



THE CENTER & CLARK NEWSLETTER

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Director's Column

Helen Deutsch, Center & Clark Director

I write this column with mixed emotions. Five months into our state-wide lockdown, I am extremely proud of our Center and Clark staff, who have adjusted to the “new normal” with tremendous resourcefulness, flexibility, creativity, communal spirit, and good humor. Although the initial transition to telecommuting was exigent and demanding, we have risen to the challenge and have been able to keep both the Center and the Clark running smoothly and safely during the closure. While physically closed to the public, we have continued to serve our community, finding new opportunities to connect across a range of media. At the Clark, our staff, led by our archivist Rebecca Fenning Marschall and photoduplication coordinator Scott Jacobs, have worked diligently to digitize materials for use in this spring’s Ahmanson Undergraduate Seminar on the Wilde Archive, valiantly and expertly taught by Distinguished Professor of English Joseph Bristow, thereby enabling students to experience the joys of archival research from a distance. Clark staff have been holding regular “virtual office hours” and continue to assist patrons with resource requests. Thanks to our Center staff, the final conference of our core program, “Contested Foundations: Commemorating the Red Letter Year of 1619: ‘Respectable Women’: Gender, Family, Labor, Resistance and the Metanarrative of Patriarchy,” was reorganized and condensed in record time into a highly successful and well-attended one-day webinar. This conversation between scholars from around the country, who could attend effortlessly from their own homes, was so effective and inspiring that we hope to continue to use this format in the future, even as a supplement to our live conferences when we reopen. Our core faculty have also remained active, moving to Zoom to award fellowships for next year as well as overseeing our Early Modern Graduate Certificate Program. Please stay tuned and check your email and our websites for ongoing news about our doings, including recent updates on graduate support, online opportunities to enjoy the collegial conversations and music we all miss so profoundly, and an extremely entertaining Clark Library-related trivia quiz on the Clark’s Twitter feed! While the uncertainty and strain of the pandemic have been immensely hard on us all, they have also brought us closer together, not despite but because of our separation. In this way, our small Center/Clark family is a microcosm for our larger community: we will always be connected. I want to express my heartfelt thanks to our Assistant Director Candis Snoddy, our Head Librarian Anna Chen, and all of the wonderful people at the Center and the Clark who keep us going through the best and worst of times.

The closure has made me value our time together during the past year all the more. One special highlight was our symposium on “[Early Modern Bibliophilia](#),” held in celebration of the Paul Chrzanowski



Center/Clark Director, Helen Deutsch, with (L to R) Chancellor Gene Block, Head Librarian Anna Chen, and Professor Emeritus Maximilian Novak, at The Clark Library’s Grand Reopening Celebration (Jan 2018).

Collection. Chrzanowski first donated to the Clark in 2009 and most recently expanded his donations with a magnificent gift of 21 books in 2018, all falling under the rubric of what Shakespeare might have read. A diverse group of book lovers, including faculty, graduate students, librarians, book sellers, and Paul Chrzanowski himself, came to hear eleven short talks, each focused on a single book of the speaker’s choosing from the collection. The range of titles and approaches was dazzling, and Paul’s closing remarks were a moving and witty summary of both the genesis and the future of his wonderful collection. We have posted the papers from this event on our website, and we plan to use this highly entertaining format again in the future. Another milestone in our history, and the last conference we were able to hold live, “Sustaining Visions and Legacies: The Future of Special Collections Libraries,” organized by Breslauer Professor of Bibliographical Studies Johanna Drucker, and Clark Head Librarian Anna Chen, brought together a thoughtful collective of archivists, librarians and scholars to address pressing questions of site-specificity and sustainability in unique heritage collections. This innovative, hugely popular, and prescient conference distinguished the Clark as a leader in both accessibility and the scholarly conversation around how to sustain it. Finally, our contribution to LA Opera’s *Eurydice Found* festival, which engaged cultural institutions across Los Angeles in multiple renditions of the Orpheus story, Charpentier’s *La Descente d’Orphée aux Enfers*, performed by Opera UCLA, conducted by Stephen Stubbs and directed by James Darrah, transformed the Clark into a 1920s dreamscape, framing a hauntingly beautiful performance by UCLA students that none who attended will forget. We have posted photos of this opera on our website for all to view [<http://www.1718.ucla.edu/events/orpheus-opera/>].

I know I speak for us all when I say that I viscerally miss the Clark

and seeing you all there. Despite the continued closure, we have much to look forward to in the coming year. Highlights of this Fall's online programming include my colleague Zirwat Chowdhury's talk on "Blackness, Immobility, and Visibility in Europe (1600–1800): A New Collaborative Scholarly Resource at *Journal 18*" scheduled for October 21, and a continuation of our *Early Modern Cosmopolitanisms* lecture series on December 2. We also greatly look forward to this year's core program, *Resituating the Comedia*, organized by Professor Barbara Fuchs, which will bring scholarly considerations of translation and reception to life in concert with performance, and to welcoming two new Ahmanson Getty Postdoctoral Fellows, Sarah Grunnah and Richard Huddleson. Some of our events have been cancelled; many others are postponed, but we hope to reschedule them soon. Needless to say, the health and safety of our staff and our community take precedence over every other consideration. Along with everyone else at UCLA, we await further guidance from authorities at the state and university level to inform our decisions about reopening. It is our fervent hope that we will be seeing you all at the Clark in the not-too-distant future, and we have never been looking forward more to a new academic year.

This will be my last column for the newsletter, since I will be stepping down from my position as Director in January of 2021. My time at the helm of the Center/Clark has been the apex of my career at UCLA and it has brought my career full circle. I fell in love with the Clark when I first arrived there as an Ahmanson-Getty postdoctoral fellow in the fall of 1992. The Center/Clark and its vital intellectual community have sustained me ever since, and I plan to return often to the Clark as a teacher and researcher. It has been an honor and a pleasure to work with our peerless staff and distinguished faculty, and to get to know many of you over the past four years. I will always be part of our community, and I will always look forward to seeing you all at the Clark.

Acquisitions Column

Anna Chen, Head Librarian

On June 1, 2020, in response to the killing of George Floyd, UC President Janet Napolitano wrote, "We must reflect on the brutal history that got us to this point—and where we go from here. We must examine our own biases and find a way to eliminate the systemic racial inequities that pervade our country in order to effect real and lasting change." Crucially for the Clark Library, President Napolitano's statement centers the importance of remembering history to this work. The Clark's mission to preserve and share the cultural record means supporting, too, the work of reflecting upon, learning, and moving forward from the histories of oppression, injustice, and inequity that our collections both represent and document. It also means creating space in the cultural record for new voices, including those obscured, under-told, or excluded from our library in the past.

We recognize that collecting is a consequential responsibility that intervenes in the preservation of recorded history and assigns cultural value to the artifacts that enter our collections. Collection development is reactionary in many ways, based on collecting practices and strengths, as well as personal and institutional choices and biases, established decades or even centuries ago. At the same time, collection development should be forward-thinking, as the term "development" implies. Therefore, we also strive to collect

proactively for the Clark Library, to be cognizant of the agency that it gives us over the historical record, and to carefully consider how to use that agency to participate in the discourse of what has value and how that value is defined.

At the Clark, we are finalizing a mission statement and collection development policy to codify these principles and practices, informed by current best practices in the work of cultural collecting. We are also developing a systematic review of previous years' acquisitions to identify under-acknowledged strengths as well as gaps and biases that should be addressed. We had already begun this work, but it has taken on new urgency and nuance, at the same time that it has been productively enriched by the national dialogues on race, racism, and privilege that are now at the forefront of the field.

While the Clark Library is closed and we are following safer-at-home orders, limited access to our collections has made writing a traditional acquisitions column a challenge. However, I would like to describe several recent acquisitions that speak in various ways to the work I have described above. The first is a steamer trunk packed with beaded and lace dresses, handbags, undergarments, parasols, photos, albums, newspaper clippings, and other personal items dating from the turn of the 20th century, which belonged to Alice McManus Clark, the second wife of William Andrews Clark Jr., and her sister Margaret McManus. Mr. Clark's personal correspondence and other papers were destroyed after his death, while Mrs. Clark left behind no papers at all. As our archivist Rebecca Fenning Marschall puts it, "Though Mabel [Mr. Clark's first wife] and Alice both lived in a world of privilege, they were not so privileged that their written life experience was seen as an important part of the Clark's history."

In the absence of her own papers, we can glimpse Alice Clark's personality not only through numerous contemporary newspaper accounts (which document her elopement with Marco Medin, a Montana merchant who had unsuccessfully sought her father's permission to marry her; and then, after a November 1906 divorce, her marriage to William Andrews Clark, Jr. a few months later in a semi-secret ceremony) but also through the contents of the trunk, which we acquired as an alternative record of her history. We do not usually collect textiles, but we felt, especially in the absence of other existing records by Alice Clark, that a serious attempt to seek out silenced voices in the written record must acknowledge that the format itself can be a real barrier to such work. Many library collection development plans proceed upon the premise that the responsibility of the librarian or archivist is to collect the written word, whether on paper or in a digital medium, and that other formats should be left to museums to collect. It is certainly true that different formats and media require different kinds of expertise. But not everyone has been equally privileged to record their experiences



Early 20th-Century dress from Alice Clark's trunk.



Alice Clark, her husband's son "Tertius," and her niece, Alice.

in written form. Setting a limitation to collect only the written record also risks creating a bar to the kind of inclusivity that archives and libraries increasingly wish to recognize.

Indeed, the trunk's compilers did not make a distinction between the garments and other kinds of records more familiar to libraries—photographs, albums, newspaper clippings—that they tucked into the trunk. They were saved together, intermingled, as the self-selected records that were important to Alice Clark and her relatives. Rebecca Fenning Marschall and Kathryn Brunet, a UCLA GSEIS graduate student who cataloged the contents of the trunk during an internship at the Clark, are working on a research project and website to explicate the trunk and articulate its intervention in archival silences. As they note, the intergenerational nature of some of the trunk's contents serve as a resonant counterpart to many of our book and manuscript holdings, which often also contain inscriptions of family history, as owners decided what of their own history was worth preserving. In a similar vein, we also recently acquired the papers of Marion Kronfeld (1912–2004), an archive of diaries, sketchbooks, and artwork by a woman artist who illustrated books for the Plantin Press in Los Angeles. She worked on projects with many of the men already represented in our fine press collections. However, the Kronfeld Papers are a particularly significant acquisition because it represents the Clark's first fine press archive by a woman artist working solo.

Earlier this year, we acquired a collection of forged prints, many with their original woodblocks, made by Earl Marshawn Washington (b. 1962), from original prints by a wide range of artists including M. C. Escher, Jose Guadalupe Posada, Lynd Ward, Eric Gill, Hale Woodruff, Ralph Chubb, the illustrator of the 18th-century *General History of the Robberies and Murders of the Most Notorious Pirates*, and Gustave Doré, as well as one supposedly made by Washington's great-grandfather. Earl Marshawn Washington came to the notice of the art world with prints for sale that he claimed had originated with his great-grandfather, Earl Mack Washington (1862–1952, though he may have been fictional), who had saved the blocks after a print shop fire. But other stories also emerged, including that Earl Mack Washington was a printmaker and had made them himself, and that Earl Marshawn Washington, too, did some printmaking. Collectors exhibited great interest in these works, which they believed to have been created by a 19th-century Black artist. It turns out, however, that they were in fact created by a 20th-century Black artist—Washington himself—and many of them were forgeries.

The Clark Library has long had a keen interest in forgeries, ranging from forged Shakespearean annotations by William Ireland to forgeries of Oscar Wilde. As Washington's prints demonstrate, forgeries are inextricably bound up with the history and marketplace

of book and manuscript production, illuminating complicated relationships between cultural and economic value as well as narratives of desire and absence in forgers and audiences alike. Moreover, as Greg Mackie observes in his recent book, *Beautiful Untrue Things*, forgeries are both biographical narratives that tell stories about their putative creators distinct from what is conveyed within the forged work, and a kind of performance art.

Finally, we acquired Yasushi Nawa (1857–1926)'s *Pressed specimens of butterflies and moths* (Gifu: Nawa Entomological Laboratory, ca. 1905). Lepidochromy, the technique of "printing butterflies," or fixing the scales of their wings onto paper, is thought to have emerged in the 18th century, described in works such as George Edwards' *Receipt for Taking the Figures of Butterflies on Thin Gummed Paper* (1770), and increasing in popularity through the end of the 19th century. The Japanese entomologist Yasushi Nawa, who founded the Nawa Entomological Laboratory in Gifu, Japan, developed a new method of lepidochromy which he displayed in this striking specimen catalogue. At the same time that this acquisition supports our rich entomological and natural history collections as well as our extensive holdings in the history of book production, it also contributes a perspective beyond the Eurocentric and thus incomplete histories that our collections in these areas present.

I would like to end with an important note: while the Librarian's column has traditionally focused on recent acquisitions, it is important to recognize that collection development is but one piece among many interlocking parts that must all move together, and move forward, in a relevant, active, and progressive library, especially in this critical historical moment. We must educate ourselves on the national dialogue on race and privilege, examine the role of systemic racism and other inequities in cultural institutions, reflect on our own practices, and implement ameliorative strategies in all aspects of our work, from recruitment to cataloging to community engagement. In these ways, we can ensure that the Clark continues to fulfill William Andrews Clark, Jr.'s vision for the library as a resource for the public good.

Trailing a Southeast African Plant in Los Angeles

Christopher Michael Blakley, 2019–20 Ahmanson-Getty
Postdoctoral Fellow

In addition to participating in the 2019–20 core program, "Contested Foundations: Commemorating the Red Letter Year of 1619," and developing my book manuscript on interactions between enslaved people and animals in the British Atlantic world, I spent my year at the Clark Library researching and writing about a southeast African plant—"the Calumba root, credited to be a great alexipharmac." Materials from the Clark, UCLA Library Special Collections, and the Louise M. Darling Biomedical Library enabled research on calumba root, known to botanists in the present as *Jateorhiza palmata*. In August I submitted a journal article on calumba root, and in September I will be presenting a paper from this research at the American Institute of the History of Pharmacy at the University of Wisconsin–Madison. Calumba root fascinates me since its material and intellectual history sits at the intersection of my research interests in the history of slavery, the African diaspora, and the history of science and medicine.

Francesco Redi praised calumba root as an antidote to diverse



Jateorhiza palmata, from Franz Eugen Köhler, *Köhler's Medicinal-Pflanzen*, 1897 (Wikimedia Commons).

access to the private natural philosophy collections of Cosimo III. He learned about foreign plants and animals principally from reading the work of others, especially Athanasius Kircher, Conrad Gessner, Cristóvão Acosta, Francisco Hernandez, and Michał Boym. Redi found travel accounts intriguing, including the botanical knowledge gleaned by the Portuguese traveler João Lopes Pinheiro in Mozambique. How Redi came to learn about Lopes Pinheiro is unclear, though it appears he knew “João Lopes Pinheiro root”, a plant named for the eponymous settler-merchant, could be located in the Zambezi River Valley, along with another plant, “*radice della Manique*”, or Manika root. This latter root’s name reflects its use by Manyika-speakers residing in the present-day highland regions of eastern Zimbabwe and western Mozambique. However, to my knowledge, Redi never connected the calumba root to East Africa. Redi’s discussion of João Lopes Pinheiro root and “*radice della Manique*” demonstrates the circulation of East African knowledge from the Indian Ocean world to Europe in the seventeenth century.

More than two decades later the Dutch microscopist Antonie van Leeuwenhoek described the “Indian Columba Root” in his book *Arcana Naturae Detecta*. Leeuwenhoek obtained specimens of the plant along with “various kinds of medicine and seeds” from a doctor who had lived in the East Indies. In his letters to the Royal Society, Leeuwenhoek rarely named his sources for acquiring Asian plants. In a letter written in 1706 on cinnamon bark, for instance, he mentioned receiving a sample from “an Officer that had been a Prisoner at *Candi* in the Island of *Ceylon*.” In 1697 the Portuguese physician João Curvo Semedo discussed calumba in his encyclopedic work *Polyanthea Medicinal*. Semedo recommended “*raiz de calumba*” as a febrifugal drug, and included various recipes for preparing the root to be ingested. Like Leeuwenhoek before him, Semedo identified calumba as a South Asian plant from India. Semedo’s sources for preparing calumba included Francisco Roballo Freyre, the chief physician of the Estado da Índia at Goa.

Knowledge among Europeans concerning the origins of calumba root since Redi’s brief description of the “great alexipharmic” in 1671 appears to have radically changed in the early eighteenth century. In 1713, while en route to Tibet, the Italian Jesuit scholar Ippolito Desideri arrived on Ilha de Moçambique, situated due south of Mossuril Bay, to rest at the college founded by the Society of Jesus in 1640 before sailing onward to Goa. Desideri’s party waited on the island for “ships from Senna, which bring a quantity of large elephant tusks, gold, silver,

and black amber, as well as many Kafirs or negroes, slaves bought there to be sold at Goa.”

Desideri’s geographic reference here likely refers to the Sena people, an ethnolinguistic group indigenous to the northwestern region of Mozambique including Tete, Manica, and Sofala Provinces. Portuguese slavers transported thousands of captives from Mozambique to the Cape of Good Hope, India, Brazil, and Spanish America between the sixteenth and eighteenth centuries. “So many slaves are embarked at Mozambique”, Desideri learned, “that the ships are crowded and become very filthy. In Goa they fetch high prices on account of their strength and fidelity.” Among those incarcerated at Mozambique Island were *nganga mbuki*, or herbal healers, from diverse ethnolinguistic groups including Chewa, Sena, and Kishwahili speakers.



“The Discription of the Isles and Castle of Mozambique”, William Rogers, 1598. (Wikimedia Commons)

Below his description of the captives, the missionary continued with observations on the flora he discovered through conversation with his peers and other exchanges on the island. In addition to instructing new believers into Catholic doctrine, the Jesuits at the college “collect many useful herbs, especially Calumba and Lopo roots, both much esteemed in India.” Pulverizing calumba and mixing the root with water, he explained, could be “excellent” for opening obstructed bowels. If one plunged a hot iron into the mixture the drug would produce the opposite effect. Desideri hoped to collect additional plant samples known for their “marvelous healing properties” while on Ilha de Moçambique, or by venturing to the mainland. Yet, these two—calumba and João Lopes Pinheiro root—are the only plants from the Swahili Coast that appeared in his narrative. Desideri recorded his description of calumba in a manuscript essay that, it appears, was circulated among members of the Society of Jesus but not intended for print.

As I finish this research, I am following calumba’s itinerary from Goa to Manchester, New York, and elsewhere in the Americas. Calumba’s global circulation followed routes of slaving, trade, and settler colonialism. However, I am mindful as I trace calumba’s history, that the healers taken from Mozambique are practically invisible in the archive. One modest goal of this research is to illuminate the knowledge and skill of those *nganga mbuki* taken from Southeast Africa to India, and place them in a history of slavery, diaspora, and medicine in the early modern world. My time as a fellow at the Clark Library and UCLA has been immensely valuable for conducting and writing this research.

Research and Pain in the Age of Pandemic

Andrew Kettler, 2019–20 Ahmanson-Getty Postdoctoral Fellow

Before the 2020 pandemic, my time at the Clark Library serving as an Ahmanson-Getty Fellow was filled with some of the most intensive academic days and relaxing cordial moments of my life. The setting of the library is beyond compare. Nestled into a beautiful neighborhood on the south side of Los Angeles, the well-manicured grounds offered the glimpses and scents of an inviting research environment each morning. I was often so excited to beat the famous Los Angeles traffic from Pasadena that I would leave so early to be parked outside the high walls of the library grounds waiting for the gates to open. Sometimes, another fellow who would walk to the archive would see my car parked and offer delightful morning conversation as we awaited our day of research and continued academic camaraderie.

I spent most of my writing time at the Clark in the break room of the library grounds, working each day on projects while intermittently heading into the beautiful reading room attached to the renovated archives. While working at the Clark, numerous short-term fellows came through to spend their own time at the archive. Lunches with fellows and staff always involved academic conversing, whether in the break room or outside on the newly renovated patio that offered the ever-present California opus of breeze, palm trees, and sunshine.

While in the archives, I specifically researched the history of cattle in the Atlantic World. The early modern collections at the Clark are vast. They provided my project with influential documents regarding perceptions of animal consciousness which were very different from modern ideas. That specific research into animal history was supplemented by the work of the Center/Clark's Slavery and Animals working group, an organizing and selection committee that put together numerous fellows who worked on similar topics. Animal Studies was a common theme of conversation at lunches and throughout the working day outside of the diligent silence of the reading room. Beyond the fellows, numerous visitors also spent days at the Clark, either on their personal research trips or as part of conferences organized by the Clark and the Center.

What the Clark offers, even beyond its excellent archive, is an outstanding community of staff and scholars who are always ready and eager to have intellectual conversations about a wide range of topics. The archive itself is easily accessible and it links scholars into other digital portals provided by UCLA. My project on analyzing how cattle became an important aspect of developing slave societies in the Atlantic World was specifically aided by links to [Early English Books Online](#) and the UCLA library catalog. These collections provided my work with numerous tracts on English understandings of cattle prior to colonial settlements in the Caribbean. Nearness to UCLA provided access to leading scholars, workshops, and different library collections. Above all, the "Contested Foundations: Commemorating the Red Letter Year of 1619" core series of conferences brought in many leading scholars on slavery, race, gender, and nation-building in the Atlantic World. These conferences and support from their sponsors, Brenda Stevenson and Sharla Fett, provided a welcoming and caring academic hearth.

Outside of my central project, my time at the Clark was devoted

to finishing my book, *The Smell of Slavery: Olfactory Racism and the Atlantic World*. That project explores the vast discourse of odor and race in the Early Modern Era, centering on exposing interdisciplinary and activist goals regarding deconstructing racism in the current global order. I was able to present my work at the Clark, which consistently enables scholars to spread their work to different audiences, both at the library and throughout the Los Angeles area.

The pandemic cut these adventures painfully short during my year at the Clark. Often, I am overcome by a deep sadness to have lost the last few months at the Clark, with the staff, and with other fellows. The pandemic has caused so much immense pain throughout the world and the United States, disrupting life, and normalizing early



Terrestrial Globe by Domenico de' Rossi, 1695

death. Hopefully, the world can become safer by finding a way out of the current pains and evils. The interruption of academic life is but a minor issue compared to death in the age of coronavirus. And, I applaud the staff at the Clark for their clear communication on risks and early closing of the archive.

Normally, fellow's musings in this newsletter take on a different tone. Relying more upon the advantages of the collections and the work that was done. However, in this age, being open and truthful about our emotions is an important step towards accepting the new world that is painfully and constantly arriving. In such a confused and damaged world where separation is essential, the decisions by UCLA and the Clark to allow for remote work early certainly saved lives.

I miss working at the Clark. I miss and preemptively mourn the academic life that this fellowship was preparing. The pandemic has disrupted the entire globe, each family, each person. And, for those who it has not affected, who are unwilling to face the facts, I feel a great sorrow and significant distaste. They will probably soon lose loved ones as well, while feeling their own pains and regrets. Looking back on my time at the Clark through the lens of the pandemic brings immediate sadness, but the memories should truly only bring joy that I was able to experience the beautiful library, the archive, the excellent conferences, friendships, and so much more. It is my hope that the Clark, like the rest of the world, stays as safe as possible, and that it gets back on track without having to accept the constant sorrow and pain of living in a pandemic.

La Descente d'Orphée aux Enfers



On February 29 and March 1, 2020, we co-hosted with Opera UCLA and the UCLA Herb Alpert School of Music two performances of Marc-Antoine Charpentier's *La Descente d'Orphée aux Enfers* at the Clark Library. The sold-out production featured Baroque master and Grammy Award winner Stephen Stubbs and students from Opera UCLA. The show honored Charpentier's beautiful and moving French baroque rendition of the Orpheus myth. Lauded director, and UCLA alumnus, James Darrah staged the presentation on the grounds of the library as a connected, immersive, theatrical experience. The performance also included a satirical Orpheus piece by André Campra from *Le Carnaval de Venise*.



2020–21 Core Program: Resituating the Comedia

Barbara Fuchs, Professor of Spanish and English, UCLA

In recent years, studies of the 17th-century Hispanic *comedia* have been transformed by a strong turn to both early modern and contemporary performance, as well as to the transnational reception of the corpus, including translation and adaptation. With thousands of extant plays, the corpus of Hispanic classical theater has proved singularly receptive to critical and interpretive reimaginings, from English and French adaptations in the seventeenth century to the *Golden Tongues* adaptation initiative launched at the Clark in 2013. As new generations of scholars and practitioners illuminate the texts that speak to them, the performed and the critical corpora engage in an ongoing conversation. The new attention to performance and reception has changed our understanding of the corpus, as of individual plays within it, by foregrounding questions of ideology and canonicity, situatedness and transformation.

Since 2014, I have directed the Center's Working Group on the *Comedia* in Translation and Performance, and its *Diversifying the Classics* initiative, which aims to promote Hispanic classical theater in Los Angeles and beyond: <http://diversifyingtheclassics.humanities.ucla.edu/> Students and faculty from multiple departments and institutions come together at UCLA to translate early modern plays and interludes, plan performances, develop educational materials, and examine theoretical questions of staging and translation. The 2020–21 core program will offer an opportunity to expand that work through a series of conferences that reconsider Hispanic classical theater. In addition to presenting new research by leading scholars in the field, the program will provide an important opportunity for working translators to share methodologies and interact with practitioners, for practitioners to encounter new plays, and for all involved to become acquainted with the Clark's collections in the history of European drama and performance.

The first of two conferences, "Making Classics: Canonicity and Performance" (Nov. 12–13, 2020), will be scheduled in conjunction with *LA Escena*, the virtual festival of Hispanic classical theater that *Diversifying the Classics* is presenting with A Noise Within Theatre (Nov 12–16, 2020). In addition to sharing their research, scholars will engage practitioners to explore the rationales for artistic choices, production decisions, and so forth.

The second conference (Feb. 5–6, 2021) will focus on "Made for the Stage: Translation and Performance," to examine best practices and available channels for collaboration. In addition to the conferences, two online roundtables, "For a Theater of the Future," will be presented on Friday, December 4, 2020, and Friday, January 15, 2021. Details and registration will be posted on the Center's website this Fall.

We are excited to welcome the 2020–21 Ahmanson-Getty

fellows, Sarah Grunnah and Richard Huddleson, and to launch an intense year of *comedia* research at the Center/Clark.



Golden Tongues 3, Playwright's Arena, 2015.

2020–21 Calendar of Events

Due to uncertainty around hosting in-person events as a result of COVID-19, we are planning several virtual events via Zoom. While much is still in progress, the following events are confirmed:

Oct. 18—Chamber Conversations at the Clark: Cheng² Duo

Oct. 21—"Blackness, Immobility, and Visibility in Europe (1600–1800): A New Collaborative Scholarly Resource at *Journal 18*", presented by Zirwat Chowdhury (UCLA); 4:00pm

Nov. 12–14—Core Program – Resituating the Comedia, Conference 1: Making Classics: Canonicity and Performance, a conference organized by Barbara Fuchs (UCLA); Times to be announced

Dec. 2—Early Modern Cosmopolitanisms Lecture – "Hidden Histories of the French Wars of Religion: French Accounts of the New World as a Vector of Religious Polemic", Andrea Marie Frisch (University of Maryland); 12:00pm

Dec. 4—Core Program Roundtable "For a Theater of the Future" I

Jan. 15—Core Program Roundtable "For a Theater of the Future" II

Please check our website for program updates throughout the year.

We plan to send a digital version of our annual calendar to our email list in early Fall. You can sign-up for our email list here:

www.1718.ucla.edu/sign-up/

Cataloging Dr. Kanter's Roycroft Collection

Sacha Schneider, 2020 Clark Library intern

This past winter, I had the pleasure of completing an internship at the Clark Library, during which I cataloged a collection of books printed and published by the Roycroft Shop. The collection was bequeathed in 2018 by the late Dr. Stephen Kanter, a generous supporter of the Clark and its programs. He established the Clark's biennial *Stephen A. Kanter Lecture on California Fine Printing* in 1998 and was a fixture at the library's chamber music series, conferences, and public events. He donated his Roycroft collection to complement the Clark's already extensive holdings of books produced during the Arts & Crafts Movement in the late 19th and early 20th centuries.

Prior to my internship, I had little knowledge of the Roycroft Shop or its founder, Elbert Hubbard, an erstwhile soap salesman from Buffalo, NY. Greatly enamored with the works of William Morris and his Kelmscott Press, Hubbard established his own print shop in 1895 in East Aurora, NY, and soon thereafter, founded a colony of decorative artists known as the Roycrofters. Hubbard chose the Roycroft name in honor of two 17th-century London printers, Thomas and Samuel Roycroft, while also alluding to the French term *roi craft*—a title given to expert guildsmen whose creations were commissioned by the monarchy. In addition to books, the Roycrofters produced and sold furniture, stained glass, metalwork, and leather goods from their workshops located on the Roycroft Campus.

The Roycroft Shop printed Hubbard's own works, such as his biographical *Little Journeys* series, and popular essay "A Message to Garcia," along with various literary classics. The books featured in the Clark's collection are mainly limited edition runs, signed and numbered by Hubbard. My role as cataloger necessitated that I pay close attention to the physical attributes of every copy that passed through my hands, in order to describe them as accurately and thoroughly as possible in the bibliographic record. In this way, I became closely acquainted with the signature suede and blind-stamped leather bindings so often used by the Roycrofters, as well as the decorative woodcut print borders, headpieces, and initials that frequently accompanied the text within.

Through my work, I enjoyed learning of the artists directly involved with the construction and design of the Roycroft books. For example, I was delighted to discover that Dard Hunter (1883–1966), a noted expert on printing and papermaking, was responsible for many of the beautifully illustrated title pages and initials found within the collection. W. W. Denslow (1856–1915) designed the seahorse motif occasionally embedded within the Roycroft watermark and ornamental page decorations. He also famously illustrated Frank L. Baum's *The Wonderful Wizard of Oz*, when it was first published in 1900.

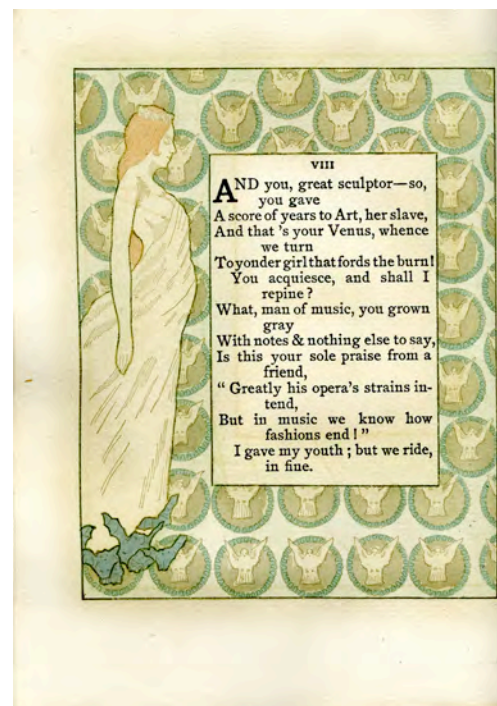
As with other works printed during the Arts & Crafts Movement, the manufacture of the Roycroft books stemmed from a conscious desire to uphold bygone traditions of fine printing and craftsmanship, with the use of quality materials. Dr. Kanter's gift is a wonderful addition to the Clark Library's holdings, and I am thankful to have had the opportunity to work with the collection in my brief time there.

New Support for Book Arts

Thanks to the generosity of Stephen Kanter, M.D., a longtime supporter of the Clark Library, we have established the Clark Library Book Arts Endowment. This fund will sustain the *Stephen A. Kanter Lecture on California Fine Printing* series, as well as support fellowships, scholarships, programming, acquisitions, preservation and conservation, all in the area of book arts.



Cover, *Hollyhocks and goldenglow*, Elbert Hubbard, 1912. (Clark Library, PS2042 .H7 1912 *)



From *Hollyhocks and goldenglow*, Elbert Hubbard, 1912. (Clark Library, PS2042 .H7 1912 *)

Food for Thought

Marguerite Happe, Graduate Student, UCLA Department of English

Recreating historical recipes in a modern kitchen provokes questions from the mundane to the absurd. When an early modern pie recipe instructs me to “bake it for a little,” does “a little” mean ten minutes or ten hours? How many egg yolks is “some”? How do I calculate “five or six hours over a hot fire” into time on a gas stove? Does the author of this 18th-century recipe for “Viper Broth” actually think I am physically capable of somehow finding and “killing a viper, skinning it, and taking out the entrails?” (Spoiler alert: I am absolutely not).

During the past two years, the Clark’s onsite kitchen has provided a space for students, scholars, and the public to answer such interpretive questions across both live and digital programming about historical cooking. Recipes from the library’s collections of early modern printed and manuscript recipe books came alive in sold-out public workshops, UCLA student classes, and innovative video productions. In September 2018, our inaugural public cooking workshop marked the first event in which the Clark kitchen transformed from quiet staff lunchroom into a multi-sensory, interactive classroom filled with the smells and scents of early modern England. Participants worked collaboratively in small groups to interpret and cook 17th-century recipes from our collections for sugar cakes (a spice-filled, aromatic crispy cookie), raspberry sauce, and marzipan. The workshop was repeated in different formats with visiting UCLA undergraduate courses, and even provided the foundation for our 2019 collaboration with Marissa Nicosia, Professor of Renaissance Literature at Penn State Abington and author of the blog [Cooking in the Archives](#). When Professor Nicosia visited the Clark as a Research Fellow, we presented a standing-room-only public workshop, the Clark’s first-ever “Antique Ice Cream Social.” Professor Nicosia taught attendees how to make rosewater ice cream, jumball cookies, and lemonade from recipes in the Clark collections—the latter featured Clark lemons from a tree on the grounds.

Sharing our historic recipe programming on social media not only created individual connections, but institutional ones. In 2019 and 2020, we organized and pioneered a cross-country digital cooking competition in partnership with the Folger Shakespeare Library. On Pi(e) Day (March 14th) in 2019, baking teams from the Clark and the Folger baked, filmed, and tasted Hannah Wolley’s “Posset Apple Pie,” a rich, creamy custard-like dessert. Each library polled their respective audiences on Twitter to help interpret the recipe’s excitingly vague nuances and involve popular opinion in our “bake off.” Our version of the pie aimed to represent all the diversity and flavor of Los Angeles’ multicultural culinary landscape, so we adjusted the recipe to incorporate flavors and ingredients from local Filipino, Vietnamese, and Korean grocery stores. In 2020, we welcomed additional universities and scholarly groups into the ring to bake and share pies from their own collections in real-time.

Pies and sugar cakes are undoubtedly delicious, but increasingly, Head Librarian Anna Chen and I found ourselves drawn to historical recipes that weren’t appealing to the modern palate. We knew what apple pie tasted like, but what about squirmy pickled walnuts? Wobbly cucumbers fried in gravy? Viper broth?! This curiosity inspired the Clark’s first-ever online video series: [Bad Taste](#). In the show, we detail the process of recreating and tasting a historical recipe which seems “disgusting” to the modern palate. Onsite guests, from Clark fellows to reading room staff, bravely serve as “tasters” by eating the concoction, noting their reaction to it, and actively unpacking the underlying logic



Attendees of the Clark’s Antique Ice Cream Social enjoyed lemonade from an Early Modern recipe, made with hand-squeezed Clark-grown lemons.



Participants in the Clark’s inaugural workshop made Early Modern sugar cakes and raspberry jelly.

of their own assumptions and experiences about taste. The show is funny, honest, and a fascinating example of how libraries can facilitate encounters with the archive that aren’t necessarily aesthetically beautiful (or predictable), but instead throw light on neglected materials that may initially inspire revulsion or disgust. As an exemplar of how such recipe revival can function as a mode of library outreach, [Bad Taste](#) has been selected for presentation at the [American Society for 18th-Century Studies](#) Conference in 2021.

In our modern world characterized by so much uncertainty and rapid change, there is something comforting about the omnipresent ability to access and experience the most basic of human activities: cooking and sharing a meal with others. Though the recipes we cook may have changed throughout history, the fundamental experience of connecting over food remains the same. The Clark’s outstanding staff, collections, and physical spaces make it uniquely possible for the library to create culinary projects that not only facilitate learning about the past, but enable the formation of meaningful connections in the present.

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* In memoriam

In Memoriam

Marina Romani (June 18, 1939–February 17, 2020), former editor of this Newsletter, managed publications for the Center during her career at the Center & Clark Library from 1986 to 2006. Then she retired to Pacific Grove, California where she grew up after emigrating as a child from Shanghai where she was born in 1939. Her family, along with other Russian emigres, had fled Russia after the revolution. Her parents were of Italian heritage. They endured the Second World War in China. The rise of Mao Tse Tung forced the family to begin a long watery escape, which included a jungle camp on a tiny Philippine island and time in Australia, before they finally reached the United States.

Her parents eventually found employment at the Defense Language Institute (currently Middlebury Institute) in Monterey. They all became US citizens. Although Marina's first language was Russian, she learned English during the family's long travels. She eventually earned her B.A. and M.A. in English, but she always claimed a gap in her language skills. Allusions to nursery rhymes in literature and articles she was editing required extra research because she did not hear those English verses as a child. When her own children were small, she had another reason to learn them.

She married an Army Intelligence Officer, Sasha Taurke, and over the next 18 years they and their family moved to Bangkok, Thailand, West Point Military Academy, New Paltz, New York, Fort Hood, Texas and back to Pacific Grove. Eventually Marina followed her parents' example and taught Russian and translation at the Defense Language Institute.

While at the Clark Library, Marina's exactness in grammar and checking citations brought gratitude and praise from the scholars whose articles passed under her careful review.

Late in her life Romani became a celebrated local poet in the Monterey area. There may be no better way to learn about the life of our colleague, Marina Romani, than to read some of her lines about her family, her childhood, and how it all influenced her as a poet. Her work is available on Amazon.



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