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How Many Worlds Can the Humanities Hold? From the “Persianate World” to the “Frontiers of Persian”

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The world, it often seems these days, is made up of many worlds: the classical world, the Islamic world, the Western world, the Mediterranean world, the Atlantic world, the Indian Ocean world. No one, it seems, is content any more to study a mere region (still less, a nation). We seem to live in a time of conceptual megalomania, when for many scholars former “fields” or “areas” of study count for nothing without boosting their credentials as worlds of their own. Such up-scaling of the humanities and social sciences is part of a shift towards macro-analytical, transnational, and global ways of examining the past. So where, among these many competing worlds, does the “Persianate world” belong? And what is it that is Persianate about this world?

The term Persianate was coined as far back as the late 1960s by the University of Chicago historian Marshall Hodgson. In volume 2 of his posthumously published *Venture of Islam* (University of Chicago Press, 1974), Hodgson gave the following famous definition of Persianate:

The rise of Persian had more than purely literary consequences: it served to carry a new overall cultural orientation within Islamdom. . . . Most of the more local languages of high culture that later emerged among Muslims . . . depended upon Persian wholly or in part for their prime literary inspiration. We may call all these cultural traditions, carried in Persian or reflecting Persian inspiration, ‘Persianate’ by extension. (293)

The Persianate, then, began its conceptual life firmly in the realms of literary and cultural history: it was a “cultural orientation within Islamdom.” In subsequent decades, particularly since the 1990s, Hodgson’s neologism took on broader scope and broader meaning. In terms of scope, it became used to label a “world,” even though Hodgson (despite being one of the founders of world history) was deliberate in his preference for a more curtailed geography of “zones,” specifically an “Arabic zone” and a “Persianate zone” (*Venture of Islam*, 294). And in terms of meanings, the concept was pushed beyond Hodgson’s “Islamdom” to become at times a secularized alternative to Islam by way of a religiously neutral, cultural meeting ground of Muslims and non-Muslims.

In recent years the terms in which the Persianate world is described (or perhaps more honestly, imagined) are often celebratory: it is cosmopolitan, secular, international, and, of course, educated. All too often it looks like an idealized mirror of contemporary liberal academia. And all too often power, and with it violence and oppression, are left out of the picture, except



Portrait of the scribe Mir 'Abd Allāh Kāthib in the company of a youth burnishing paper, with the scribe holding a piece of paper giving his name, the place of copying (Alāhābād), and the date 27 Muharram 1011 AH (1602 CE), from *Collection of Poems (divan)*, written by Amir Najm al-Din Hasan Dihlavi. Walters Art Museum Ms. W.650, folio 187a

when Persian is attached to nostalgically benevolent empires, such as the Mughals and increasingly the Ottomans. Languages, however, are ciphers of power—they offer verbal coffers of resources, fonts of regulation. This phenomenon is why some languages wither and die or are starved into extinction, while others flourish at their expense (on this approach, see N. Green and M. Searle-Chatterjee, “Introduction,” *Religion, Language and Power* [New York: Routledge, 2008]). Persian spread and survived because it became a storeroom of resources, a magnet for both possessors and seekers of power. States, institutions, bureaucracy, and schooling (which after Foucault has lost its innocence to become a disciplinary as much as a humanizing procedure) were all crucial to both the expansion and endurance of Persian.

Over the past few decades, several scholars have discussed this issue, most famously Muzaffar Alam in his 1998 essay on Persian and the Mughal state (*Modern Asian Studies* 32, 317–49), but more fully in Brian Spooner and William Hanaway’s 2012 edited volume, *Literacy in the Persianate World: Writing and the Social Order* (University of Pennsylvania Press). The issue of social

order and the social reach of Persian on which it depends is central to establishing what the Persianate world was, and if, indeed, it was a world in any meaningful measure. For if Persian was only a language of the *literati* (and a largely male *literati* at that), how can we speak of it as having a social history in the traditional sense of the term or even as possessing a “social” in any broad sense? If Persian didn’t filter through any actual society but rather passed above and between different societies as a *lingua franca* or group network, then how could it have any rooted, specific, or concrete social history? And if Persian lacked a society, how could it comprise a world except in the most abstract and metaphorical sense (like a “world of ideas”—a world, that is, that probably doesn’t exist)?

After all, worlds are composed of societies whose different strata (“classes,” if you like) interact in differing degrees of interdependence. Worlds consist of all different kinds of people interacting and mixing. It’s not clear to me that Persian involved such pluralism across the necessarily larger spaces where it was undoubtedly used. Where are the female, the subaltern, the highland, or even the simply uneducated users of Persian? What we may be dealing with is less a world than a republic of letters (another shaky metaphor: no real republic was ever founded or maintained through writing alone). But the circulation of poems by Hafiz or Jami is not enough to create or sustain a world in any wider sense of the social. Shared access to high culture can at best support group networks, or mechanisms of group influence, within larger societies that are in turn only parts of a larger world.

This scaling back to position Persian as merely an element of a larger world brings us to the rubric of “frontiers” that framed a series of Core Program conferences in 2015–16. To speak of “frontiers” is to challenge easy talk of “worlds.” To speak of a world is to speak of something whole and entire, holistic, and unitary. To speak of frontiers, by contrast, is to speak of boundaries and fractures, separation and difference. A set of frontiers, then—frontiers between different societies and distinct social orders—marks an opposite point of conceptual departure from the assumption of a unitary world. Using the rubric of frontiers prepares us to think about breakage, fracture, dissonance, and conflict.

Another advantage of a frontiers model is its recognition of instability and change. Although things indubitably happen in worlds, a world must by definition retain its basic shape. This necessity is why the only successfully convincing historiographical worlds have fixed and enduring contours: the Mediterranean

world being the classic example. Frontiers, by contrast, are protean; they move and are remade; they are defended and defeated; they are observed by some and are invisible to others. Frontiers are also plural and potentially without limit: a single realm may have many frontiers, both internal and external. How many worlds, by contrast, can simultaneously exist or come into contact? Even when we stretch the imagination to conceive visually worlds interacting or being simply in contact, it’s clear that (unless we return to flat-earth theory) our spherical

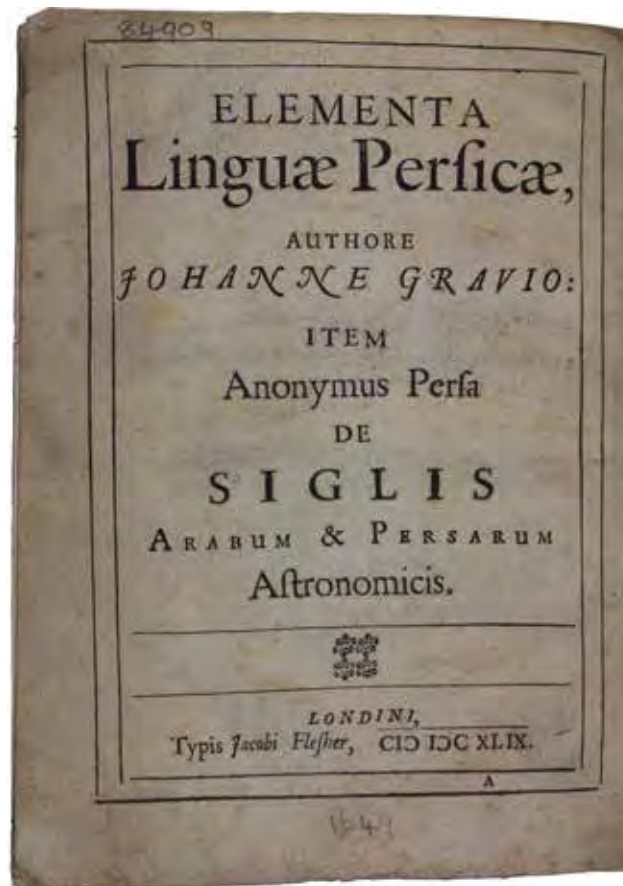
conception of the world makes it a poor metaphor for envisaging plurality and contact with other worlds. In human history there is only one world. It’s better for historians to keep it that way.

After all, worlds are made by gods, not men. Frontiers, by contrast, are the transient marks that humans scratch onto those worlds wrought by the gods. Frontiers are fraught and imperfect, places of conflict and dispute; they are boundaries that are pushed back and eventually forgotten. How, by contrast, does a world end, except in some spectacular *Götterdämmerung*? And as we all know, Persian did not disappear in some mighty cataclysm like this. Instead, its various frontiers retracted at different paces in different places, more a blowing away of lines in the sand than a dramatic Pompeian demise. Even the

most famous (perhaps the only) moment at which the retraction of one Persian frontier can be fixed to a specific event—the decision in 1835 of the East India Company to replace Persian as its bureaucratic language—involved no more thunder and lightning, no more *Sturm und Drang*, than the stroke of a lawyer’s pen. And even afterwards in India, Persian continued to be used by princely states and cultural conservatives for the rest of the nineteenth century. There was no sudden ending of a world or even one of its constituent continents. It was, rather, the slow contraction of a linguistic frontier.

Such, after all, is the pace of linguistic history: the historical yardstick of language change is measured not in single historical moments but at the pace of generations, of the training and decease of the people who actually use a language. Whether British or Samanid, no bureaucrat, however imperious, has ever been able to command a people to start or stop speaking a language in an instant. The slow pace of linguistic history needs to be reflected in the models we use to speak of Persian’s geography, bringing us back to the point about frontiers that move slowly.

Central to this approach is the issue of language



John Greaves' *Elementa Linguae Persicae* (London: Typis Milonis Fleisher, 1649)
Clark PK6233.G78 1649*

boundaries and language strata, the places where languages meet (horizontally) and are layered (vertically). This is the point where sociolinguistics meets geographical linguistics and, in turn, functional linguistics. Because at the heart of this historicized and socialized approach to rethinking the “Persianate world” is the question of what people did with Persian—the issues of functionality and practice. To speak in these terms marks a move not only beyond older aesthetic and literary approaches to Persian but also beyond more recent state-based approaches (after all, Persian was not an official language in most of the places where it was used, or at least not for most of the time it was used). Persian’s various functions were not necessarily as visible as a patronage-winning verse or a land revenue document. Its functions could also be found through its possession of symbolic and social capital. For Persian carried prestige, the value of which fluctuated in accordance with its rates of exchange with competing languages in different times and places.

Here we would do well to recall that in many of the past societies with which we are necessarily dealing, most people had limited forms of social capital available to them. Persian was one of them, but even in linguistic terms it was never the only option. The sense of Persian as an acquired language—a language whose users had chosen it after careful consideration and even comparison—finally moves us from the rubric of “frontiers” to the rubric of “Persian learning.” That phrase, “Persian learning,” is used here in its dual sense: “learning” in its nominal (noun) form by way of texts and scholarship that linked people together across the geographies of Persian and “learning” in its verbal form by way of the types of language acquisition that formed the most basic of Persian’s practices.

Just as “frontiers” are more uncertain than “worlds,” to speak in this sense of “learning” is to recognize its fragility and contingency. It is to denaturalize and historicize Persian as a hard-won practice that was sometimes abandoned for easier or more lucrative local alternatives. And this sense of the different *local* values of Persian is important for making sense of Persian’s varying fortunes on its different geographical frontiers.

Overall, the purpose of this year’s Core Program conference series is, therefore, to rip up the existing map of the Persianate world and return to a conceptual *Stunde null*, or rather a *nugta-yi sifr*. It is an aim that is not so much theoretical as empirical: to look at where Persian was used by whom in order to do what. From that empirical exercise, the hope is that whether or not it will be a world map, our new map of Persian will be at least more accurate and honest. To do this task, the three conferences ask some elementary and basic questions about the where, the who, and the what of Persian.

The foundational issues of where, who, and what lay the parameters for the three Core Program conferences on the geographical, social, and epistemological frontiers of Persian learning. Questioning the Persianate “cosmopolitanism” that has been much celebrated in recent scholarship, the series is guided by an exploratory ethos that sees the charting of frontiers as a means of testing the limits of a *lingua franca*.

Science Books for Eighteenth-Century Readers

Mary Terrall, *Department of History, UCLA*

Undergraduates these days do not spend a lot of time with actual, three-dimensional books. Most assigned reading is available online, for everyone’s convenience. Even when research requires the use of primary sources, papers can be completed without ever going into the library, thanks to the massive digitization of printed materials of all kinds, and the search tools that make it all accessible. This situation makes the Ahmanson Undergraduate Research Seminar an exceptional, sometimes even awesome, opportunity for students. Through this course, approximately ten undergraduates each year have the opportunity to work intensively with rare books at the Clark Library. As a condition of acceptance into the seminar, students agree to do at least some of their reading every week in the library, carefully turning the pages of books printed hundreds of years ago. Seminar topics and instructors vary from year to year, with the stipulation that students must produce research papers appropriate to the subject. Thus the library’s holdings determine, in large part, the syllabus for any given seminar.

Ongoing construction at the library made it impracticable to hold the seminar in its usual home at the Clark this year, so—with the enthusiastic support of Lee Walcott and The Ahmanson Foundation and the help of staff at Special Collections—the seminar moved to campus in Winter 2016. I had had the privilege of teaching the Ahmanson seminar once before, in the Clark North Reading Room; this year, I revised and adapted my syllabus to make use of the rare books housed on campus in the Young Research Library as well as the Biomedical Library. I was able to include a small number of Clark books moved temporarily to YRL Special Collections, thanks to the able and generous assistance of Philip Palmer, currently a postdoctoral fellow at the Clark. (Phil also showed off some of his favorite examples of annotated Clark books for the seminar’s introductory session.)

My own specialty is the history of science in the eighteenth century. I designed the seminar to introduce students to science in eighteenth-century England, during the heyday of Newtonianism, through the many books written at the time on scientific subjects and aimed specifically at non-specialist readers. (The Clark collections are particularly rich in this literature.) This was a time when the audience for science was expanding rapidly, along with consumer culture and literacy. As Newtonian natural philosophy came to define a new anti-Cartesian orthodoxy in England—from the early 1700s—and public lecturers used spectacular experiments to demonstrate the powers of nature to an increasingly literate public, science became fashionable in polite society. Widespread interest in the sciences fueled demand for books accessible to readers with no knowledge of mathematics—readers who had this lack of expertise in common with most of my students! In its original form Newton’s mathematically-demonstrated physics was beyond the reach of almost everyone, and Newton himself had no interest in broadening his audience. Several of his followers and close associates took up the challenge, giving lectures and writing books to introduce the new science to educated people. In some cases, these books were written to accompany or inspire interest in public lecture courses taught by entrepreneurial scientific showmen. Instruments like globes, orreries (mechanical devices to demonstrate

planetary motions), air pumps, electrical machines, microscopes, and telescopes became consumer items, bought by prosperous families to grace their drawing rooms and inspire conversation. Many authors wrote for a mixed audience made up of ladies and gentlemen, prosperous householders, children, and men and women of letters. Publishers tapped into this growing market not only with books but also new periodicals, as well as new kinds of reference works incorporating the latest in scientific knowledge, such as Ephraim Chambers' *Cyclopaedia, or an Universal Dictionary of Arts and Sciences*. Interest in the natural sciences was also related to a thriving market for books about exploration and travel (including scientific expeditions to the South Pacific and elsewhere in the later eighteenth century). These are the books the students in the seminar explored and deciphered throughout the quarter.

While they were learning about Newtonian natural philosophy, prisms, electrical shocks, solar microscopes, and expeditions to the South Pacific, students also learned to handle rare books and to examine title pages, prefaces, dedications, and marginalia for clues to authorial intentions and reader reactions. For those of us who work with rare books and manuscripts all the time (or whenever possible), it is easy to forget the thrill of first encountering an old book. Very few of the students had ever looked closely at a book printed in the eighteenth century, much less turned the pages. Most of them knew little or nothing about printing, paper, engraving, advertising, and reading practices; nor had they thought about the difference between a physical book and its digital version or the differences between individual copies of the same book or pirated editions of the same text. It would be fair to say that none of them, before this seminar, had considered what could be learned by examining the physical attributes of a book as well as the text printed between its covers. As they became familiar with the rules and procedures of the Special Collections reading room (and got into the habit of doing their reading during daytime hours), students started to take note of inscriptions and marginalia, publishers' catalogs printed at the back of books, engraved foldout plates, and different kinds of bindings. We talked about how to use these clues to gain some insight into how the books had been used and by whom.

Two of our class sessions met in the Rare Book Room of the Biomedical Library, where librarian *extraordinaire* Russell Johnson welcomed us to the wealth of resources on life sciences and medicine in his domain. We spent a week reading books about microscopes and microscopic animals, and another week studying the electrical phenomena displayed to genteel audiences and readers. Medical electricity, such as the application of electrical shocks to treat disease or other conditions, caught the imagination of several students. Others were taken with the elegant engravings that illustrated observations of microorganisms and other small creatures. For their research papers, students could use rare materials in either of the campus libraries, including the selection of Clark books held on reserve at YRL. Though they all had something to do with science or medicine, research topics ranged widely—from medical



Frontispiece from Benjamin Martin's *The Young Gentleman and Lady's Philosophy* (London: W. Owen and B. Martin, 1759-63) Clark Q157 M37 *

electricity to vitalism to regeneration of freshwater hydra to the careers and instruments of individual scientific lecturers. One student analyzed the religious or theological positions represented in Newtonian works; another looked at science books for children, a best-selling genre.

This year was unusual in the annals of Ahmanson undergraduate seminars, since I could not introduce the students to the elegant setting of the Clark, a setting that never fails to impress and where the eighteenth-century books seem right at home. On the other hand, we took full advantage of being on campus, by drawing on the rare materials belonging to three libraries. Given the topic of the seminar, it was particularly helpful to have the collections of the Biomedical Library available to us, since the Clark has very few books on life sciences. In the end, students get more out of this kind of seminar than the particular knowledge that ends up in their papers. Even if they never read another eighteenth-century book, they know those rare materials are there, accessible in the reading room to anyone who takes the trouble to ask to see them.

Cut and Paste: The Collecting Culture of Scrapbooks

Philip S. Palmer, CLIR Fellow

What is the pre-history of scrapbooks? In his “*Stromates sacrés ou recueil de pieces manuscrites et imprimeés*” (Sacred Tapestries, or, Anthology of Manuscript and Printed Pieces), the French bibliophile François-Louis Jamet (1710–1778) chose a title that highlights the hybrid nature of the book’s physical construction from disparate “pieces” of print and manuscript. The title describes the complex physical make-up of the volume, which includes both published and handwritten texts as well as copious manuscript marginalia and cut-and-pasted printed images. Jamet’s library contains countless examples of such hybrid works, items for which the amount of handwritten content (in the form of marginalia or separate manuscript inserts) calls into question the accuracy of “printed book” or “manuscript” as descriptive categories. Jamet’s compilations are custom, mixed-media assemblages that, while derived from existing sources, nonetheless constitute new and unique textual artifacts.

Jamet’s one-of-a-kind works are essentially scrapbooks, that is, handmade compilations of cuttings of print or manuscript text and images. Though the term “scrapbook” would not be used systematically until the early nineteenth century, there is a long history of scrapbooking, and Jamet’s books are illustrative of only one chapter in that history. Cultures and methods of textual extraction/excerpting—especially in the context of miscellanies, commonplace books, and custom-made volumes—are clear precursors to the later practice of scrapbooking. During the Middle Ages and Renaissance the study of encyclopedic texts demanded that scholars and readers digest textual content into a form that was both easy to remember and relatively portable: copying-out meaningful *sententiae* into personal notebooks helped facilitate such systems of memory storage and retrieval. Readers were often envisioned as busy bees flitting about their books, culling the choice bits—the text’s nectar—and incorporating those bits into a comprehensive intellectual design (a commonplace book/notebook)—a beehive. From an early stage, then, reading was envisioned not so much as the passive reception of existing texts but the active construction of new ones.

The early modern period also witnessed the rise of new forms of textual and physical collections. Forerunners to the modern museum emerged as *wunderkammern*, or “cabinets of curiosity,” which were eclectic and relatively disorganized assemblages of natural history specimens and antiquities (including statuary, coins, medals, and human artifacts). These physical archives—as well as their printed catalogs—emphasized the eclectic juxtaposition of objects in *wunderkammern*, usually reflective of a collector’s wide-ranging tastes and interests. A related genre is the *album amicorum* (album of friends), a blank notebook carried by travelers and students in Europe for the purpose of soliciting inscriptions, signatures, verses, and other textual scraps from colleagues, friends, and eminent persons. Surviving specimens of *alba amicorum* are often quite complex in structure, bringing together manuscript texts in multiple hands and in some cases combining them with cut-and-pasted images from printed books (such as emblems or printers’ ornaments). The early modern period also marks the heyday of the engraved print, and many collectors mounted and bound up their cuttings of prints in custom notebooks. Most notable among the many surviving examples of broadside ballad collections are the



Scrapbook collection of title pages . . .
Clark f MS.2007.011

albums compiled by Samuel Pepys (now held at Magdalene College, Cambridge). Each of these genres predates the formal emergence of scrapbooking as a cultural practice, yet each illustrates how readerly excerpting as well as the juxtaposition of text and image has long been central to personal habits of textual compilation.

The Clark Library owns scrapbooks from both before and after the 1830s, when scrapbooking emerged as a formal cultural practice. The Clark’s earliest scrapbook was produced in Ireland from roughly 1797 to 1808 and comprises clippings from contemporary newspapers on a number of subjects, including verse, social life, and historical events. The album includes, for instance, numerous pieces on the *Expédition d’Irlande* (a failed attempt by France to invade Ireland in 1796–97) and the death of Lord Admiral Horatio Nelson. Many more clippings deal with aspects of social life, ranging from the banal (Church construction) to the bizarre (account of a buttered-crumpet eating contest). The literary content includes verse in English and French, much of it topical and/or historical in nature; most of the verses are anonymous, except for “The Blind Lover to His Mistress” by Laura Sophia Temple (who published a book of poems in 1805). The book also gathers accounts of theatrical performances as well as transcripts of dramatic prologues and speeches, including the “Prologue Spoken by Capt. Colquitt . . . at the Theatre-Royal, Liverpool, on Saturday Last.” As was typical of scrapbooks at the turn

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A Wild Night in Melnitz Hall:

A Dramatic Reading of *La noche toledana* by Lope de Vega

In November 2015—under the direction of Professor Michael Hackett—first-year students in the MFA Acting and Directing Programs (Department of Theater, UCLA School of Theater, Film and Television) staged a reading of *A Wild Night in Toledo*, the English translation produced by the Center for 17th- & 18th-Century Studies working group “The *Comedia* in Translation and Performance,” led by Professor Barbara Fuchs.

The collaboration between the Center’s working group and the Department of Theater was made possible by a UCLA Arts Initiative grant.



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of the nineteenth century, each excerpted piece was physically cut out of its source and pasted into the personal album. What's interesting about these newspaper clippings is that some of them were clearly taken from published compilations of newspaper excerpts: through a secondary act of textual collection, in other words, this scrapbook maker excerpted previously excerpted material. Tracing how such textual "pieces" moved from newspapers to printed anthologies to scrapbooks could help researchers trace patterns of cultural consumption and literary taste in the period.

Another scrapbook dating to approximately the same time forms part of the Porter Family Archive held at the Clark. The collection relates to the English novelist Jane Porter (1776–1850), author of *Thaddeus of Warsaw* (1803) and *The Scottish Chiefs* (1804); her sister, poet Anna Maria Porter (1778–1832); and their brother, Robert Ker Porter (1777–1842), an accomplished painter, known for his panoramas and historical scenes. The large folio album houses a trove of literary and artistic material: prints, watercolors, and ink drawings by Robert, including several of European soldiers in full color; a manuscript list of books by female novelists that Jane intended to imitate in her own writing; and a list of Middle Eastern antiquities collected by Robert on his travels. Unlike the book of newspaper clippings produced in Ireland, the Porter Family album forms part of a larger group of material not compiled into a scrapbook: two additional boxes of Porter Family archives include most of the holograph poetry by Jane and Anna. In this case, therefore, it is clear that certain types of material either did not make it into the album (for whatever reason) or were later removed and rehoused (perhaps as a way of privileging literary material or separating the literary and visual arts).

In the 1830s scrapbooking became a more widespread and prefabricated practice: blank scrapbooks started appearing on the market, for instance, while publishers began issuing bits of print intended expressly for compilation in scrapbooks. The Clark owns several scrapbooks produced after the 1830s. One particularly large collection is the set created by Christopher Millard, bookseller and author of the definitive Oscar Wilde bibliography (published under the name Stuart Mason). The group of over thirty scrapbooks, whose pieces were gathered by Durrant's Press Cuttings (a professional clipping agency), consist of newspaper articles relating to all aspects of Wilde's life and art, from his plays (there is an entire album on *The Importance of Being Earnest*) to his heart-breaking trial (the topic of several albums). Apparently, Durrant's Press Cuttings—which is still in business as a "digitally enhanced media-monitoring agency"—sent clippings to Millard, who arranged and placed them into the albums now held by the Clark. Millard used ready-made scrapbooks for his work: the patented Walker's *Century Scrap & Newscutting Book*. The



Aymer Vallance Scrapbooks, ca. 1890–1900
Clark f MS.2011.010

Clark's extensive Oscar Wilde ephemera collection, much of which also came from Millard, may have once been held in similar volumes. Such a collection of newspaper reports is an invaluable resource, for it chronicles the subject's life and public reception in his own time and society, without the filter of a historian's or biographer's viewpoint.

Not all scrapbooks of the late nineteenth century depended on professional companies: the production, for example, of two additional Clark scrapbooks hearkens back to the age of scissors, paste, and an individual's (usually idiosyncratic) vision. One is a late nineteenth-century (not before 1888) volume of bibliographical specimens, namely title pages and evidence of provenance excised from hand-press-era books. According to today's bibliographical and scholarly standards, this practice would, of course, be regarded as mutilation: by creating the scrapbook, the compiler necessarily compromised the material and historical contexts of the books. On the other hand, as an artifact, the scrapbook offers a glimpse into specific historical trends and literary tastes. A researcher can see that great works of English literature clearly interested the compiler, as they did many Anglo-American collectors of the day: there are title pages from Sterne's *Tristram Shandy*, the King James Bible, the *Works* of Edward Young, Dryden's *Virgil*, Johnson's *Rasselas*, *Don Quixote*, Charles Brockden Brown's *Wieland*, and Milton's *Paradise Lost* (1739 ed.). The oldest title page dates to 1564 (Latin New Testament). Marks of provenance, inscribed on scraps of paper carefully cut and pasted into the volume, also fill the scrapbook and include several title pages signed by "William B. Philpott," the inscription "Mary Carpenter her book 1690," and an example of penmanship featuring a calligraphic bird drawing.

One last set of Clark scrapbooks relates to the history of printing and graphic design: two elaborate albums were compiled by Aymer Vallance (1862–1943), English designer, illustrator, and writer. The visually stunning albums comprise hundreds of meticulously cut-and-pasted images, design patterns, typographic letters, and



Aymer Vallance Scrapbooks, ca. 1890–1900
Clark f MS.2011.010

textual excerpts, many of which are arranged on themed pages. There are entire leaves, for instance, devoted to images of big cats, ships, and dragons, the last of which features advertisements, engravings, coats-of-arms, bookplates, and even a photograph. Many pages are graced by full-color cover images from late nineteenth-century periodicals, including the vibrantly colored cover of *The Ladies Field* (issue dated 1903). Other leaves emphasize typography, as on the pages filled with ornamental initials taken from facsimiles of early books spanning several centuries. Many of the cut-and-pasted pieces have been annotated by Vallance. He left a note to accompany a drawing of a pomegranate, for example, that reads: “Pomegranate from leather binding of a panegyric of Cardinal Wolsey, in the Bodleian Library, Oxford, 16th century.”

In a way, all of the cited scrapbooks align well with François-Louis Jamet’s concept of hybrid books as “sacred tapestries.” While “sacred” should be interpreted quite literally—many texts compiled by Jamet were devotional or theological in nature, after all—other scrapbooks might be regarded as embodying a “sacred” (or at least historically precious) link to their past lives and the collecting habits of their compilers. Investigating historical scrapbooks and their cut-and-paste origins allows us not only to trace the movement of texts and textual scraps over time but also to understand better the excerpting and compilation methods practiced by readers. Far from miscellaneous collections of paper ephemera, scrapbooks and their historical forebears are indeed “tapestries,” works of art whose organic whole comprises a body of seemingly disparate parts. But unlike tapestries of cloth and gold, scrapbooks do not require the skilled hand of the artist to give them life: demanding only a blank book, a pair of scissors, and some paste, these paper tapestries can be made by anyone.



Scaffolded Clark Library and walkway, 23 March 2016

The seismic retrofit of the Clark Library has passed its midway point. Construction highlights in this penultimate report include the following.

- Core drilling for the seismic retrofit was completed in late March 2016.
- The foundation walls and floor slab for the new basement-level lobby and orientation room have been poured.
- Wall framing for the new annex to house collections has been finished.
- HVAC units will be operational by mid-spring.
- Work on the kitchen, lounge, and fellows’ offices continues.



New basement pavilion, 23 March 2016



Special Thanks

We extend our gratitude to Rodney W. Devine for his generosity in supporting much-needed restoration projects in conjunction with the library's current book storage expansion and seismic retrofit. As a great-great grandson of William Andrews Clark, Devine is "excited to honor Senator Clark by supporting the Clark Library and its Director Barbara Fuchs at this signifying moment in the Library's history. The work being done will ensure that the Library and its treasures survive for many generations to come."

We also thank Catherine G. Benkaim and Barbara A. Timmer for a timely gift that helps fund current renovation projects at the Clark Library. Their continued partnership assures that we have the resources available to meet our most pressing needs.

We are indebted to Corry Nethery, who in December 2015 donated to the Clark Library her personal research collection of eighty-two books by or about Max Beerbohm. Corry and her late husband, Wallace Nethery, were experts on the lives and works of Max Beerbohm and Charles Lamb. They met while both were librarians at the University of Southern California. Together they composed, printed, and distributed over fifty books (primarily miniatures), many on Wallace's Kelsey tabletop clamshell press.

Henry Maximilian Beerbohm (1872–1956) was the primary subject of Corry Nethery's work. The British author and artist was part of Oscar Wilde's circle. In 1893 Beerbohm was a student at Oxford and submitted an essay—subsequently published—to the university's journal, *The Spirit Lamp*, edited at the time by Lord Alfred Douglas, Wilde's friend and lover. The following year Beerbohm—having dropped out of Oxford—sent another essay to his friend and *Yellow Book* art editor, Aubrey Beardsley (illustrator for Douglas's English translation of Wilde's *Salomé*): the essay, "A Defence of Cosmetics," appeared in the first issue. From 1898 to 1910 Beerbohm worked as drama critic for *Saturday Review*, enjoying success as a caricaturist at the same time. During his prolific career he wrote numerous essays and books, was knighted by George VI, and had a society created in his honor: the Maximilian Society, established in 1942 on the occasion of his seventieth birthday.

The recent acquisition brings several new titles to the Clark's collections and includes early twentieth-century publications on Beerbohm's art and writing. These works, along with a few later exhibition catalogs and accompanying ephemera, are wonderful additions to the Clark's holdings, helping researchers gain fresh insight into Max Beerbohm and the working methods of his biographer.



Rodney Devine, Barbara Fuchs, Genie Devine



Max Beerbohm's *The Happy Hypocrite* (London: John Lane, 1915)
Clark 2015.199

Recent Awards

Since November 2015 we have received several grants from private foundations and university initiatives that advance the work of both the Center and the Clark. The supplemental funding is vital for widening the reach and expanding the scope of the Center's conferences and programs and the Library's research mission. The following agencies have provided not only their much-appreciated financial assistance but also their endorsement of the beneficial activities undertaken by the Center and the Clark.

- The Ahmanson Foundation: to support important renovations at the Clark
- Council on Library and Information Resources Hidden Collections: to digitize and make available worldwide (via the Internet) 300 seventeenth- and eighteenth-century bound manuscripts held by the Clark
- Gladys Krieble Delmas Foundation: to create transcriptions of manuscript content in ten annotated books recently digitized at the Clark
- Pine Tree Foundation of New York: to catalog approximately 1,000 manuscripts, specifically letters and documents, held by the Clark
- UC Humanities Research Institute Supplemental Graduate Student Funding: to further Barbara Fuchs's project, "Diversifying the Classics: Classics in the Classroom," which fosters awareness and appreciation of Hispanic classical theater in public schools in Los Angeles County
- UCLA Interdisciplinary & Cross Campus Affairs: to make possible the Center's collaborations with UCLA's School of Theater, Film and Television and Herb Alpert School of Music, as well as UCI's School of Humanities and Claire Trevor School of the Arts, related to several conferences for which performances play a significant role in the interdisciplinary explorations of the programs' topics

Dr. Maximillian Novak Lounge

As many of you may know, UCLA Professor Emeritus Maximillian Novak is an exceptional teacher and internationally recognized scholar of eighteenth-century English literature and has been a formative and vital part of the Center/Clark community. Max, a UCLA undergraduate, earned his Ph.D. from UCLA in 1958, and his D. Phil. at St. John's College, Oxford in 1961, returning to campus as an assistant professor in 1962. Throughout his long and productive career, Max has served as an inspiration, mentor, and generous supporter to students and colleagues both at UCLA and around the world. His research and teaching have helped to build and transform the field of eighteenth-century studies.

Max is also known as the premier authority on the life and works of Daniel Defoe, the remarkable eighteenth-century novelist, journalist, and businessman of letters. His five books on Defoe (including a definitive biography) would be enough for anyone's life's work, but over the course of his career, Max has also published articles and edited volumes on almost every aspect of eighteenth-century literature and culture, in addition to his important work on the monumental UC Press edition of the works of John Dryden. Fittingly, several of those edited volumes emerged from conferences Max organized at his beloved William Andrews Clark Memorial Library.

Max is a familiar presence and model of collegiality both on campus and at the Clark, where he conducts much of his research on Defoe and eighteenth-century literature and culture. Indeed, Max has enjoyed the Clark's resources almost every day for the last fifty years while supporting the Center with years of service. His warm, welcoming, and engaging presence has become synonymous for several generations of scholars with the true spirit of the Clark's intellectual community. We, therefore, wish to honor Max's lifelong devotion to his students, colleagues, and the Center/Clark, and to recognize his outstanding scholarly accomplishments, by establishing the Dr. Maximillian Novak Lounge at the Clark Library. This lounge will serve as a permanent space for scholars to gather, reflect, and learn while enjoying the Clark's beautiful surroundings.



Max and Estelle Novak

To make a contribution to support this meaningful enterprise in Max's honor, please visit: www.giving.ucla.edu/Novak.

Suzanne Tatian Memorial Book Acquisitions Fund

Suzanne Tatian joined the Clark Library in 1988, and until her retirement in 2014 she served as Reading Room Supervisor, Fellowship Administrator, Newsletter Editor, and Clark Site Manager. Her influence touched every part of the library from the reading room to the vast infrastructure of the facility and grounds. Staff and faculty alike universally praised the depth and passion of Suzanne's knowledge of the library and its collections. To honor Suzanne's legacy, her family has established the Suzanne Tatian Memorial Book Acquisitions Fund at the Clark Library. Donations raised will support the purchase of rare books and manuscripts.

To contribute to this fund, please visit: <https://giving.ucla.edu/SuzanneTatian>.

Donations by check are also welcome. Please make your tax-deductible check payable to *UCLA Foundation*, and mail it to:

UCLA Center for 17th- & 18th-Century Studies
310 Royce Hall, 10745 Dickson Plaza
Los Angeles, CA 90095-1404



Suzanne Tatian in the Clark Library Stacks, 2007.

In Memoriam

The Center/Clark received news that Juliet Popkin passed away on 2 December 2015 in Arlington, Virginia. Juliet Popkin was the wife of Richard H. Popkin, a scholar-in-residence at the Clark from 1986 until his death in 2005 and whose papers and personal library are now held there. Dr. and Mrs. Popkin were generous donors to the library, giving both books and money to benefit our scholars. They funded the annual Popkin Lecture, and Mrs. Popkin hosted the accompanying receptions and dinners to the delight of the international visitors. Juliet (née Greenstone) married Richard in 1944, and they had three children: Jeremy Popkin, Susan Popkin Hall, and Margaret Popkin. Mrs. Popkin will be warmly remembered.

Former newsletter editor and longtime Clark Library employee Suzanne Margaret Tatian died on 3 October 2015 at the age of 62. Suzanne passed away at her home in Los Angeles listening to classical music in the company of her loving husband and family. A California native, Suzanne grew up close to her two sisters and developed her love of music and reading from an early age. Suzanne's passionate approach to life can perhaps be described as tirelessly involved. Whether she was traveling the world, leading a church group, or organizing for her beloved Jane Austen Society, nobody who knew Suzanne could fail to be impressed by her dedication, ceaseless hard work, and infectious enthusiasm.

In 1976 Suzanne began her UCLA career at the Medical Center; twelve years later she joined the staff at the Clark Library. Serving in multiple roles at the library until her retirement in 2014, Suzanne became a catalyst for the very culture of the library that so many of us have enjoyed. Her encyclopedic knowledge of the Clark's holdings provided support for researchers both sage and neophyte. The legacy of this quiet work can be found in the acknowledgements of endless books and articles borne from the Clark's collections. For the staff, Suzanne's love of the Clark itself, of tea and cake, and of the library's cats brought us together on many occasions. Indeed, all of us at the Center and the Clark cherish the memory of the perfect Clark Library tea party that marked Suzanne's retirement. It was at that event that former Clark Librarian Bruce Whiteman described the Clark without Suzanne as simply "unthinkable."



Suzanne Tatian



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