



THE CENTER & CLARK NEWSLETTER

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Director's Column

Barbara Fuchs, Center & Clark Director

These are heady days at the Center and Clark. I am delighted to announce that we have at long last undertaken the seismic renovation of the Clark Library. I know all our friends will join me in celebrating this milestone in the preservation of our exquisite building and collection. UCLA has retained the prestigious architecture, planning, and conservation firm Architectural Resources Group (ARG) as executive architects for the project, and they will begin work immediately. If all goes as planned, we hope to break ground in early 2015. We expect most of the library's activities to continue during construction with a minimum of interruption, and we will provide more details as the time approaches.

We are also continuing work on the gatehouse renovation project. In 2012–13, the Center and Clark, along with our partners, conducted a feasibility study for the project, securing strong support from stakeholders across our various communities of users. Now we move in earnest into the fundraising stage.

From castles in Spain to London townhouses to Italian villas, the Clark grounds have rarely seen such rich and exciting transformations. Transporting audiences through their fine performances, Playwrights' Arena, Chalk Repertory Theatre, and Counter-Balance Theater brought us a summer of great theater and dance. The pilot season of Arts on the Grounds was a great success, with all performances well-attended or sold out. I am deeply grateful to all those who made it possible: our partners in the arts, of course, but also Catherine Benkaim and Barbara Timmer, longtime champions of the arts at the Clark, UCLA Vice-Chancellor for Research James Economou, who believes in the transformative potential of the series, and the UCLA Department of Spanish and Portuguese, which helped us bring the Hispanic classical tradition to new audiences. The Center and Clark staff generously supported this new initiative with their enthusiasm and flexibility, and I thank them from my heart. We very much hope to continue the summer series, pending our success in funding it.

The summer saw the first of our revived Summer Institutes for readers at the Clark. This year's very successful institute, directed by Helen Deutsch, considered "Early Modern Futures." We plan to expand this program next summer to offer both an early modern and a Wilde/fin-de-siècle institute, enriching the intellectual experience for our readers in both fields.

We also hosted a week-long summer program for children from the UCLA Lab School, the UCLA Community School, and our neighbors at the 24th Street School. The children sketched, danced, and explored book-making, taking their inspiration from the grounds and the library.

Now we return to our regular academic-year programing, a whirlwind season of concerts, lectures, conferences, and performances. We look



A creative listing of the Odd Volumes' club members, the topic of the Third Annual Open House lecture and exhibition.

forward to welcoming you to the Clark with an open house on October 3, which will also feature a lecture about, and the opening of an exhibition concerning, Odd Volumes: Bibliophilia at the Fin de Siècle at the Clark Library, curated by Professor Ellen Crowell. The name "Odd Volumes" refers to a London literary and book-collecting club (1879–1950) for which the library holds a unique archive of invitations, menu cards, letters, photographs, original artwork, and rare publications. I look forward to seeing you then, and to sharing our vision for the year ahead.

This year brings an important anniversary, which we hope to observe with you. Our beloved Chamber Music at the Clark turns 20, and

to celebrate we will hold a very special concert by the Ying Quartet, preceded by a talk from former director, Peter Reill.

Our core program for 2013–14 continues our commitment to a global early modernity: Iberian Globalization of the Early Modern World, organized by Anna More (UCLA) and Ivonne del Valle (UC Berkeley) examines the social, technological, and cultural responses to Spanish and Portuguese imperial expansion across the globe in the seventeenth and eighteenth centuries. The three Ahmanson-Getty postdoctoral fellows selected for this academic year, Fabien Montcher, Aaron Olivas, and Amanda Snyder, will be participating at the conference sessions and conducting research at the Clark and campus libraries.

Beyond the core program, we have planned five conferences: Cervantes on the European Stage; Cosmopolitanism and the Enlightenment; *Double Falshood* (1727) and *Cardenio* (1613); Theobald, Fletcher, Shakespeare, Cervantes; Futures of Book History; and Collections in Flux: the Dynamic Spaces and Temporality of Collecting, 1600–1830. The Clark Quarterly Lecture series continues another robust year of rich and varied subjects. Additionally, in late October, Professor Isobel Grundy will deliver the ninth Kenneth Karmiole Lecture on the History of the Book Trade.

On campus, we will continue our interdisciplinary Early Modern Cosmopolitanisms lecture series, now under the auspices of our Transnationalisms Reading Group. Our broader reading group initiative continues to flourish: we now host six faculty and graduate student groups on different topics, with more scheduled to begin this fall. These are open to any participants in the area—contact information and schedules are available from the Center staff or on our website. Most of the groups meet on campus, with the exception of the Southern California Book History Consortium, which meets at the library.

This year, we launch the Graduate Certificate in Early Modern and Eighteenth-Century Studies, with six students across the humanities and social sciences in our inaugural class. The program provides interdisciplinary breadth and additional research support for students, as well as a cohort to enhance their experience.

Last, but certainly not least, our activities in history of the book and early modern studies will be enhanced this year by the presence of our new Visiting Fellows in History of the Material Text, Alice Boone and Stephanie Koscak, affiliated with the English and the History departments, respectively. We hope you will help us welcome them to the Center and Clark community.

I look forward to a great year here at the Center and Clark, and I hope you will join us often, for celebrations and continued explorations.

Twenty Years of Chamber Music at the Clark

Peter H. Reill, *Professor Emeritus, UCLA Department of History, former Center & Clark Director*

When I was appointed director of the Center and Clark in 1991, I was overjoyed to be able to organize and oversee activities at the Clark, a venue I had adored since I came to UCLA in 1966. Knowing Mr. Clark's intimate connection to the development of classical music in Los Angeles, I decided to inaugurate a chamber music series at the Clark in the mold of the Library of Congress series and that of the Frick Museum in New York, institutions offering superlative music in intimate locations for a minimal charge. Desiring and doing were,

however, not the same. There were many obstacles to launching such an endeavor: financial, programmatic, and institutional. The first question was how to fund this series without taking needed money from the library. This was especially crucial because I had vowed that I would quadruple the library's budget for acquisitions within five years. The second was equally vexing. How could I, as a pure outsider to the professional musical world, find the kinds of groups we wished at a price we could afford? And finally, how could I convince UCLA that such a series was not only worth its while but also would not contend with the School of Music's programs, for without the University's agreement, the series could not take place.

Solving these problems required me to seek help and advice from a variety of people and I was extremely fortunate to find advisors, who soon became friends. Working closely with me, Lori Stein, our assistant director, and I picked the minds of foundation heads, politicians, and colleagues who knew the music scene. After a short time we were able to form a chamber music committee consisting of Franklin D. Murphy, Lee Walcott, then managing director of the Ahmanson Foundation, Supervisor Edmund Edelman, who coordinated Los Angeles County's cultural affairs, Henry Bruman, and Larry Kruger of UCLA. What bound all of them together was a deep love for classical music and an active admiration for the Clark Library.

The financial difficulties were partially solved when the Ahmanson Foundation provided start-up funding for three concerts a year for three years. This was soon supplemented by a challenge grant offered by Henry Bruman of fifty thousand dollars, which served as the foundation for our Chamber Music Endowment. He also entrusted the Center and Clark with running the Henry J. Bruman Summer Chamber Music Festival at UCLA. Since Bruman's gift, we have expanded the endowment to cover about seven concerts a year. This expansion was made possible by the generosity of major donors such as Catherine Benkaim and her wife Barbara Timmer, Elizabeth Herman and her late husband Gunter, the Edmund and Mari Edelman Foundation for the Performing Arts, Joyce Perry, Don Eversoll and his late wife Mary, Bob and Roberta Young, Pat and Dick Waldron, and many others who have contributed to keeping the series alive and thriving. By far the most generous support we have received has come from Lee Walcott and the Ahmanson Foundation, which has continued to underwrite three concerts a year over twenty years since the series began. However, still more has to be done to ensure the financial strength of the concerts and we all hope that the endowment can be further enriched through the good will of those of you who enjoy the performances.

The second task, of finding outstanding performers, was solved with the help and advice of the Chamber Music Committee. The committee suggested we attend the annual meeting of Chamber Music America, a professional organization where agents, musicians and presenters meet to find talent, showcase new groups, and renew old friendships. Thus, Lori Stein and I ventured forth to attend these meetings and met with great success. We forged some very close ties with major agents, the most important being Mel Kaplan, who has provided more than forty percent of the groups who have played at the Clark. Since then, I, along with either our assistant director or Lee Walcott have made the annual pilgrimage to New York in January to scout out possible performers. After we come up with a list of performers, we present our findings to our program committee, which then makes the final choices between new ensembles and those we wish to bring back. We usually try to mix new with familiar groups. The committee is not large but is totally dedicated. In a sense, it runs like a successful mom

and pop shop. When we hired Bruce Whiteman as head librarian of the Clark, he joined our committee and played a significant role in our deliberations. When Lori left to become assistant dean of Humanities, her successor, Elizabeth Krown Spellman took her place and after Elizabeth became the manager of the English Department, her successor Elizabeth Landaw, an accomplished pianist, replaced her. During this period we added Catherine Benkaim to the committee.

enthusiastically in the *Los Angeles Times* by Herbert Glass, one of the leading reviewers for chamber music in the country. This concert put us on the map of the Los Angeles cultural scene.

After our first year, the program committee recommended that we charge minimal admission to try to ensure that those who sign up for the concerts attend. When Bruce joined us, we added another important feature to the concerts—magnificently written program notes, packed



On May 6, 2002, fifty students from the Academy of Music at Hamilton High School attended an outreach program by the Ying Quartet. This student (seated) was thrilled when he was invited to play David Ying's cello. The Ying Quartet, one of our heritage groups, will launch the 20th anniversary season of Chamber Music at the Clark on October 20, 2013.

Now the committee consists of Catherine Benkaim, Lee Walcott, Bruce Whiteman, Lori Stein, Candis Snoddy (our present assistant director) and myself, with Elizabeth Landaw, who is now assistant dean of the Social Sciences, acting in an advisory role.

The final challenge was to get the University's approval, which was harder than any of us had expected. Surprisingly, our main task became that of convincing the administration that this new program be managed independently from the School of Music. After much to-ing and fro-ing, the decision was finally referred to the Executive Vice Chancellor, Andrea Rich, who after a long deliberation finally gave us the go-ahead to begin. In all it took close to three years from idea to reality.

And what did that initial reality look like? Much different than today! We had no stage, no program notes, the lighting was poor, we had no mailing list, and no budget to advertise the concerts. We also did not charge admission, which made it almost impossible to calculate how many to expect. The Cherubini Quartet, a group from Munich, Germany, performed the first concert. If I remember correctly, the hall was half filled. Our big breakthrough occurred with the second concert featuring the Shanghai Quartet (which this year is celebrating its 30th anniversary). The *Los Angeles Times* ran a full-page feature on the quartet, which ensured a full house. The concert was reviewed

with humor, musical erudition and critical evaluations. Since then Bruce's notes and his presence at the concerts and on the program committee have helped us to create a warm and friendly atmosphere, where many of our attendees feel they belong to a fellowship of culturally inclined friends—"Clarkies" as some define themselves. Finally, we built a stage for the performances and instituted our lottery system to respond in a fair way to the large number of people seeking the limited number of available seats—a phenomenon that often boggles the minds of performers and agents: A full house of discerning

listeners in a magnificent room created for chamber music challenges our performers to do their best and usually results in their strong desire to return. What hasn't changed since the series began is the quality of the performances and the dedication of the Center's staff, overseen by Candis Snoddy, who sacrifice their time to staff the concerts and ensure its smooth running.

Being part of Chamber Music at the Clark has been one of the highlights of my academic career and personal life. Even though I still play a role in setting the concerts, I look with great envy from my Miami base to those in Los Angeles who have the privilege of being in the audience. To celebrate these twenty event-filled years, we have put together a series of concerts joining new groups with what I have called "heritage groups," groups who have played a central role in defining our stature and sound. Our first concert on October 20th will feature, as a heritage group, our dear friends the Ying Quartet. Other heritage musicians will be the Shanghai Quartet, the American String Quartet, and Augustin Hadelich. The other three concerts will be equally exciting. So please join me and Bruce Whiteman on October 20th when we will help inaugurate the special twenty-year celebration of Chamber Music at the Clark.

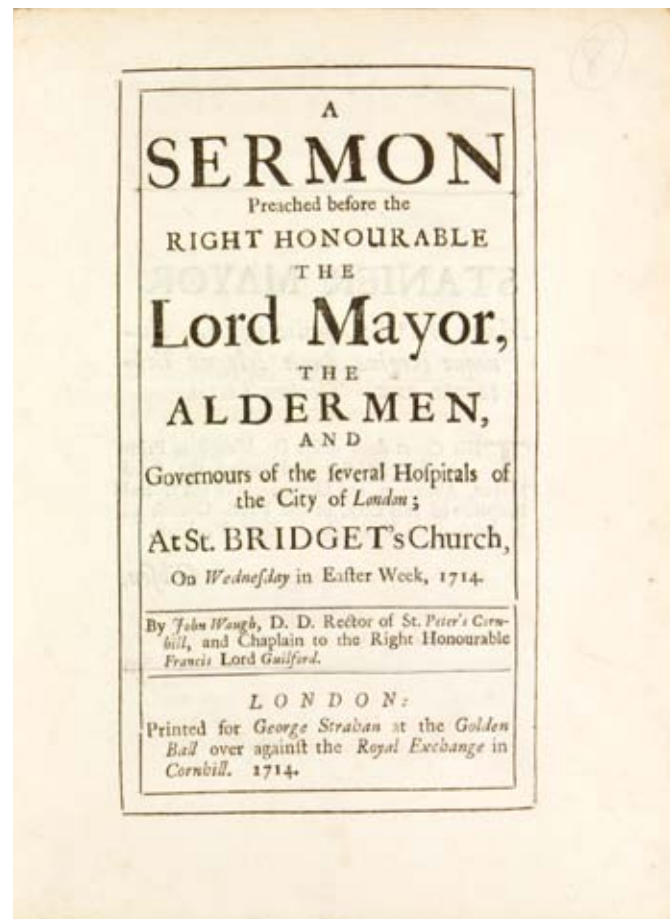
Alexander Pope's Political Theology and the Making of a National Subject

Spencer Jackson, *Ahmanson-Getty Postdoctoral Fellow, 2012–2013*

In the years following the Glorious Revolution of 1688, the English state, economy, and empire all blossomed, as a once second-rate kingly principality became Europe's pre-eminent modern nation. Over the course of my year at the Clark as an Ahmanson-Getty post-doctoral fellow, I researched the library's multiple, early editions of Alexander Pope's early panegyric to peace, *Windsor Forest* (1713), alongside its impressive collection of the ephemeral literature of the Societies for the Reformation of Manners (SRM). In drawing this unlikely alliance between a grubby evangelical group and the most revered figure of England's neo-classical Augustan movement, I hope to make the case that Pope's effort to infuse the royal grounds at Windsor with divine purpose mirrors the popular effort of the SRM to organize the English body politic into a sacralized whole. Active from 1690 to 1738, the SRM were made up of dissenting and conformist preachers as well as a network of divinely-inspired informants who sought to ensure that secular rather than ecclesiastical authorities aggressively prosecuted vice—mainly prostitution and public drunkenness—in England's burgeoning urban areas. In poetry, sermons, and grassroots action, Pope and the SRM place the developing infrastructure of English modernity, from the courts to the colonies, in a biblical context. I argue that Pope and the SRM thus belong in conversation with the present-day theoretical discourse of political theology.

Left-wing theologians beginning in the 1960s and continental philosophers from the 1990s to the present have made a movement out of the German jurist Carl Schmitt's 1922 argument that "all significant concepts of the modern theory of the state are secularized theological concepts."¹ Political theology is organized around the paradoxical idea that secular societies have never been secular and that Western secularism is nothing more than Christianity's latest and perhaps perfected form. While the literary critic Victoria Kahn has been instrumental in making political theology a viable topic in eighteenth-century studies, she has also demonstrated its susceptibility to secularist re-appropriation. Kahn shifts the basis of political theology from "religious claims" to "the work of legal and literary fiction," which is reducible to authors blessed with the "human capacity to make and unmake symbolic forms."² In the place of transcendent divinity Kahn finds a human artist, a substitution that effectively mistakes an effect of political theology—namely the production of the modern individual—as one of its causes. I turn to the SRM's sermons and Pope's *Windsor Forest* because I believe these works help to create this new model of individuality and that they do so only by recasting the pre-modern English body politic as God's new elect nation charged with the task of redeeming its own members as well as the unelected world that surrounds them.

With over thirty-eight publications written by the SRM from this period, the Clark was an ideal place for me to study a movement that challenges our conventionally secular image of the modern judicial system coalescing in early modern England. In one item from the Clark's collection, a chapbook titled *An Account of the Rise and Progress of the Religious Societies in the City of London* (1698), Josiah Woodward underlines the SRM's tendency to see human and divine law as synonymous: "And where the Informer, or the Magistrate, fails in their respective Duty, Justice is obstructed, the Efficacy of the Law null'd, Iniquity cherished, and the Wrath of God provoked."³ Through



John Waugh's sermon preached to the Societies for the Reformation of Manners, published in 1714, not long after Pope's poem, *Windsor Forest* appeared. (Clark Pam Coll)

grounding the laws of the state in the sovereignty of God, Woodward and other SRM-affiliated preachers construct a distinctly modern political theology that posits the moral reformation of once politically insignificant individuals as essential to national and global salvation.

Pope will strike many as an odd place to go for either a glorified or particularly religious image of the English populace. He is after all probably best remembered for satirizing his contemporaries as a motley crew of "pimps, poets, [and] wits" ("Sober Advice from Horace," 1.2). Pope's satire reached such a pitch by the end of his life that his last major work *The Dunciad* (1743) culminates with a mock apocalypse in which modern stupidity blankets the nation's past, present, and future in "universal darkness" (l. 657). Pope's image of the goddess "Dulness" lulling England to sleep through soothing streams of defecation is undeniably in jest and, yet, there is nevertheless something serious in Pope's mock-apocalypse. The corruption of England matters to Pope because he played a key role in developing the idea of England as God's new Israel called forth to redeem the world through the principles of liberty and the practices of empire.

Departing from its key literary precedent, John Denham's "Cooper's Hill" (1642), Pope's *Windsor Forest* casts humanity and nature rather than the king and his subjects as the key players in a global drama of redemption. In the culminating moments of this pastoral celebration of the Treaty of Utrecht, Pope represents the Thames as the principle actor in a landscape enlivened by the divinely-sanctioned mission of Anglo humanism:

Thy Trees, fair *Windsor*! now shall leave their Woods,
And half thy Forests rush into my Floods...

Unbounded *Thames* shall flow for all Mankind,
Whole Nations enter with each swelling Tyde...

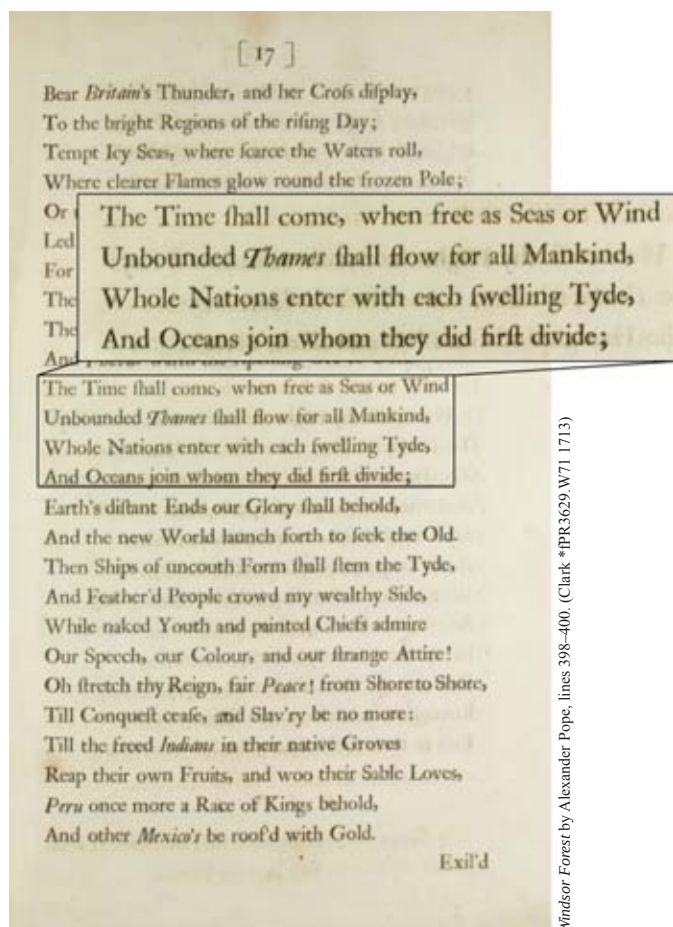
Early Dissertation Research at the Clark: Synthesis, Serendipity, and Sociability

Rachel Reeves, *University of California, Davis & Predoctoral Clark Fellow*

"You must visit the Clark." In the weeks after I advanced to candidacy, I grew accustomed to this advice from faculty who knew my work. My research explores the importance of politeness to the Anglican clergy after 1688. In a short period following the Glorious Revolution, the Anglican Church lost its monopoly on public worship and faced competing ideas in a newly liberalized public sphere. My work explores the nature of their response. This research engages recent scholarship on eighteenth-century politeness which defines it to be a shift in moral values away from virtue-through-independence and towards virtue-through-sociability. The Clark's collections have allowed me to consider this shift in virtue in the works of the clergy, the very caretakers of moral standards. The extent of the library's pamphlet collections alone attest to clergy's vigorous, but relatively overlooked, participation in the public sphere. Although I knew that the Clark's collections amply covered the period of my study, during my three months as a Clark fellow, the collections themselves guided my research in ways I could not have imagined.

Comparing conduct literatures in quantity allowed me to ground my study in the polite concerns of the age. For instance, I found in the Theophrastus literature admonitions against displaying too much religious zeal, and offending against the beliefs of others—injunctions that sit uneasily with contemporary notions of a clergyman's role. Some of the most common works, translated from the original French, addressed the clergy themselves, as in Jean de La Bruyère's criticism of over-eloquence in the pulpit. The tremendous popularity of these translated French works, some reprinted dozens of times, evoke the strained-yet-intimate relationship of French and English standards of behavior. The imported nature of much of this literature has raised the question of whether there was a particularly English vision of polite society, and whether the English clergy enjoyed any specific place in it. Following a string of attributions, I was surprised and delighted to encounter Anglican clergymen themselves being quoted in imitations of French conduct guides. The Clark holds three works in the "maxims" genre that were created out of the writings of individual Anglican priests. The introductions to these sources explain that giving the reader short, "easily digested" phrases, rather than whole arguments, is the best way to reach a modern audience. The publisher of maxims using John Tillotson's works, pronounces his adaptation to be "a most Useful and Beneficial One, and such as will be Pleasant and Entertaining to all who have a true Taste for polite and correct Writing. [...] It will be more especially useful to young Gentlemen and Ladies, as well as young Divines." This savvy adaptation of sermons into quotable, polite sound bites is one remarkable illustration of the innovation inspired by the clergy's new circumstances.

While the Clark's extensive conduct literature allowed me to see the clergy as innovative contributors to the definition of politeness, the pamphlet collection also held opportunities to re-imagine their relationship to more typically clerical genres in their contributions to the Sacheverell and Bangorian controversies and reference guides for clergymen. Although this work was supplemented by the library's access to the complete Eighteenth Century Collections Online



Oh stretch thy Reign, fair *Peace!* from Shore to Shore,
Till Conquest cease, and Slav'ry be no more; (385-6, 398-9, 407-8)

Critics have found in the triumphant movement of this verse both an apologia for imperialism (Laura Brown), and a moving case for the abolition of slavery (Howard Erskine-Hill). Echoing the messianic promise of the *Book of Isaiah*, Pope's lines, in truth, do both. Once God's house is prepared, "all nations shall flow unto it," and with the same inevitability "whole nations" will enter an English tide that "flows for all Mankind" (*Isaiah* 2:2).

The animist powers of trees moving on behalf of human ends is no mere metaphor within this theological landscape; it is instead an articulation of a newly humanist world, one organized around sacralized subjects who look upon the objects of the world as the mere instruments of Anglo humanity's salvation. Able to suspend antitheses with ease, Pope's couplet emerges in *Windsor Forest* as the ideal form for the paradox of God's transmutation into the sinews of English bark and bodies.

1. Schmitt, Carl. *Political Theology*. Trans. George Schwab. Chicago: University of Chicago Press, 2006: 36.

2. Kahn, Victoria. "Political Theology and Fiction in The King's Two Bodies." *Representations*. 106.1 (2009): 77, 81.

3. Woodward, Josiah. *An Account of the Rise and Progress of the Religious Societies in the City of London*. London, 1698: 67-68

[continued on pg. 8]

Arts on the Grounds Summer Theater at the Clark



Arts on the Grounds, the new performing arts program at the Clark Library premiered during the academic session, 2012-13. The early success of Arts on the Grounds continued this summer when three different theater groups presented outdoor performances at the Clark from late June through early September. Playwrights' Arena opened with staged readings from Spain's Golden Age. Entitled *Golden Tongues*, this is the first of our "L.A. Escena" series which introduces audiences to the Hispanic theater tradition. Oscar Wilde's famous society play, *Lady Windermere's Fan*, was brought to life in the gardens by the cast of Chalk Repertory Theatre. Their performance heralds the new "Literature Live" series. The season finale by Counter-Balance Theater blended movement and dance to portray *The Dwarf* by Pär Lagerkvist. This original adaption of the Nobel Prize-winning novel launches the "Contemporary@theClark" series. All performances were enthusiastically received with capacity attendance.

Arts on the Grounds is made possible with support from the UCLA Office of the Vice Chancellor for Research, the UCLA Department of Spanish and Portuguese, UCLA's Center for 17th- & 18th-Century Studies/William Andrews Clark Memorial Library, and from Catherine Glynn Benkaim and Barbara Timmer.

database, working with the physical pamphlets proved to be a more efficient and more personal way to experience the sources. Having the physical sources in front of me enabled me to see at a glance how much the introductions to them were literally shaped to resemble personal letters, reflecting my experience in eighteenth-century polite correspondence. It was also contact with physical copies of these sources that suggested ways in which they were used. For instance, the Clark owns a book in which several pamphlets and sermons from the Bangorian controversy are bound together, even though the publishing dates are sometimes years apart. The reader of this collection could carry with them the highlights of the controversy, and experience them as one integrated performance. However late the actual binding of this volume (completed at least fifty years after the controversies), it seems to be a reasonable reader-response to these pamphlets' extensive referencing—citing by page—of works by their respective rivals in the controversy. Another invaluable experience of reader reception appeared in the library's copies of different books in the "*valorum*" genre. These books list the church's benefices and their values. The introductions of these works compete amongst each other over which publication can be most useful to the clergy. The library's 1723 copy of John Ecton's *Liber Valorum* held unique insight into the veracity of those claims. Reverend William Walker, who owned the Clark's copy of this book from 1790, appears to have used it for an intensive job hunt. He updated several of the livings to reflect rising rents and made note of which livings were in the gift of the king. Most remarkably, for three counties, he listed the names of the incumbents alongside their respective living, and within ten years he succeeded to one of these livings. The late dates at which both the controversy collection and the 1723 *Valorum* were still being used and put into conversation with each other offer yet another important insight that could not be established using digitized sources. The very longevity of these sources serves as a helpful corrective to the typically narrow focus of dissertation research.

The broader shift in a clergyman's role from local to national theaters appeared in high contrast between the printed sermons of the controversies and the Clark's manuscript sermons from the same period. The works of Gannett, Almond, and Lloyd offered a counterpoint to the form and content of the pamphlet sermons that have been my major source base to this point, and set in bright contrast the peculiar features of religious appeals to the public sphere. For instance, unlike the printed sermons in my research, these manuscript sermons deal extensively with hell, and refer in a personal manner to the apostles and church fathers from whom they quote. These preachers appear to have read the original Latin, Greek, and Hebrew aloud to their congregations before translating or paraphrasing the quotations, thus reinforcing the unique skills of the preacher and ignoring the general advice of the bishops to avoid the appearance of pedantry. This apparent difference of approach to parish preaching between these men and their bishops argues for a range of responses to the challenges facing the Anglican clergy.

In addition to the depth and color added by the Clark's rare materials and manuscripts, my successes here owe much to the library's tremendous store of "human resources." The scholarly community among the researchers and the librarians at every possible stage in their careers has enriched my research, as well as my personality as a scholar.



Charles Almond's inclusion of Hebrew, Latin, and English in the titles and body of his sermons emphasizes his priestly expertise to his congregation. (Clark MS. 1952. 004)

Researching the Wilde Archive at the Clark, 2012–2013

Joseph Bristow, *Professor of the UCLA Department of English*

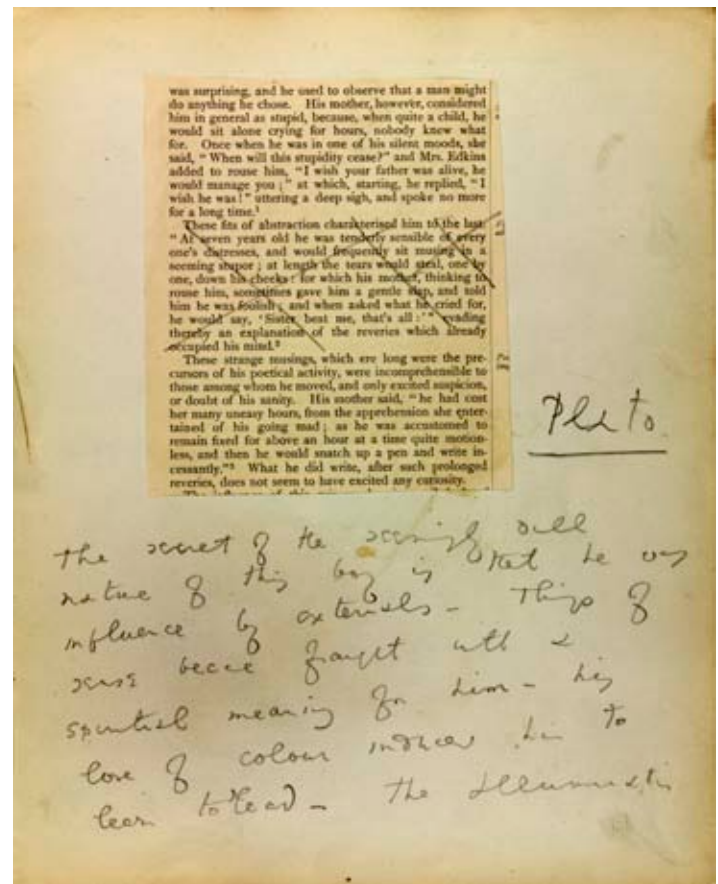
The academic session 2012–13 was unquestionably the busiest year I have ever experienced with regard to Wilde-related activities at the Clark. In late June 2012, the library kindly hosted a five-week National Endowment for the Humanities (NEH) summer seminar, which brought together fourteen college professors teaching in a wide range of institutions from across the country, together with two brilliant graduate students who had proceeded to candidacy. The purpose of the seminar was to explore as deeply as possible the wealth of manuscripts, typescripts, rare books, and plentiful ephemera held in the Clark's remarkable Wilde collections, which are the largest of their kind in the world. It was my privilege to direct the seminar, which met three mornings each week to discuss our readings. During the afternoons, the visiting scholars took the opportunity to pursue their own lines of inquiry into the Clark's treasure-trove of exceptional materials. Like the two previous NEH seminars that I have directed at the Clark, this one proved immensely rewarding, and it drew to our attention dozens of items in the archive that have seldom previously been the subject of debate.

Our syllabus traced key moments in Wilde's rather uneven career, beginning with his attempts to fashion himself as an up-and-coming poet during his days as an Oxford undergraduate, before he established his name as a self-appointed "Professor of Aesthetics" in London's fashionable circles during the late 1870s. Especially energetic were our discussions of Wilde's hectic lecture tour of the United States and

Canada, which took him to almost every corner of the continent for ten months during 1882. As we can see in the remarkable publicity stills that Napoleon Sarony's staff took at the photographer's studio at the start of the tour, Wilde donned striking costumes that he designed himself. Sporting opera pumps, silken hose, velvet jackets, and old-fashioned knee-breeches, he presented himself to the public as an iconic aesthete who resembled the eccentric "aesthetic poet" Bunthorne who appeared in Gilbert and Sullivan's comic opera *Patience*, which was also touring America at the time. Theater entrepreneur Richard D'Oyly Carte, who managed Gilbert and Sullivan's business affairs, had the inspiring idea that Wilde—who had made his mark in London as just the kind of aesthete that *Patience* gently mocks—should deliver talks on the modern aesthete's passion for art for art's sake, all in the name of drawing attention to the opera.

Each of the visiting scholars was asked to choose a state where Wilde presented his ideas to a clamoring public eager to find out more about the artistic insights and aesthetic tastes of this curiously attired young aesthete. We discovered that Wilde's reception varied considerably according to the nature of the audiences he addressed in different parts of America. In St. Paul, for example, he received a rapturous welcome at a St. Patrick's Day event, where he came before the crowd as one of Ireland's greatest talents. In Leavenworth, Kansas, however, much smaller groups of onlookers resented the costly ticket prices, not least because Wilde's lecturing style was at times almost inaudible. Several of the participants made good use of the Clark's invaluable Richard Butler Glanzer papers that contain hundreds of pages of painstaking notes based on the questionnaires that this pioneering Wilde scholar, in the early twentieth century, sent to local librarians in each and every city that Wilde visited. *Chronicling America*, a very helpful database that brings together digitized versions of numerous historic newspapers, also yielded fascinating reports on the talks Wilde gave. The remaining weeks of the seminar were devoted to the study of the extensive journalism that Wilde contributed to the well-known afternoon newspaper, the *Pall Mall Gazette*, as well as to several journals with smaller circulations. We looked, too, at Wilde's editing of the *Woman's World*: a largely feminist magazine in which he encouraged the work of many emergent women writers, including gifted poet Amy Levy and future suffragist and pacifist Helena Sickert. And our debates about Wilde's career concluded with some of his later works, including his controversial novel, *The Picture of Dorian Gray*.

From the outset, the participants enthusiastically interwove their specialist knowledge to illuminate important connections between Wilde and his peers. Christie G. Cooke developed insights into Wilde's writings on dress reform, while Michael F. Davis shared his compendious knowledge of Walter Pater's influence on Wilde. Petra Dierkes-Thrun, whose fine study of Wilde's *Salomé* appeared in 2011, shared many ideas about the ways we might approach teaching *The Picture of Dorian Gray* in the college classroom. Meanwhile, Ryan D. Fong (an expert on neo-Victorian fiction), Chris Freeman (an authority on Christopher Isherwood), and Abigail Joseph (a specialist in the links between cultural history and haute couture) kept our eyes focused on Wilde's fascination with forms of dissident sexuality. Jane Elizabeth Dougherty and Katherine S. O'Keefe drew on their wealth of knowledge about Irish customs and politics to clarify Wilde's relations with his national heritage. Warren H. Kelly, whose expertise lies in the editing of Algernon Charles Swinburne's poetry, assisted us in our understanding of Wilde's prosody. Benjamin Morgan, with his detailed understanding of aesthetic theory during Wilde's time, enhanced our knowledge of the writer's demanding critical essays, such



Oscar Wilde, "Chatterton" Notebook f.8r, with printed excerpt from Daniel Wilson's *Chatterton: A Biographical Study* (London: Macmillan and Co, 1869), p. 9. (Clark MS. Wilde W6721M3 E78 [1886?] Bound).

as "The Decay of Lying." Our three scholars of late Victorian fiction—Michelle J. Mouton, Sean O'Toole, and John P. Pistelli—revealed the innovations in Wilde's narrative technique. Jamil M. Mustafa discovered many of the sources that Wilde adapted in the Decadent poem, "The Harlot's House." And S. Pearl Brilmyer brought her highly informed understanding of Victorian science to bear on debates about race, gender, and sexuality in Wilde's thought. Our graduate research assistants, Ronjaanee Chatterjee and Justine Pizzo, ferried countless library books from the main campus to the Clark, and they fulfilled numerous orders for scans and photocopies with great efficiency.

Once the fall quarter of 2012 began, I had the pleasure of introducing a group of talented graduate students to the fine resources of the Wilde archive. Each member of the seminar produced an impressive research project. Ellen Truxaw examined the complex editorial history of two early Wilde poems, "Nocturne" and "Endymion." In their joint paper, Kiel Shaub and Crescent Rainwater considered the provenance and history of Wilde's weighty "Philosophy" notebook, which reveals the great scope of the brilliant young classicist's preparations for his final examinations at Oxford. Angelina Del Balzo, who consulted several notebooks, manuscripts, and typescripts relating to *An Ideal Husband*, threw valuable light on the reasons why act IV has always remained one of the least well-integrated aspects of this society comedy. Jonathan Kincade uncovered a cache of letters that revealed Wilde's interest in extending his lecture tour to Japan and Australia: an ambitious plan that funding problems appear to have frustrated. Alethia Shih scrutinized the background to Wilde's review of influential sinologist Herbert Allen Giles's *Chuang Tzū: Mystic, Moralist, and Social Reformer* (1889). And Benjamin Beck became intrigued by the Clark's fine printing collections, notably the lists of Maine publisher, Thomas B. Mosher, who did exceptional work in making the finest aesthetic and

Decadent poetry available to American readers.

In winter 2013, ten handpicked undergraduates enrolled in a similar seminar at the Clark. On this occasion, our students benefitted from the generous support of the Ahmanson Foundation, which kindly awarded \$1,000 to each class member who successfully completed the requirements. Never before have I had such a rewarding experience guiding an astonishing group of aspiring researchers through the Wilde archive. This capstone seminar demonstrated how exceptionally well humanities undergraduates perform when they have the tremendous resources of a rare book library at their disposal. These outstanding scholars produced the finest seminar projects I have ever seen from graduating seniors. Given the exceptionally high bar that all of the students set in both their papers and their presentations, it was not surprising to learn that four of them received prestigious prizes for their research. Elizabeth Pieslor won a UCLA Library Humanities Prize for her paper, "A Study of Oscar Wilde's Published and Unpublished Epigrams and Aphorisms." Andra Lim received the Clark Library Prize for her discussion of "The *Isis*, the *Spirit Lamp*, and Male Sexuality: Oscar Wilde and Student Journalism and the University of Oxford." UCLA Writing Programs bestowed upon Jonathan Carmona and Jewel Pereyra a highly competitive Teague-Melville-Eliot Award for their substantial joint research project on aesthetic fashion and dandyish subversion from the time of Wilde's American tour to the Harlem Renaissance.

The 2012–13 session also had a great impact on my own Wilde-based research. Particularly intriguing to me were the inquiries that Rebecca N. Mitchell, the recent co-editor of a fine textual edition of George Meredith's *Modern Love*, began during the NEH seminar on Wilde's lengthy, still-unpublished "Chatterton" notebook. This notebook, which contains 163 leaves, has struck several scholars as blatant evidence that Wilde was a plagiarist. The reason why this document, which the Clark acquired in 1953, has given critics pause arises from the fact that it contains numerous clippings that Wilde cut and pasted from two well-known published sources on the extraordinary eighteenth-century poet, notorious for his forgeries, who committed suicide at the age of seventeen: David Masson's *Chatterton: A Story of the Year 1770* (1874) and Sir Daniel Wilson's *Chatterton: A Biographical Study* (1869). Mixed in with these clippings are Wilde's own plentiful notes, together with verbatim passages from Theodore Watts-Dunton's innovative essay on Thomas Chatterton's career, which appeared in T. Humphry Ward's critical anthology, *The English Poets* (1880). Researchers who have looked closely at this notebook have tended to conclude that it formed the word-for-word basis of either the lecture Wilde delivered on Chatterton at the Birkbeck Institute, London, in November 1886, or the text of the essay on the teenage poet that he planned to contribute to the *Century Guild Hobby Horse* (an avant-garde arts magazine). Professor Mitchell disagreed with the idea that this thoroughly researched document evinced Wilde's supposed predilection for pilfering other writers' works. Instead, as she saw it, the notebook was simply a notebook in which Wilde worked hard to assemble as much information as he could about a poet whose forgeries impressed many Romantic poets as works of creative genius. Very kindly, Professor Mitchell asked if I might be interested in coediting this document. As we began our work together, we soon realized the immense significance that Chatterton's poetry had for Wilde's later writings, especially his essay on the forger and poisoner, Thomas Griffiths Wainewright, and his ingenious story about a Shakespeare forgery, "The Portrait of Mr. W. H." At the end of July 2013, one year after the NEH seminar came to an end, we drew to a conclusion not only an edition of the

notebook but a substantial monograph on its importance in Wilde's career. On January 16, 2014, I will share some of our findings in my Clark Quarterly Lecture dedicated to Oscar Wilde's Chatterton.

Throughout this busy year, the magnificent Clark staff proved unfailing in their assistance. I remain particularly grateful to the Clark's archivist, Rebecca Fenning Marschall, who attended the fall and winter seminars. At every turn, she brought her extensive knowledge of the Wilde collections to bear on our critical discussions, especially with the regard to the provenance of rare items. In Reader Services, Scott Jacobs and Shannon K. Supple made sure everybody understood the procedures for ordering and consulting rare materials. Nina Schneider advised us on cataloguing issues, and Jennifer Bastian prepared excellent reproductions of images we needed. My thanks also go to Director Barbara Fuchs, and Clark Librarian Gerald Cloud, for the support they gave to all three seminars. The Center staff, too, performed a great many tasks that ensured that each of the seminars ran smoothly.

Iberian Globalization of the Early Modern World, 2013–2014

Anna More, *UCLA/Universidade de Brasília*, and Ivonne del Valle, *UC Berkeley*, Clark Professors 2013–2014

Beginning with 15th-century incursions into northern Africa, Spanish and Portuguese imperial expansion eventually linked vast regions of the globe through missionary, commercial, and institutional networks. By the 1570s, with the founding of Manila and Luanda, Iberians had literally encircled the globe. The multiple responses emerging in the wake of these contacts—laborers that were necessary in places with a marked decline in population, new technologies to modify both physical environments and inhabitants to make them suitable for Christian empires, for instance—inevitably transformed every person and every place involved in this process.

The search for and discovery of mines in the Americas, for example, became an intense endeavor that required the creation of new towns and productive activities (animal husbandry, agriculture, commerce) to serve laborers, most of whom came from remote regions. The appearance of these workers in mining areas, either voluntarily or, in most cases, by coercion, implied complex and extensive networks—from slave raids to shipping companies and financing institutions—that would guarantee the ready availability of labor. In turn, these laborers were forced to learn new trades, new languages, and in many cases, a new religion. If Spanish and Portuguese mining thus fed a growing global economy, the manifestation of this economy in regions of their empires implied extreme upheavals in local cultures.

Christian ideals and institutions both supported and competed with the economic interests behind the transformations. A case in point is that of the Jesuits, who established missions in remote frontier outposts all over the world, and schools wherever there was an urban center. They built churches, wrote books on history and science, and became, thanks to their expansion and the multiplicity of their tasks (as architects, teachers, doctors, linguists, ranchers, preachers, naturalists, and geographers), true ambassadors of Christianity and Western culture. By doing this, they also brought Western culture into contact with other cultures, languages, knowledge, and religions. Mines and missions, for example, became sites in which peoples that had until then remained unknown to each other were all of a sudden in direct and close contact.



The Cantino planisphere, completed by an unknown Portuguese cartographer in 1502. (Courtesy of Wikipedia)

The 2013–2014 Clark and Center core program, *Iberian Globalization of the Early Modern World*, proposes to rethink this early Iberian expansion through the framework of globalization, understood as the often conflicted nexus between projects of universalization such as Christianity, science, and the economy, and the way in which institutional and technological structures were established in particular areas to allow for the global extension of these projects. While globalization has often been touted as a recent phenomenon, many of the shared cultural and intellectual traditions in regions as distinct as the Philippines and Angola, may be traced to this much earlier expansion of Spain and Portugal. By understanding Spanish and Portuguese interaction with existing networks that linked local economies and polities, we can better understand the process of globalization in its specifically early modern phase.

The core program brings together an interdisciplinary group of scholars who will engage new ways of thinking about this history of globalization. It aims to outline the role of Spain and Portugal in the development of a global modernity by unpacking and challenging longstanding assumptions about the Iberian relationship to technology, capitalism, and culture. At the same time, its participants will explore the unique ways in which Iberians and native subjects interacted to form new cultures, ideas, and practices that surpassed the centralization and orthodoxy of Spanish and Portuguese institutions. If Europeans often understood the Americas as the “new world,” this program asks how the world itself became “new”—irrevocably changed by the simultaneous and coordinated presence of Iberians in diverse geographical points at a crucial period in global modernity.

The first session entitled *Contested Cultures of the Sacred*, to take place on October 25, 2013, will address the role of religion in the transformation of pre-Hispanic, African, and Asian worlds in regions of Iberian expansion. Of particular interest will be how Christianity became enmeshed with structures of social life, the arts, and individual habits to such an extent that it remains a significant source of local cultures in diverse areas of Iberian contact. Scholars from a range of academic disciplines will analyze the official and unofficial methods used to implement the new religion along with the transformation

of previous and competing ideas of the sacred, at times through the violent imposition of Catholic orthodoxy. The aim of this session is to illuminate the multiple functions of religion as an element that brought both cohesiveness and disagreement among different ethnic and religious groups.

On February 28, 2014, the second session, *Instrumental Transformation: Technology, Labor, and Nature*, will examine the material transformations that Iberian empires enacted in the territories under their dominion. In their attempt to integrate new geographies, Iberian empires incorporated indigenous knowledge and practices into scientific paradigms that in turn had deep roots in Western culture and philosophy. At the same time, imperial subjects engaged the natural world not only through observation and experimentation, but also through the formation of workers, administrative institutions and commercial networks that would allow for the desired, but more often than not, unachieved reproduction of the old world in the new. This session will therefore address the complex articulation of technological and scientific abstraction in material practices employed throughout Iberian empires.

A final session on May 2–3, 2014, entitled *New Ideas and their Global Locations*, will address the speed, scope, and limitations of the intense exchange of ideas among disparate locations of the Iberian globe. The production of new maps and new forms of knowledge, and the archives created to protect and guard them, were unavoidable consequences of the interactions among dissimilar members of an international community increasingly brought into relationship with one another. Reflecting the creative spaces in which ideas took form, this session will consider the discursive responses of European and colonial subjects to the massive challenges posed by the novelty, violence, and desire unleashed by global expansion. At the same time panels will also consider the impact of non-written cultures on erudite culture, as well as ways that ideas circulated outside of the written word. Panels will thus explore how knowledge was produced through often complex processes of translation, both cultural and linguistic, to create new languages for understanding global modernity.

Research and Study at the Clark

The Center administers a number of fellowships for predoctoral, postdoctoral and senior scholars who wish to conduct research at the Clark. Fellowship applications are considered once each year, and the application process (for fellowships during the following year) closes on 1 February.

The Ahmanson-Getty Postdoctoral Fellowships, a theme-based resident fellowship program, is designed to encourage the participation of junior scholars in the Center's yearlong core programs. Explorations, Encounters, and the Circulation of Knowledge, 1600–1830 is the 2014–2015 core program, organized by Professors Adriana Craicun (UC Riverside) and Mary Terrall (UCLA).

Fellowship applications are made online through our website, all details can be found here:

www.c1718cs.ucla.edu/fellowships

We have recently added a page to our website bringing together all of the opportunities we offer for graduate students. This page can be found here:

www.c1718cs.ucla.edu/graduateopportunities

This year we welcome the first class of graduate students working towards their Certificate in Early Modern and Eighteenth-Century Studies. This interdisciplinary certificate is administered by the UCLA Center for 17th- & 18th-Century Studies and the Department of Spanish & Portuguese. Full details can be found here:

www.c1718cs.ucla.edu/graduatecertificate

We support undergraduate research through our annual Ahmanson Undergraduate Research Scholarships. These scholarships center around an upper-level seminar taught at the Clark. The 2013–2014 Ahmanson Undergraduate Seminar will be Legacies of *The Castle of Otranto* 1764–2014, directed by Alice Boone, UCLA Department of English. Further details can be found here:

www.c1718cs.ucla.edu/ugrad-sup

To support fellows in residency at the Clark we offer the Clark Summer Institutes. Each year professors from UCLA lead interdisciplinary research groups based at the Clark. Details can be found on our fellowship pages (see above).

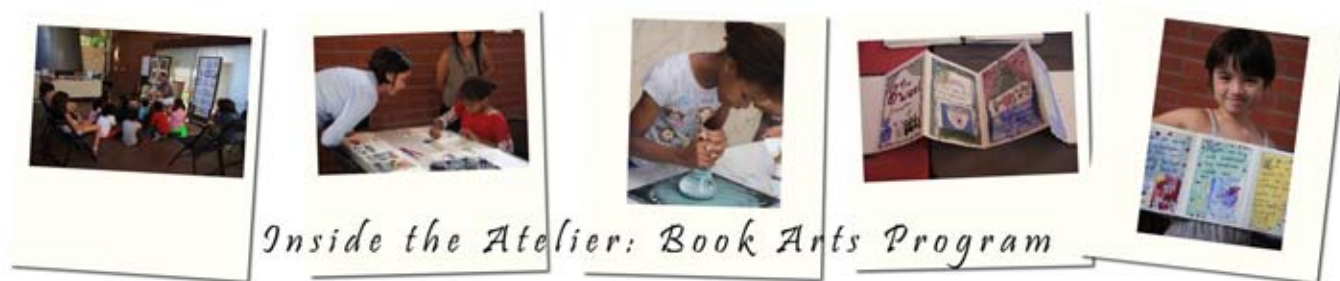
Exhibitions at the Clark

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

Current: "The Sette of Odd Volumes at the Clark Library," curated by Assistant Professor Ellen Crowell, Saint Louis University, Department of English

Jan. 3–Mar. 21: "Oscar Wilde and Thomas Chatterton," curated by Professor Joseph Bristow, UCLA Department of English

Mar. 24–Jun. 13: "The Kit-Cat Club: A Toast to the Whig Objective," curated by Scott Jacobs, Clark Library Reader Services Assistant



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Publicity for our programs and events is now predominantly digital. Using e-mail and web-based publicity helps us operate economically in these difficult financial times and supports the University's ecological mission. Please be sure we have your current email address by signing up for our e-mailing list:

www.c1718cs.ucla.edu/form-mail