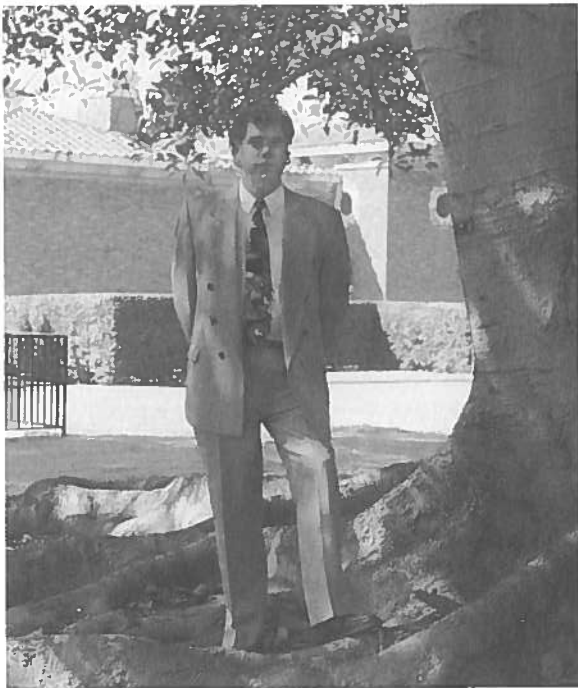
We are indeed fortunate to have Bruce take over the stewardship of the Clark Library. I look forward to a long and fruitful collaboration with him.

PETER H. REILL  
*Director*

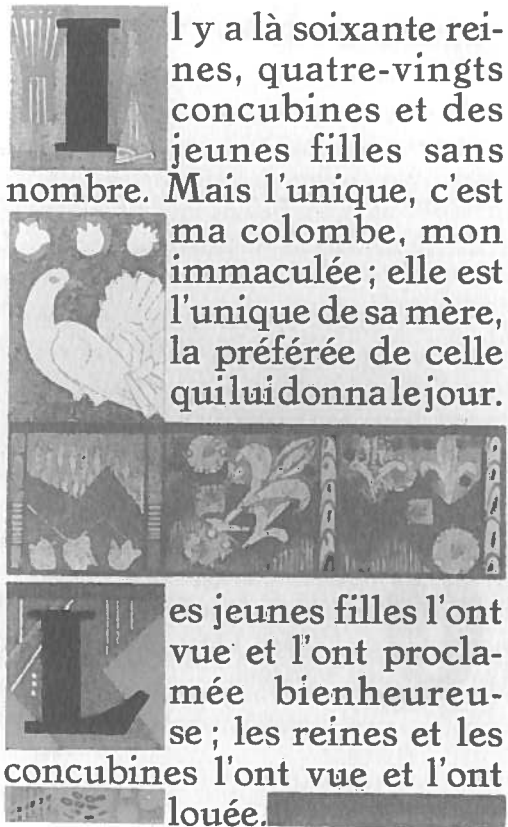
## Ward Ritchie's Legacy to the Clark

The Clark Library's value as a resource on the history of printing has taken a sudden jump, thanks to a valedictory gift by the dean of Southern California fine printers. Ward Ritchie, whose history of benefactions to the Clark goes back for decades, died last January at age ninety. Since 1988 he has been sending us the archives of his firm, Anderson, Ritchie & Simon, and other materials relating to his printing activities. During talks in December with Center/Clark director Peter Reill and UCLA Special Collections head David Zeidberg, Ritchie announced his intent to leave the balance of his archives to the Clark, along with his entire library of some four thousand volumes.

The full benefit of Ritchie's generosity to the Clark will only become apparent over time. On the surface a self-effacing and easygoing man, Ritchie led a multifaceted life which brought him into contact with other major figures in the book arts, some of whom are not as well covered at the Clark as they should be, but who are very well represented in Ritchie's library. The most outstanding example is the French printer François-Louis Schmied (1873–1941), to whom Ritchie, after a few trade school courses in printing, audaciously presented himself for a job in 1929. Schmied, with his son Théo, specialized in the exacting art of multicolor woodblock printing, using as many as forty-five passes through the press for a single illustration. Their limited editions, with glorious art deco designs—a strong influence on Ritchie's own style—now sell for thousands of dollars a copy.



Bruce Whiteman on the Clark grounds. Photo by Fran Andersen.



**I**l y a là soixante reines, quatre-vingts concubines et des jeunes filles sans nombre. Mais l'unique, c'est ma colombe, mon immaculée; elle est l'unique de sa mère, la préférée de celle qui lui donne le jour.

**L**es jeunes filles l'ont vue et l'ont proclamée bienheureuse; les reines et les concubines l'ont vue et l'ont louée.

From F.-L. Schmied's edition of *Le Cantique des Cantiques* (Paris, 1925)

William Andrews Clark, who had weaknesses both for fine printing and for things French, must have had some Schmied editions, but he evidently donated them, with most of his other French material, to the Bibliothèque Nationale. Before Ritchie's gift we had only four, of more recent acquisition. We now have thirty, plus four by Théo Schmied, placing us first among institutional collections in this country. We are especially happy to get a unique book of sample leaves with manuscript descriptions and pricing information—sad testimony to the ruin of Schmied's business during the Depression. But it is also hard to resist the specially bound copy of *Le livre de la vérité de parole* (1929), with an affectionate inscription to Ritchie from Schmied *père* addressing his upstart apprentice as "mon cher Kid."

These books stand entirely outside the more austere Anglo-American tradition of fine printing in which the Clark Library specializes. But Schmied's influence in America, not only on Ritchie but also on "modernists" such as Merle Armitage, W. A. Dwiggins, and Alvin Lustig, make them an appropriate and more than welcome addition to our collection.

With the fine press books by Schmied and others comes Ritchie's working library, consisting of thousands of works on the technical side of bookmaking. The Clark has always collected heavily in historical bibliography, but we are less well stocked in items such as printer's manuals, books of paper samples, and type specimens. Ritchie's gift will there-

fore complement our reference collection downstairs as well as our press collection upstairs.

The sudden acquisition of four thousand volumes is putting unaccustomed demands on the Library. When Ritchie's books were first removed from his house in Laguna, there was no block of space on our shelves large enough to accommodate them. We had to store most of them in the then-unopened wing of the Southern Regional Library Facility on campus while we shifted material in the far reaches of our own subterranean compact shelving. Then for three days in April we closed the Clark to transfer the books out of SRLF. Cleaning stations were set up in and outside the downstairs apartment in the North Range, with our full staff brandishing archival brushes and cloths. Thus purged of the dust of decades and an occasional insect, the Ritchie books now sit in the second annex, whence our cataloguers (as fast as they are able) will render them accessible to our users.

Our receipt of the last of Ward Ritchie's business archive is also worthy of mention. The archive documents Ritchie's activity in printing from his student work at Frank Wiggins Trade School through the late Laguna Verde Imprenta handpress productions. Besides valuable information on the history of printing in Los Angeles and the web of Ritchie's associations and friendships, the papers offer an inside look at Ritchie as book designer, in his constant search for the illusion of inevitability. These papers supplement our full collection of Ritchie's printing, which had its origin with his boyhood friend Lawrence Clark Powell. Director of the Clark Library from 1944 to 1966, Powell collected all of Ritchie's printing he could get his hands on and was also instrumental last year in Ritchie's decision to donate his books.

With funding from a Getty Undergraduate Internship for Diversity in the Arts and the Humanities, a student assistant, Lori Chin, has prepared a finding aid to the Ritchie archive under the direction of Clark cataloguer Carol Sommer. This document is now the first Clark catalogue to be mounted on the World Wide Web, where it is linked to the Library's home page (see the notice below). Point your viewer to <http://www.humnet.ucla.edu/humnet/clarklib/ritchie/ritchie.htm>.

STEPHEN TABOR

*Catalogue/Reference Librarian*

## Clark Library, Center on the Web

Since UCLA made the World Wide Web accessible to all its students and staff, many academic departments have put up "home pages" to publicize their activities. The Clark and the Center recently joined the others with two linked pages on the Humanities Computing server. Their respective addresses are <http://www.humnet.ucla.edu/humnet/clarklib> and <http://www.humnet.ucla.edu/humnet/c1718cs>. Here one can find the information contained in the recently revised Center/Clark brochure: descriptions of academic and public

programs, fellowships, Library access policies, and the like. But we have also added some unique features, like a “virtual tour” of the Clark with photographs; a Library news page; and links to the MELVYL catalogue, which gives access to UC library holdings statewide.

The Web gives us another new capability which will be increasingly used by libraries: the ability to mount machine-readable versions of finding aids to our manuscript materials. The catalogues of two major collections at the Clark are already mounted on the Web and linked to the Clark’s “access” page: letters and other manuscripts of Oscar Wilde and his circle, and the archive of the printer Ward Ritchie. Other collections will follow, and we plan eventually to convert all important finding aids which are now available only in hard copy at the Library.

STEPHEN TABOR

## Fellows’ Research

[Four Ahmanson-Getty fellows took part in the 1995–96 program “Challenge of the Enlightenment.” Three of them discuss their research here. Amanda Vickery’s report will appear at a later date.]

### I - INSTITUTING NATIONALISM

Concentrating on the academy as an institution for the centralized control of national culture, “Academic Discourse: Instituting Nationalism in Seventeenth- and Eighteenth-Century England,” the book I have been researching while an Ahmanson-Getty fellow, will contribute to recent work which argues that the Enlightenment was far from a self-identical event. I have found in my reading that many inconsistencies coexist in Enlightenment attempts to institute national culture. In the seventeenth and eighteenth centuries many writers proposed that the English state support an academy to supervise English language and culture. These academic proponents include Edmund Bolton, Robert Hooke, Thomas Sprat, John Wilkins, Daniel Defoe, and Jonathan Swift. I combine research in theories of nationalism with close readings of these proposals and their historical contexts to consider how they drew from and developed a set of shared concerns about English national identity. Foremost among these concerns are attempts to institute language through the standardization of grammar and rhetorical forms, but also important are strategies for controlling and managing other forms and venues of representation, including translation, scientific writing, history, the law, and art galleries. What I call “academic discourse” reflects a range of assumptions about how the world is to be known and represented which in turn help determine the relationships between collective and individual identities, or between the nation and its subjects, and the roles that academies—as agents of the state—should take in instilling national identity. By studying the variations within these proposals I seek to shift the history of English nationalism away from its pre-

vious basis in “objective” features of English history, such as the rise of mercantilism, the presence of a powerful national and religious “other” across the channel, or party politics, and toward a view of nationalism that is more attuned to its fluidity and historical contingency.

In the first two chapters I consider the proposals of Edmund Bolton and Robert Hooke, both of whom argue for monarchical control and regulation of culture by academies, art galleries, a systematic legal code, and a royal historiographer. These proponents give their academies similar functions but do so within drastically different contexts, which leads in turn to variations in the force of nationalism. In such texts as his manuscript proposal “Academ Roial” (1617), Bolton promotes antiquarian research and an academy in order to create a national myth of a noble, martial culture. However, though Hooke’s *New Atlantis Continued, a Platform for Monarchical Government* (1660) gestures toward the national importance of official cultural management, it ultimately rejects nationalism in favor of a state mythology which avoids the potential dangers of nationalism’s populist appeal. While Hooke grounds his academic practice in the rational investigations at the heart of the English Enlightenment, his “state fetishism” reveals an irrational desire for mystical authority which runs counter to Enlightened thought, as his distrust of the populace falls short of the Enlightened belief in universal rationality.

My reading at the Clark demonstrates other permutations of Enlightenment ideals: Sprat’s proposal in his *History of the Royal Society* (1667), though part of an explicit appeal for courtly patronage, tempers the absolutism of Hooke with attempts to forge an English national identity. More than Hooke does, Sprat instills a sense of nationalism by exploiting stereotypical distinctions between English and French character, even as the Royal Society worked to create an international scientific network that would use the language of reason—given flesh in Wilkins’s “universal character”—as its Esperanto. A deeper fault line, however, runs through Sprat’s and Wilkins’s attempts to build this academy with the material of both theological and mathematical logic. Whereas the French *philosophes* and the proponents of the “radical Enlightenment” wrote against faith in theological mystery, Sprat and Wilkins attempt, in Sprat’s phrase, to “return to the primitive purity” of a prelapsarian universe found only in the Biblical story of creation, but they update this return with a rhetoric of rational empiricism.

I have found that Defoe expresses other antinomies of the English Enlightenment. Historians have suggested that one feature of this period was the promotion of a public that could achieve consensus on important political and cultural issues through polite, open discussion. Defoe often employs a rhetoric of consensus, while the threat of constraint lurks just around the corner. In the *Essay upon Projects* (1697) he proposes an academy that would originate national custom by setting and legislating linguistic standards through example, rather than enforceable laws. But the academy itself is based on an older model of centralized, top-down author-

ity. Attention to the class-specificity of “the culture of politeness” helps pry open the restrictions of this model of Enlightened public discussion; reading the academy proposal next to Defoe’s other attempts to achieve national consensus, such as those in his pamphlets promoting the 1707 union between Scotland and England, or his writings on state religious and immigration policy, demonstrates a series of restrictions which fence out the Scottish Highlanders, religious freethinkers, and others from participation in national consensus. Rather than being invited into a polite conversation, these outsiders are constrained to consent to national policy. I find similar tensions in Swift’s work. By reading his *Proposal for Correcting, Improving, and Ascertaining the English Tongue* (1712) without also considering Swift’s relationship to his native Ireland, others have misconstrued the full implications his work has for English nationalism. Swift’s presentation of English is more critical than that of his predecessors, mixed as it is with a glorification of the language and a sense that the English are to blame for its “corruption.” What I call Swift’s “critical nationalism” is equally present in his writings on Irish culture, a repetition we can understand if we consider his position as a colonial subject and the conflicted sense of national identity this produces. By regulating and homogenizing national culture, his academy would have repressed this subjective split.

To understand early modern English nationalism we need to see it not only as something “expressed” in various literary texts or in popular sentiment, or as a “spontaneous” outgrowth of the public sphere, but in part as the product of state management of cultures. Historical pressures affected the forms of this management, and so the various academy proposals and texts produced by the academies present a series of themes which not only repeat but also vary. They nonetheless seek commonly to institute national culture and thereby manage the national subject.

JOEL REED  
*English, Texas Tech University*

## II - NAPOLEON AND THE INVENTION OF EGYPT

During the course of the last year, my research has been directed toward one of the most important and contested political legacies of the Enlightenment tradition, namely, the French military expedition to Egypt (1798–1801), led by Bonaparte. My project is designed to reconstruct the intellectual and diplomatic origins of this colonial venture and, further, to examine how the “discovery of ancient Egypt” was an integral and highly politicized component of cultural production during the Revolutionary, Napoleonic, and Restoration periods. Ultimately, my goal is to understand how art and scholarship served to legitimate French imperial aspirations in the Near East by naturalizing a proprietary relationship between France and “ancient Egypt.”

When Napoleon set sail aboard *L’Orient* for Egypt in May of 1798, his armada transported an invasion force of 35,000

troops. Most notably, Bonaparte’s crew was accompanied by an army of intellectuals: 167 savants of various specializations, including cartographers, geographers, natural scientists, and engineers. As an auxiliary force to the army, Napoleon’s savants and engineers were recruited for various strategic and military purposes, most importantly, to ascertain the viability of a Suez canal and thereby to give the French a direct nautical route to British commercial interests in India. In addition, Bonaparte charged his scientists with the task of rejuvenating and modernizing Ottoman Egypt, a nation that had fallen into a lamentable condition of “stagnation” and poverty. Apostles of the Revolution, these scientists undertook a series of restoration projects designed to repair bridges and roads, to combat disease and pestilence, to improve agricultural yields, and to establish an educational system. For three years of French rule, Egypt became the laboratory of the Enlightenment.

In the process, Napoleon’s savants thoroughly combed the Nile Valley and catalogued its architectural ruins, assembling the raw material for what is unquestionably the most detailed and remarkable work of colonial scholarship ever produced, the *Description de l’Egypte* (22 vols., 1809–28). Encyclopedic in scope and precision, impressively documented with atlases and engravings, the *Description* constituted an exhaustive survey of Egypt, ancient and modern: its geography and history, its archaeology and antiquities. The publication of this encyclopedic compendium was itself an extraordinary event in scholarly history, requiring the labor of over two thousand printers, binders, and engravers. These immense volumes, the largest measuring some 2½ x 3½ feet, contain over seven thousand pages of written text, 837 copper engravings, and three thousand total illustrations. In both its scientific aspirations and its sheer monumental size, the *Description* provided a powerful ideological rationale for the Napoleonic venture in Egypt. A copy of this work is at UCLA’s University Research Library, in the Department of Special Collections.

Although Napoleon’s savants by no means neglected the study of Islam or modern Egypt, the traditional and popular culture of Mameluke society was for them a rather subordinate concern; they sought to marginalize Islamic Egypt in order to magnify the mythical, monumental, and neoclassical. The *Description*’s lavish illustrations, universally acclaimed for their new standards of realism and their fidelity to the ancient monuments, were in fact accentuated and exaggerated beyond what the naked eye could observe: latent, and almost imperceptible, the timeworn hieroglyphics and bas-reliefs stand out exquisitely in the engraved plates, rendered with bold strokes and striking detail. That the monuments were reproduced not only with their facades and surfaces carefully transcribed but also with architectural plans, sections, and elevations is indicative of the scientific rationalism that informs the *Description*. While some illustrations did indeed portray Arabs and Bedouins living amidst the antique ruins, most representations were in fact artfully designed architectural reproductions which sought to foster

an unmediated vision of ancient Egypt, much to the exclusion of its contemporary inhabitants.

The official Napoleonic version of the Egyptian campaign is enshrined in the monumental frontispiece that accompanies the *Description de l'Égypte*. The frontispiece consists of an "Egyptian portal"—a stone slab doorway—which frames a perspective view of the Nile Valley and its archaeological ruins. The distinction of frame and tableau conveniently summarizes the vision of Egypt that Napoleon's savants wanted to convey. The portal opens onto a completely new scene, organizing a vista only tangentially related to its own space. The doorframe itself represents the emancipation and regeneration of Islamic Egypt from Mameluke rule, while the tableau renders an unencumbered gaze onto the monuments of the Nile Valley. While the portal recites the narrative of liberation and conquest, the tableau is a fantasized totalization and appropriation of ancient Egypt for the French. By depicting these two domains, the frontispiece articulates the interdependence of science and imperial power, at once a glorification of the Napoleonic colonial enterprise and a reconstruction of Egypt through representation and display.

Although the expedition was a military and diplomatic failure, it enacted a dramatic mutation in the history of East-West relations. As far as the Mediterranean world was concerned: for the first time since the crusades, the wall separating Europe and the Orient had been breached. The cultural and political upheavals resulting from the penetration of Western science and technology into a relatively insular Is-

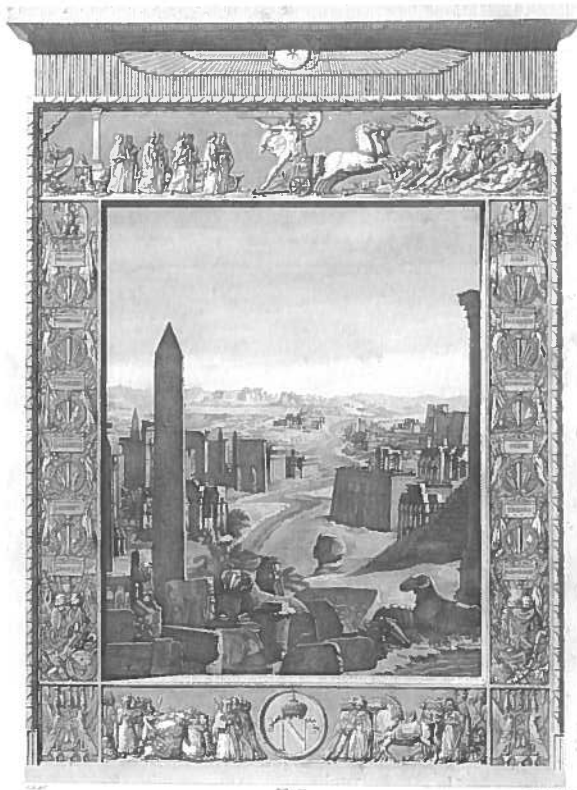
lamic society were considerable. Within a few years of France's withdrawal, Egypt, under the leadership of Mohammed Ali, embarked on a rapid campaign of state-financed industrialization, a program comparable in scope to the modernization efforts of Meiji-era Japan. As for the West, the expedition to Egypt was far more than a short-lived colonial "sideshow" pitting Europe's two strongest military foes, France and England. Bonaparte's Egyptian campaign and the accompanying *Description* inaugurated a significant shift away from the mercantile colonialism of the eighteenth century and heralded the emergence of the modern imperial enterprise, an enterprise in which the scientific mapping and the imaginative configuration of subject peoples increasingly become a function of official policy.

STUART HARTEN  
*History, Claremont Graduate School*

### III - INHERITING REYNOLDS

In the 1905 edition of Sir Joshua Reynolds's *Discourses*, Roger Fry located the "modernity" of Reynolds in his discrimination—for painters, viewers, patrons, and critics—of an inheritable past. Yet it is one of the many ironies of Reynolds's project that offering the past to present scrutiny carried its own foreseeably contradictory logic. Delivering the first of his discourses on art in 1769, Reynolds looked to Renaissance history painting, to a Renaissance structure of patronage, and to an "idea of excellence" (which he called the "great" style) as the basis on which to establish the arts in a "great, a learned, a polite, and a commercial nation." Learning and commerce, ideal values and material conditions, did not, as Reynolds hoped, harmoniously translate into patronage of the arts but instead provided the makings of a mercantile class of consumers of art. The Enlightenment assumptions which underwrite the early discourses and the Royal Academy—as an institution whose function was to create and educate, both through universal structures of reason and universal forms of human action, a public audience and a mode of public painting—are seemingly rewritten nineteen years later when Reynolds names Gainsborough as potentially the "first" of an English school of artists. What does it mean to identify the English school with genres that are bound to the "minute observation of particular nature" (Gainsborough's portraits, fancy pictures, and landscapes) and with a painter whose "natural eloquence" is directed at the "ordinary" observer of common nature, rather than to the learned tradition of English painting?

From the latter part of the eighteenth century to our own present, the critical and institutional consensus of value (what Habermas terms "the public sphere") which might secure Reynolds's notion of "high" art has been severely tested by the emergence of a large and diverse public for painting and for other forms of visibility and by the role that "public opinion"—no longer formed through reasoned conversation among equals, but subject to manipulation and appropri-



Frontispiece to *Description de l'Égypte* (Paris, 1809–28).  
Courtesy of the Department of Special Collections, UCLA.

tion—has come to play in establishing new standards of “taste” and new ideas of what counts as art. Yet I would argue that Reynolds’s attempt at institution building, his effort to imagine a kind of painting that would symbolically organize and transform the intellectual and moral life of its public audience, survives—not simply as a textual artifact but as a mode of social praxis which would be revised and remade by subsequent critics. In my dissertation, I studied how an English tradition of “art writing”—critical writing about art—originated in the works of Reynolds and was developed and revised by William Hazlitt and John Ruskin. The aim of my research this year has been to situate the contradictory legacy of Reynolds’s project in a broader social context, exploring in particular how the intersection of high art and public audiences in the eighteenth and nineteenth centuries was complicated and enriched by the emergence of a popular visual culture.

The central focus of this research is the new function that art writing serves in mediating between a material culture of print and a culture of ephemeral spectacle, painting, and theatrical exhibitions, and in extending actual public spaces (museums, galleries, and the increasingly commodified “space” of tourism) to an audience of readers and viewers. Journalists who serve an expanding periodical press, women writers, and “popularizers,” or middlebrow critics, represent alternative critical practices which diverge from the canonical and self-consciously *literary* line of descent articulated by Hazlitt and Ruskin. Whereas public opinion in Enlightenment culture was shaped in the “public sphere” by the consensus of “polite” society, it was formed in the nineteenth century largely by the institution of the periodical press. In attempting to describe an alternative tradition of art writing, I pay particular attention to the role that the press, as the foremost institution of public opinion, comes to play in politicizing, publicizing, and institutionalizing the language of art criticism. I attempt a reading of the critical press that explores the social and political implications of textual strategies which range from the parodic (Thackeray’s reviews of English art in *Fraser’s Magazine*) to the didactic. And because I am particularly interested in periodicals—the most ephemeral of print forms—as a medium for the dissemination of canons of taste and traditions of painting, I look at the way the press positions itself in relation to institutions of art and to contemporary artistic practices. Within an increasingly democratized public sphere of galleries, exhibitions, and museums, critics like Robert Hunt (in the first two decades of the nineteenth century) and John Eagles (in the 1830s and 1840s) nonetheless work to confirm an inherited taste and typically secure their authority through strategies of resistance to *and* complicity with the principles of Reynolds and the institutionalization of those principles by the Royal Academy. This approach, and with it this secondhand authority, are considerably elaborated in the writings of Anna Jameson. Jameson’s art criticism fully engages the power and fluidity of the Enlightenment notion of self-cultivation, but her “amateurism” is secured, not through Reynolds’s ideal

of knowledge-as-practice, but through the appropriation and distribution of information from art historians and museum professionals. Jameson’s writings on art, which include travel diaries, guidebooks, and a series of articles on Italian Renaissance painters for Charles Knight’s *Penny Magazine*—the first mass circulation magazine aimed at the working classes—must be understood as a deliberate challenge to the autonomy of culture and a disavowal of an ideal of high culture: she works both to diffuse high culture to a wider audience and to read it in ways that critically resituate it in the midst of popular culture.

Laurie Kane Lew  
*English, Millsaps College*

## The Ahmanson-Murphy Fund

The Ahmanson Endowment Fund, established five years ago, has been renamed the Ahmanson-Murphy Endowment Fund. With this new name, the Center and the Clark pay tribute to the late Franklin D. Murphy, former chancellor of UCLA and vital player in the cultural life of the city of Los Angeles generally, and of UCLA and the Center/Clark in particular.

One of Dr. Murphy’s key arenas of activity was the Ahmanson Foundation of Los Angeles, and no single benefactor has been so consistently generous to the Clark Library and, later, to the Center/Clark as the Ahmanson Foundation. The Foundation has been a major supporter of the Library’s fellowship programs, and, over the years, it has given

### *Ahmanson-Murphy Endowment Fund*



WILLIAM ANDREWS CLARK  
MEMORIAL LIBRARY · UCLA

*Proof of the bookplate designed by Patrick Reagh*

substantial gifts that allowed for the expansion of the acquisitions budget, for program development, and for building improvements.

When he became director of the Center and the Clark in the fall of 1991, Peter Reill sought to expand the Library's collecting base to include books and manuscripts from the last half of the eighteenth century. It was at that time that an Ahmanson Foundation grant of \$500,000 made this acquisitions goal realizable. The gift established the Ahmanson Endowment Fund, earnings from which were designated for the purchase of books and manuscripts from the period 1750–1815. Additional gifts in each of the following years had increased the value of this endowment to \$1,000,000 by last year. A gift during this past year of \$250,000 raises the value of the fund by a significant amount once again.

A small way in which we can acknowledge the support and the generosity we have enjoyed over the many years is to identify the books acquired with earnings from the specially provided funds. This we have done. The Ahmanson Endowment Fund bookplate, designed and printed by Patrick Reagh in 1991, has now been redesigned by Reagh to reflect the fund's new name.

## Henry Bruman's Challenge Grant

We are pleased to announce that Professor Emeritus Henry Bruman, a known friend of music and a supporter of the Center and the Clark, has presented us with a challenge grant of \$50,000 in the hope that music will continue to be heard at the Clark in the years to come.

The sounds of chamber music resonated in the Library's drawing room several times since fall 1994, when a pilot grant of \$45,000 from the Ahmanson Foundation of Los Angeles established the series now known as Chamber Music at the Clark. This grant underwrote seven concerts in the first two years: first-rate international and local chamber ensembles came to the Clark Library on selected Sunday afternoons, performing to enthusiastic audiences drawn from both the academic and the local communities.

Aware that the Ahmanson Foundation cannot support the music series indefinitely, the Center and the Clark have been working to establish an endowment fund that will ensure its continuation. Professor Bruman's challenge grant is designed to help us in the first stage of this endeavor. If other donations combine to match his generous pledge, we will have an endowment that will fully fund one concert a year in perpetuity. In the immediate future, we plan to meet the cost of the series (\$24,000 annually) by combining other moneys with earnings from the newly created fund, but we hope to increase the fund to the extent that, in time, it will cover the entire operation.

Gifts aimed at meeting Professor Bruman's challenge have already started to come in, and we invite contributions—they are fully tax-deductible—from all friends of music and of the Center/Clark. Those wishing to give to the Chamber

Music Endowment Fund can request a donor's card from the Center ([310] 206-8552) or simply send a check, payable to the *UCLA Foundation* ("Chamber Music" should appear in the memo field), to the Center for 17th- and 18th-Century Studies, 395 Dodd Hall, UCLA, Los Angeles, California 90095-1404.

## Goethe Society at the Clark

This October the Clark Library will host the first annual Southern California meeting of the Goethe Society of North America. The topic of discussion will be Goethe's *Wilhelm Meisters Lehrjahre* (Wilhelm Meister's Apprenticeship)—the 200th anniversary of the novel's publication serving as the occasion for a reappraisal of the text and its import. Details will be announced in the fall newsletter.

Coming up are the 250th anniversary of Goethe's birth and the bicentenaries of a number of his major works and several lesser-known ones of considerable interest. In subsequent meetings of the society, also at the Clark, a sample of these texts will be selected for reexamination. The series is being planned by Ehrhard Bahr (UCLA), president of the GSNA, and Meredith Lee (University of California, Irvine), executive secretary.

## Published in 1995–96

The following publications are collections of papers originally presented in academic programs sponsored by the Center/Clark:

*The Consumption of Culture, 1600–1800: Image, Object, Text*, ed. Ann Bermingham and John Brewer (Routledge, 1995).

*Gender and Early-Modern Science*, a cluster of articles, with an introduction by Mary Terrall, in *Configurations* 3, no. 2 (spring 1995): 135–257.

*George Herbert in the Nineties: Reflections and Reassessments*, ed. Jonathan F. S. Post and Sidney Gottlieb, Special Studies and Monographs (George Herbert Journal, 1995). First published as a special issue of the *George Herbert Journal*.

*Visions of Empire: Voyages, Botany, and Representations of Nature*, ed. David Philip Miller and Peter Hanns Reill (Cambridge University Press, 1996).

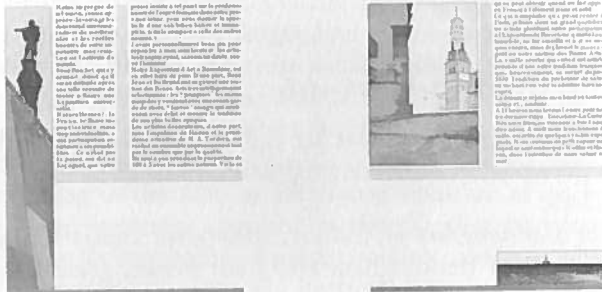
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Editors: Nancy M. Shea and Marina Romani

# Exhibits at the Clark This Summer and Fall

On display until 21 June are several of the recently acquired rare editions by François-Louis and Théo Schmied (see "Ward Ritchie's Legacy to the Clark," pp. 1-2). Shown below are facing pages from F.-L. Schmied's publication of the illustrated journal he kept aboard the *Peau-Brune* (1931).

From 29 June through 27 September the Clark will feature Izaak Walton's famous treatise, *The Compleat Angler; or, The Contemplative Man's Recreation*. The exhibit will include four editions published during Walton's lifetime and printings from the eighteenth century onward, which contain additional engravings and illustrated plates. The pastoral scene on the right is from an 1897 edition of the work.

From 4 October through 31 December the Library will mark the centenary of William Morris's death in 1896 with an exhibit titled "'A Beautiful Book': William Morris and the Kelmscott Press." Included will be books published by Morris at his Kelmscott Press as well as manuscripts, page proofs, and original artwork never previously exhibited. A proof illustration for "The Knyghtes Tale," designed by Edward Burne-Jones and engraved by Morris for the Kelmscott Chaucer (1896), is reproduced here.



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