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WILLIAM ANDREWS CLARK MEMORIAL LIBRARY

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Director's Column

Barbara Fuchs, *Center & Clark Director*

After many months of preparation, construction at the Clark has finally begun. Along with the seismic project, we are undertaking a broader renovation of the library's working spaces, refurbishing the lower level and relocating both our lounge and fellows' offices to the North Range. We are also planning for a wired classroom, which will allow classes to consult resources online and view digital materials alongside the Clark's treasures. Preliminary drawings of the new entrance pavilion for the working library, with an elevator for accessibility, follow in the "Hard Hat Report." As we make progress on the construction, we discover additional opportunities for stewardship and renovation: this is the perfect chance to evaluate and restore the many magnificent items that make up the Clark estate. We are grateful to the friends who have already helped us face the expense of some of these additional projects, and we hope you will consider a contribution.

Library and Center staff have been hard at work behind the scenes in the North Range, tackling the back-of-house projects that are best accomplished during a period of closure. We all look forward eagerly to welcoming readers and fellows to a refurbished and secure library, fully of the twenty-first century even as it preserves the gracious heritage of the early twentieth.

Although the Clark will be closed through July 2016, the Center's activities, including all of our chamber music concerts, will take place on the UCLA campus. 2015–16 marks the Center's 30th birthday, which we will celebrate on October 7th with a lecture from Professor Lynn Hunt on the European notion of civilization as mediated by women—both European and non-European—in response to changing global cultural and economic contexts. There is also a party.

Our core program for 2015–16 takes the Center/Clark to new territory, as we explore "The Frontiers of Persian Learning: Testing the Limits of a Eurasian Lingua Franca, 1600–1900." Organized by Professor Nile Green in History, the series of three conferences considers the geographically and socially extensive use of the Persian language in Eurasia through the eighteenth century as well as the reasons for its rapid decline in the nineteenth. We will also host two Ahmanson-Getty postdoctoral fellows this year, Murat Umut Inan and Marc Toutant.

Beyond the core program, we will be holding four conferences, exploring such topics as "The Future World of Eighteenth-Century Studies," "Cervantes and the Politics of Reading," "Casanova: Libertine Legend," and "The Clandestine and Heterodox Underground of Early Modern European Culture."



The Future World of Eighteenth-Century Studies: A Conference in Honor of Felicity Nussbaum
Image: Jean Pierre Blanchard and John Jefferies arriving in Calais after crossing the English Channel, 1785, from the Library of Congress

Organized by Wendy Laura Belcher (Princeton) and Helen Deutsch (UCLA), the first conference honors Felicity Nussbaum as she nears the end of her teaching career. A Distinguished Professor in English, Felicity has made groundbreaking contributions to nearly every newer sub-field in eighteenth-century studies, including feminist and gender studies, maternity and sexuality, ideology and empire, disability studies, critical race theory, and colonial and postcolonial studies.

Professor Mary Terrall will teach the Ahmanson Undergraduate Seminar at Special Collections in Young Research Library this winter term on "Books, Readers, and the Sciences in Eighteenth-Century England." The course addresses the popular interest in science in this period, and the many books written for wide audiences. Topics include electricity and magnetism, astronomy, women and science, natural history, and scientific voyages (including encounters with other parts of the world).

This fall we welcome our third cohort of students for the Graduate Certificate in Early Modern Studies, from the departments of art history, comparative literature, English, history, and musicology, as well as the Cotsen Institute of

Archaeology. We supported two students from the first cohort and one student from the second on summer mentorships this year. Angelina Del Balzo's work focuses on Maria Edgeworth's novel *Harrington* (1817) within the context of eighteenth-century scientific and philosophical theories of the passions and sympathy in order to theorize how the novel conceives of anti-Semitism, class, and the nation. Carlos Rivas analyzes existing scholarship and areas for future research concerning Colonial Central America. Lisl Schoepflin explores the cultural and social implications of Basque Mercedarian friar Martín de Murúa's manuscripts from the early seventeenth century.

In collaboration with the English Department, we have launched "Unediting the Teaching Text," a pilot initiative to explore how digitized Clark and Special Collections materials can best support the teaching of the introductory English 10 series, focusing attention on the materiality of texts. While our aim is to bring students to the Clark to work on our collections, it is not always practicable to transport large undergraduate classes for multiple visits. Digital modules will ideally help to bridge the gap between the classroom and the archive. This summer English department colleagues Joe Bristow, Matthew Fisher, and Sarah Kareem have been hard at work with our CLIR fellow Philip Palmer and myself to develop the first four units. Joe Bristow's article gives a more detailed picture of what "Unediting the Teaching Text" means for Oscar Wilde studies.

"Arts and Crafts and California Fine Press: Spotlight on the Clark Collection" is on view through 15 December 2015 at the Young Research Library. Curated by author, book artist, and UCLA professor Johanna Drucker, the exhibition showcases the book-arts collection initially assembled by William Andrews Clark and subsequently expanded by Clark librarians. Don't miss this opportunity to view some exquisite artifacts and to learn about book arts from one of the world's experts. An introduction to the exhibition follows the "Hard Hat Report."

Last year we were delighted to host the Clark Library Book Club, focusing on historical novels about the early modern period, under the inspired leadership of Rebecca Munson, our 2014–15 Fellow in History of the Material Text. The group also enjoyed some highlights of the Clark collection, such as all four of its Shakespeare first folios as well as manuscripts, ephemera, and books from the Clark's unparalleled Oscar Wilde holdings. I would like to thank Rebecca for her role in launching the Book Club and wish her all the best in her new position at Emory. If you have any interest in leading the Book Club when the Clark reopens, please contact me.

We have held a number of exciting theater performances on the main campus since our spring closure—Arts *off* the Grounds, if you will. In April Chalk Rep gave us a lively reading in the Rolfe courtyard of Lope de Vega's newly rediscovered play, *Women and Servants*, which was workshopped in the Center's *comedia* working group. In June we held the third of our *Golden Tongues* festivals in partnership with Playwrights' Arena, featuring two new plays by Los Angeles playwrights, inspired by classics of the Hispanic Golden Age: *The Blade of Jealousy* by Henry Ong and *Dawg in the 626* by Annette Lee.

With the support of two generous donors—Carol Krause and Mark Rabinowitz—we are launching a pilot initiative in the arts next summer. The program introduces professional artists to the historical resources of the Clark Library by offering a

month-long artist-in-residence fellowship. The first recipient is the theatrical company Box Tale Soup. Formed in 2012, the troupe offers a unique blend of puppetry, physical theater, and traditional performance in original works for live theater. Previous adaptations include *Alice's Adventures in Wonderland* and *Northanger Abbey*.

This year our Chamber Music series will take place on the main campus in the Jan Popper Theater, located in Schoenberg Hall. The 2015–16 season will feature six concerts. The music groups include Ariel Quartet, Dover Quartet, Horszowski Trio, Neave Trio, New Zealand String Quartet, and Pacifica Quartet.

We wish Interim Clark Librarian Vicki Steele our best as she moves on to a special assignment for the Dean of Humanities, David Schaberg. Assistant Director Candis Snoddy and I will assume interim responsibilities at the Library. We look forward to seeing you at our events on campus this year, as we celebrate our anniversary and await our return to a secure, accessible, and refurbished Clark Library next fall.

Hard Hat Report

Construction has begun for the seismic retrofit of the historic Clark Library building. The following list highlights the initial stages of the renovation.

- Construction fences surround various areas on the property.
- Protective measures have been taken to safeguard historical elements, such as sculpture and fountains, on the property.
- The relocation of the HVAC units is underway.
- The brick walkway from the parking area to the library has been removed to make ready for the installation of a new graded brick pathway with ramps for easy access to the library and the new entrance pavilion to the lower level.
- Scaffolding now surrounds the library.
- The coring process for the seismic retrofit of the library began in October.
- The lounge and neighboring offices on the lower level have been selectively demolished to make room for the new underground annex to store the library's collections.
- Cabinets and fixtures have been removed from the kitchen and apartment areas on the first and second floors in the northeast building to accommodate a redesigned kitchen, a new lounge, and modern offices for long-term fellows.
- October brings the excavation for the new pavilion, which includes a restroom and provides an elevator and stairs for easy access to the lower level of the library.



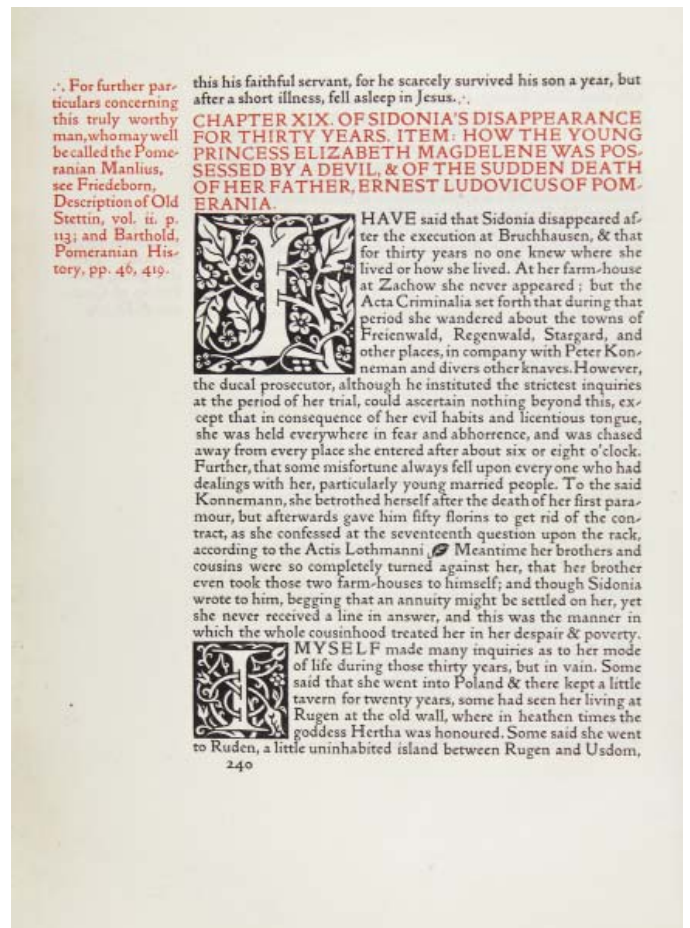
Clark Pavilion Renderings

Clark's Collections: Fine Press Printing in Early Twentieth-Century California

Johanna Drucker, *Bernard and Martin Breslauer Professor of Bibliography, UCLA*

California's early twentieth-century fine press printing was part of widespread international activity inspired by the British Arts and Crafts movement. Book design had particular vitality after William Morris's Kelmscott Press produced editions in the 1890s that embodied a carefully articulated aesthetic agenda. Morris was not alone in his efforts at rescuing books from what he felt was a dismal state (actual evidence shows that printing in the nineteenth century was varied in quality, not universally miserable). Emery Walker, Charles Ricketts, Walter Crane, St. John Hornby, and, perhaps most important for influencing San Francisco's elite printing scene, Thomas J. Cobden-Sanderson were also prominent figures whose work and writings outlined a program on which excellent printing would take shape. Additional figures in what is known, broadly, as the "humanist revival" in typography and book design—notably Bruce Rogers, Daniel Berkeley Updike, and Frederic Goudy—also participated in creating interest in new directions for printing communities, particularly in the British Isles and North America. In California the receptive environment for fine presswork was sociological and cultural, as exquisite editions matched the taste requirements and aspirations of the emerging wealthy elite in the booming state. The collections at the William Andrews Clark Memorial Library provide a unique record of this aspect of cultural life in its connection with aesthetic activity in the early twentieth century.

Fine press printing is produced with attention to the quality of paper, binding, design, typefaces, and other components, often designed specifically for an individual press or project. The "ideal book" defined by Cobden-Sanderson and others was a deliberate response to mass-produced printed volumes. For if industrialization had provided the changes from which wealth had been created in mining, railroads, real estate, and an increasingly international market for surplus goods, it had also produced a rapid escalation in the number and range of materials in printed form—books, magazines, newspapers, and ephemera of every kind. Much of it was haphazardly designed and rapidly printed on wood pulp paper. But, to iterate, many remarkable editions of nineteenth-century illustrated books contained images from the work of J. M. W. Turner, Gustave Doré, John Martin, John Flaxman, Eugène



Wilhelm Meinhold, *Sidonia the Sorceress* (Kelmscott Press, 1893)
Clark Library Press Coll. Folio Kelmscott Annex

Delacroix, and others, illustrating the texts of Milton, Goethe, Shakespeare, Dante, Dickens, Thackeray, Zola, Flaubert, and so on. Canonical literature, like fine binding and good design, produces an effect of quality by association. Titles deemed uplifting for the masses were also the content of well-wrought editions for the elite in an era when the classics formed the core of educated references.

John Henry Nash (who arrived in San Francisco in 1895), considered San Francisco's founding twentieth-century fine press printer, took his inspiration directly from the British Arts and Crafts. He set out to create a spare, elegant, and distinctive style of book design in the spirit of Cobden-Sanderson. Nash's enthusiasm is evident in his own edition of *The Ideal Book*, an essay by Cobden-

Sanderson that expressed his design aesthetic and ethos. For within the Arts and Crafts, printing was not merely a trade, an art, or a design field, but an expression of a worldview in which labor could be valued, work redeemed from exploitative alienation and toil, and the ills of a world damaged by the effects of industry could be put right. Cobden-Sanderson's combination of faith and design are evident in the spare but luxurious edition of *The English Bible*, commonly known as The Doves Press Bible. One of the many works by the British designer-printers in the Clark Library's collection, its justly renowned opening page of Genesis is as striking today as when it was first printed. Nash's own designs, delicately handled, are more decorative than the stark work of the Doves Press and less florid than those of Morris's Kelmscott Press. His pages chart a skillful path between minimalism and excess, perfectly moderated to suit the conservative tastes of his clientele and to provide them elegance without ostentation.

William Andrews Clark Jr. was the type of individual client whom Nash most wanted to cultivate. Not only did Nash supply editions of classical and canonical works in finely-made versions, but he also printed on commission for Clark. The relationship was mutually beneficial. The sartorially elegant, chauffeur-driven printer was an arbiter of taste, and Clark a discerning collector.

The California Fine Press movement expanded rapidly in the twentieth century. Clark's collecting enthusiasm helped the Los Angeles fine press community develop. As a resource for studying the social and cultural life of California, these volumes are invaluable.

An exhibition entitled "Arts and Crafts and California Fine Press: Spotlight on the Clark Collection" is on view through 15 December 2015 at the Young Research Library. The Spring 2016 *Center & Clark Newsletter* will feature a related article by Johanna Drucker on "Fine Press: The Living Tradition." *Ed.*

"Unediting" Oscar Wilde: Textual Variants on Trial

Joseph Bristow, Distinguished Professor of English, UCLA

Over thirty years ago Randall McLeod published "UN 'Editing' Shak-speare" in the postmodern journal *SubStance* (1981–82). With its typographically striking title, this influential essay encouraged scholars to think harder about the textual instabilities that inhere in the works of the great author whose name has variously been printed as Shakspere, Shakspeare, and (more conventionally) Shakespeare. McLeod's luminous discussion runs against the type of editing that aims to present the Bard's works as much more complete and polished than their textual histories suggest. Ever since McLeod's summons to "unedit" Shakespeare's dramas, critics have paid increasing attention to the textual complications that inform not only their quarto and folio versions but also the works of modern authors such as Oscar Wilde. Here I discuss the implications that McLeod's perspective on the textual study of Shakespeare has for our understanding of Wilde's writings, in relation to the Andrew W. Mellon Foundation-funded project, "Unediting the Teaching Text," which I have been pursuing with three other colleagues during the summer of 2015. To begin with, Wilde maintained

a strong interest in the difficulties that beset the distinguished genealogy of editors who sought to establish the definitive texts of Shakespeare's oeuvre. Secondly, Wilde's careful practice of revising his own writings, which sometimes resulted in several different textual embodiments of a work, has been subject to concerted critical inquiry in recent years. Moreover, as I point out below, some of the changes that Wilde made to his oeuvre proved contentious, as he discovered when he found himself answerable for some of them during a hazardous legal trial.

"Unediting," in McLeod's conception, challenges the idea that the editions we use in the classroom embody the perfected form of a literary artifact. Although McLeod maintains that during "the first half of [the twentieth] century, English criticism seem[ed] to have been characterized by an increasing neglect of textual criticism," it was of course the case that previous generations had acknowledged a variorum Shakespeare, in ways that laid the groundwork for the textual study of several other major writers, including Geoffrey Chaucer and John Milton. From the mid-eighteenth century onward, the remarkable textual editing undertaken by Samuel Johnson, Edmond Malone, Isaac Reed, and George Steevens (among others) had to confront the demanding task of accounting for the numerous divergences between Shakespeare's quartos and folios. Such editorial efforts persisted throughout the nineteenth century so that it was possible for an undergraduate like Wilde to have at his fingertips a range of authoritative editions that disclosed that the Bard's dramas came not in one but several textual incarnations.

The impulse to "unedit" Shakespeare fascinated Wilde. By the time he went to Oxford in 1874, there were also notorious forgeries that capitalized on the expanding editorial universe of Shakespeare's variants. Among the most infamous fabricators was the once-respectable editor John Payne Collier, who claimed that his *Notes and Emendations to the Text of Shakespeare's Plays* (1852) was based on the heavily corrected "Perkins Folio." (It is an extensively annotated Second Folio [1632] containing numerous corrections that Collier contended came from a knowledgeable sixteenth-century hand. The "Perkins Folio" is held at The Huntington Library.) Collier, who previously established his credentials with an eight-volume *Works of William Shakespeare* (1842–44), immediately discovered that a growing number of critics were hostile to the "knavish ingenuity" they found in his scholarship. Skeptics went so far as to suggest that the corrections were Collier's inventive handiwork. And, in all likelihood, they were.

In the meantime, elaborate Shakespearean forgeries such as Collier's captivated Wilde's imagination so much that in 1889 they inspired one of his greatest works of fiction, "The Portrait of Mr. W. H." Wilde's adroit novella arguably "unedit[s]" Shakespeare, if in a somewhat different manner from the one McLeod has in mind. This ingenious story demonstrates that each and every attempt to stabilize the mysterious identity of "Mr. W. H."—the "ONLIE BEGETTER" mentioned in the dedication to the 1609 edition of the Sonnets—is doomed to failure. To this day, scholars remain to some degree divided about the true identity of "W. H." Wilde decided to fashion his tale around one of the most fanciful (and thus most creative) theories, which Edmond Malone stated that Chaucer scholar Thomas Tyrwhitt had devised in the 1770s: "W. H." was the name of "W. Hughes," who in Wilde's hands becomes—through various lexical possibilities in the Sonnets—Willie Hughes, a

boy-player in Shakespeare's acting company, the King's Men. One of the larger points of Wilde's inspired story is to show that the very idea that we can obtain a true and authentic version of the cryptic "Mr. W. H." is tragically absurd. Near the start, we learn that a young man named Cyril Graham took his life after his plausible forgery of an actual portrait of "Mr. W. H." was exposed. Thereafter, we witness what happens to Wilde's narrator when this passionate young man also does everything within his power to establish Tyrwhitt's theory. The narrator raids countless sources, including Collier's editions, in order to monumentalize his belief that "W. H." was unquestionably "Willie Hughes." In the end, when his efforts exhaust him, he realizes that his desire to provide "absolute verification" has suffered distortion, because the theory's fanciful "artistic possibilities" have been a dangerous obsession. Fortunately, Wilde's narrator does not suffer Cyril Graham's grim fate. Once he has given up trying to prove who "Mr. W. H." was, all the storyteller can do is concede that the definitive identity of the "ONLIE BEGETTER" will be preserved in obscurity. Then again, for readers of this brilliant narrative what become clear are the immense creative potentialities of Tyrwhitt's improbable theory.

When we turn to the textual history of "The Portrait of Mr. W. H.," we can immediately see that Wilde also recognized McLeod's sense of the "unedited" instability of textual production. Wilde's story counted among many of his own works that he subjected to comprehensive correction, deletion, and insertion. Soon after the first version of this story appeared in *Blackwood's Edinburgh Magazine*, he embarked on augmenting and revising it for single-volume publication. Yet it took until roughly the time that McLeod's "UN 'Editing' Shak-speare" appeared before scholars began to produce conclusive accounts of the extent to which Wilde went in remodeling his writings. Although Robert Ross issued a reliable edition of Wilde's *Collected Works* as early as 1908, this well-researched set of fourteen volumes contains neither annotations nor variants. By the 1980s scholars such as Joseph Donohue, Russell Jackson, and Ian Small had begun the much-needed task of comparing the notebooks, manuscripts, typescripts, and published versions of Wilde's plays, in each instance revealing the struggles that Wilde encountered in refashioning his plots and refining his phrases. Moreover, these editors discovered that Wilde preserved almost everything he wrote. In his family home at Tite Street, Chelsea, Wilde kept his manuscripts in good order. We have Ross to thank for making sure that many of these precious documents were not lost when Wilde's household belongings went up for sale in the midst of protracted legal proceedings during the spring of 1895. Ross, who became Wilde's executor not long after his friend's death in late 1900, spent the next few years gathering up Wilde's manuscripts, securing copyrights on the published works, and ensuring that the estate came out of debt so that it provided income for Wilde's college-age sons. In many ways Ross was responsible for developing the imposing collection that forms the core of the large Wilde archive held at the Clark Library. All of the scholars who have "unedited" Wilde continue to consult the Clark's holdings.

I belong to the growing number of scholars who have contributed to the textual criticism of Wilde. Since joining UCLA in the mid-1990s, much of my research has involved mining the Clark's unrivaled resources. My projects have included the variorum edition of Wilde's only novel, *The*



Oscar Wilde Collection, Clark Library, UCLA

Picture of Dorian Gray (1890, revised 1891), which Oxford University Press published in 2005. The edition forms part of the Oxford English Texts series of *The Complete Works of Oscar Wilde*, and the seven volumes that have appeared since 2000 throw extensive light on Wilde's painstaking emendations to his work. More recently, I have been reconstructing the proceedings of the two criminal trials that resulted in Wilde's two-year imprisonment for committing acts of "gross indecency" with other men. This summer, as a contributor to the "Unediting the Teaching Text" project, my work has focused on several important connections between the revisions that Wilde made to *The Picture of Dorian Gray*, on the one hand, and the courtroom proceedings that resulted in his jail sentence, on the other. It came, I think, as a surprise to Wilde when he discovered that a legal team would put some of his variants on trial.

At the Old Bailey in early April 1895, Wilde weathered one of the most punishing cross-examinations in legal history. The circumstances of Wilde's libel suit are well known, mostly because his decision to pursue it has always looked misjudged. On 18 February 1895 John Sholto Douglas, 9th Marquess of Queensberry, left an insulting visiting card at one of Wilde's clubs. The hastily scrawled card contained an abusive message featuring an infamous spelling mistake: "For Oscar Wilde Posing as Somdomite." The unpleasant document was the culmination of many affronts and threats that the marquess had made to Wilde over the course of two years. Time and again, Queensberry sought to separate his third son, Lord Alfred "Bosie" Douglas, from Wilde, a married man, whose witty society plays had enjoyed such success that he was a household name among theatergoers. Since the summer of 1892, Douglas—who was an undergraduate at Oxford at that time—had been intimately involved with the middle-aged Wilde. The indignant marquess, who was estranged from most of his immediate family, could not abide the idea that Lord Alfred and Wilde remained indiscreet in making their romantic friendship evident in public. Wilde had already experienced difficult scenes with the marquess, especially when Queensberry turned up with a prizefighter threatening violence at Wilde's home. The visiting card was the final straw. Outraged, Wilde went to his solicitor and demanded that the time had come for Queensberry's arrest. By 9 March 1895 the marquess was committed to stand trial at the Old Bailey.

During the three weeks that elapsed between the committal and the trial itself, Queensberry's defense team was dogged in its research. His solicitor, Charles Russell, hired two former police detectives to track down each and every young man with whom Wilde was known to have been intimate. These investigators discovered that Wilde belonged to a network that included prostitutes who had extensive ties to the criminal world. At the same time, Queensberry's lead counsel Edward Carson gathered information about Wilde's published works, including some of the revisions that Wilde made to the first version of *The Picture of Dorian Gray*, which appeared in the July 1890 issue of *Lippincott's Monthly Magazine*. Carson, who was one of Wilde's classmates at Trinity College Dublin in the early 1870s, burrowed deep into the textual history of Wilde's novel. In a sense, one might say Carson "unedited" *The Picture of Dorian Gray*, although his aim had the specific purpose of justifying Queensberry's contention that Wilde—*sans* misspelling—was a sodomite.

Carson discovered that in late spring 1890 Wilde's novel

had created a storm in the London press. Even though most reviewers found the work inoffensive, a small but vocal group of critics attacked its appearance in *Lippincott's*. Samuel Henry Jeyes, in the conservative *St. James's Gazette*, took the high moral ground by refusing to specify what the seemingly odious story was about. "Not being curious in ordure," Jeyes pronounced, "and not wishing to offend the nostrils of decent persons, we do not propose to analyze *The Picture of Dorian Gray*." Yet such posturing hardly prevented Jeyes from expounding on "whether the Treasury or the Vigilance Society will think it worth while to prosecute Mr. Oscar Wilde." Such strong hints of disgust could only make readers wonder about the turpitude they might find within the pages of an otherwise respectable magazine.

The *Pall Mall Gazette*, which detested sexual scandal, was somewhat more direct. Besides intimating that Wilde's novel plagiarized Robert Louis Stevenson's and J.-K. Huysmans' works, the anonymous critic objected to the "exotic and perverted forms, intoxicating colours, and steamy aromas" that suffused the novel's "hothouse of over-civilization," which reeked of the "aesthetic paganism of the French 'decadents.'" Amid this "sickly atmosphere" was Wilde's equally strange protagonist:

The way in which Lord Henry Wotton and Basil Hallward talk of, and to, Dorian Gray in the opening scene convinced us, for the moment, that the beautiful Dorian Gray must be a woman in male attire. We were wrong; Dorian Gray with his "finely-curved scarlet lips, his frank blue eyes and his crisp gold hair," is of the same sex as his admirers; but that does not make their worship of him, and the forms of its expression, any the less nauseous.

Meanwhile, the reactionary *Scots Observer* put its objections more bluntly: "The story—which deals with matters only fitted for the Criminal Investigation Department or hearing *in camera*—is discreditable alike to author and editor. Mr. Wilde has brains, and art, and style; but if he can write for none but outlawed noblemen and perverted telegraph boys, the sooner he takes to tailoring (or some other decent trade) the better for his own reputation and the public morals." By this point, the offense that Wilde committed was clear. Through an allusion to the recent Cleveland Street affair, in which messenger boys were found working for wealthy male clients in a London brothel, the *Scots Observer* insinuated that *Dorian Gray* was a sodomite. Although Wilde took issue with these reviews, he still emended small sections of his novel when preparing it for the substantially augmented single-volume edition that the respected publisher Ward, Lock & Co. brought out in 1891.

In the archaic phrasing of his plea of justification, Queensberry stated that in July 1890 Wilde "did write and publish and cause and procure to be printed and published with his name upon the title page therefore a certain immoral and obscene work in the form of *The Picture of Dorian Gray* which said work was designed and intended by [Wilde] to describe the relations intimacies and passions of certain persons of sodomitical and unnatural tastes and habits." Aware of the hostile reviews, Carson looked closely at the novel in the July 1890 issue of the journal, and he and his assistants compared it with the revised and expanded version that Ward, Lock & Co. issued the following year. At the Old Bailey, Carson asked Wilde about several long passages from the *Lippincott's* text, as we can see from Merlin Holland's *Irish Peacock and Scarlet Marquess: The Real Trial of Oscar Wilde* (2003), which



Oscar Wilde Collection, Clark Library, UCLA

reproduces a longhand transcription of shorthand reports on the proceedings. Especially contentious were the sentences where the painter Basil Hallward confesses to Dorian Gray the great passion he once had for him.

It is quite true that I have worshipped you with far more romance of feeling than a man usually gives to a friend. Somehow, I had never loved a woman. I suppose I never had time. Perhaps, as Harry says, a really "*grande passion*" is the privilege of those who have nothing to do, and that is the use of the idle classes in a country. Well, from the moment I met you, your personality had the most extraordinary influence over me. I quite admit that I adored you madly, extravagantly, absurdly.

Just before Carson began reading aloud no fewer than six paragraphs in which these lines appear, Wilde asked if he could see the printed text from *Lippincott's*. "It is intensely difficult for me to listen," he said. At this point, Wilde's counsel Sir Edward Clarke agreed to assist his client. "I think," Clarke said, "I had better hand Mr. Wilde this copy which my learned friend has been good enough to give me, which shows the interpolations and omissions." From this comment we can see that Carson's team had gone through the 1890 *Lippincott's* printing in an "unediting" spirit, since they had noted the variants between this first version and the one Wilde published in 1891.

Carson, from his legal perspective, chose these excerpts well. No sooner had Carson quoted from the *Scots Observer's* calumniating review than he suggested to Wilde that the *Lippincott's* version "was modified and purged a good deal." In response Wilde stated: "there were additions made in one case or two—in one case,

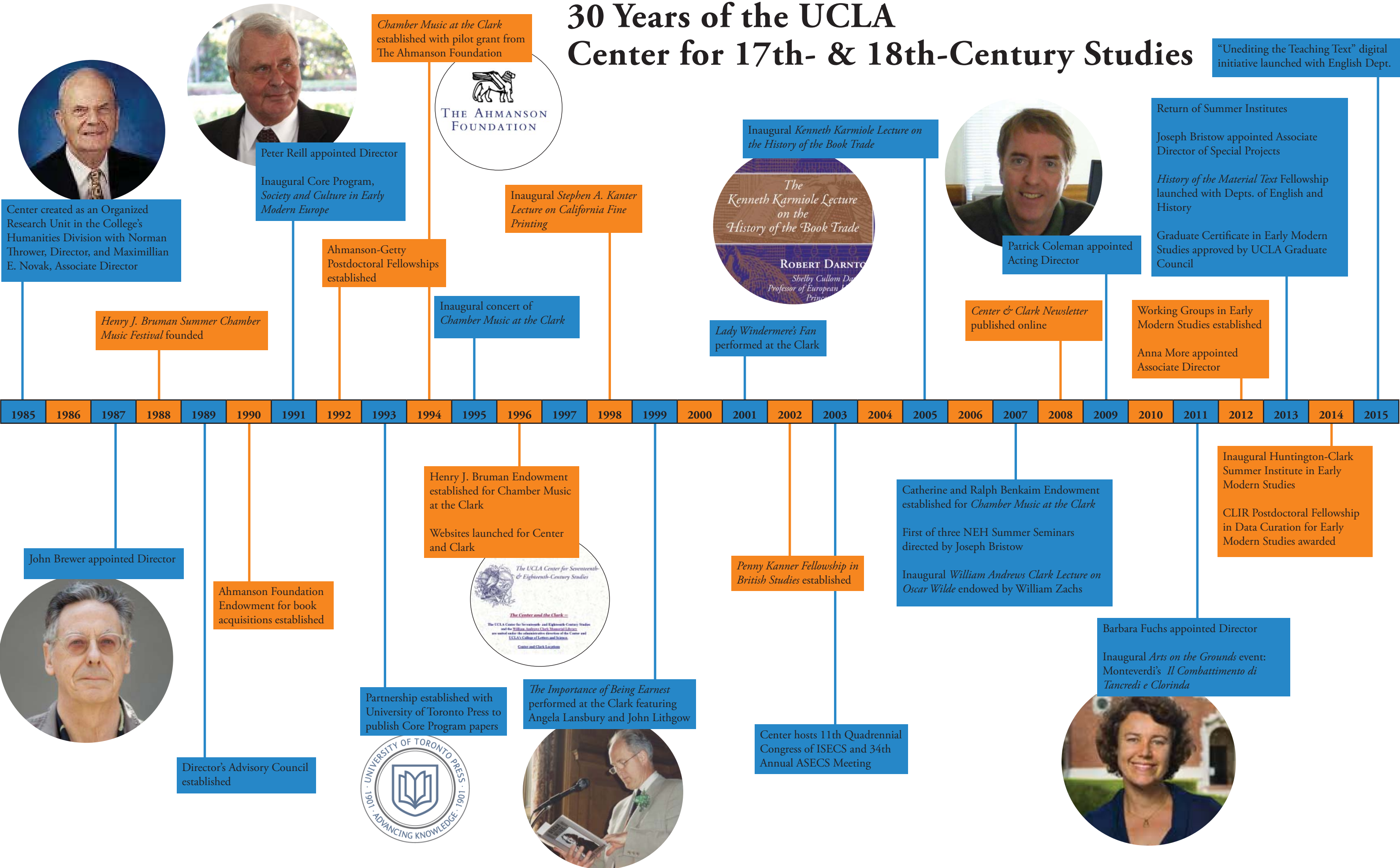
certainly." "It had been pointed out to me," Wilde continued, "not by any newspaper criticism or anything, but by the only critic of this century I set high, Mr. Walter Pater, he had pointed out to me that a certain passage was liable to misconstruction." "In what respect?" Carson inquired. "In the respect," Wilde replied, "that it would convey the impression that the sin of Dorian Gray was sodomy." Wilde's response certainly indicated that an appeal to Walter Pater—a revered critic who had for years taught classics at Brasenose College, Oxford—might lend dignity to the expulsion of these words from Hallward's speech.

At this juncture, however, Wilde had perhaps conceded a little too much about his decision to revise this part of the text. Carson took this response as a cue to relate Basil Hallward's confession to Dorian Gray as the expression of Wilde's own improper desires. "You have never known the feeling you describe?" Carson asked. "Is it," Carson asked about Hallward's comments, "an incident in your life?" Even though Wilde found it absurd to suggest that his novel was autobiographical, Wilde nonetheless justified Hallward's sentiment: "I think it is perfectly natural for any artist to intensely admire and to love a younger man." To be sure, this was a bold response. But the exchange that followed led to exactly the admission that Carson sought to extract. "Pick out each sentence," Wilde stated to Carson, "and ask me what I mean." "I will," said Carson, who went back to the *Lippincott's* text: "'I quite admit that I adored you madly.' Have you ever adored a young man, some twenty-one years younger than yourself, madly?" "No," Wilde incautiously replied, "not madly, not madly." Certainly, Wilde tried to recover some ground by stating that the sentiment of an older male loving a young man "madly, extravagantly" had come—in his words—"from Shakespeare's sonnets." But Carson was unimpressed. "I believe," Carson stated vindictively, "you have written an article [i.e., "The Portrait of Mr. W. H."] pointing out that Shakespeare's sonnets were practically sodomitical." No matter how much he protested that this was not the point of his story, Wilde could not exculpate himself from his slip. Wilde's misstep, perhaps more than any other, put such unreasonable strain on his libel suit that his counsel advised him to withdraw the charge against Queensberry.

Wilde was no longer at the Old Bailey when Sir Edward Clarke made his apologies to the court. Earlier that day, Wilde had left the building discreetly through a side door, only to find that reporters were tracking his every move. They suspected, as he probably did, that the Crown might prosecute him in light of the revelations about his works and about his intimacy with young men that Carson had explored in painstaking detail. On the evening of 5 April 1895, two police officers arrived at the Cadogan Hotel, Chelsea, where Wilde had remained among friends for several hours, with a warrant for his arrest. The two criminal trials that followed, which featured confessed extortionists giving evidence against Wilde, remain among the best-known—though most depressing—episodes in Wilde's legendary career. But there is perhaps a less well understood lesson that emerges from the courtroom skirmish with Carson. As Carson's grueling cross-examination shows, "unediting" a literary work can draw attention to the political sensitivities that inform certain textual revisions. This was certainly the case when those variants—the "interpolations and omissions"—held such grave liabilities in one of English literary history's most troubling trials.

30 Years of the UCLA Center for 17th- & 18th-Century Studies

"Unediting the Teaching Text" digital initiative launched with English Dept.



The Center for 17th- & 18th-Century Studies sponsors an array of working groups in early modern studies in order to stimulate scholarly discussion and the exchange of research in progress. Participants include graduate students, fellows, faculty, and independent scholars from UCLA and the greater Los Angeles area. Reports from two groups follow. *Ed.*

The Nahuatl Reading Group

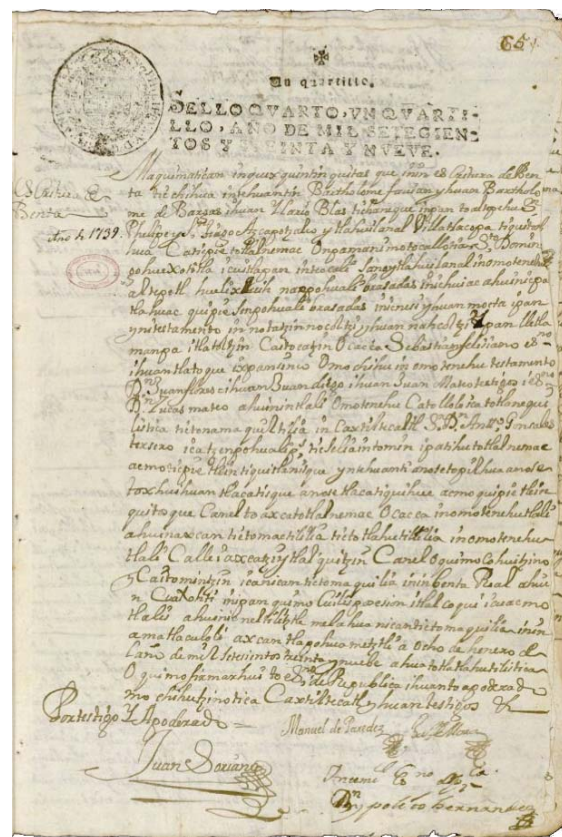
Rebecca Dufendach, *doctoral candidate, UCLA Department of History*

Just as any scholar focused on ancient Rome must know Classical Latin, so too must ethnohistorians study native-language texts to learn about the indigenous societies of the Americas. In the case of New Spain, a colony lasting from 1521 until 1821, the indigenous and Spanish inhabitants used Classical Nahuatl as the lingua franca for many administrative documents. The Nahuatl Reading Group—Rebecca Dufendach, Ann Michelle Acker, Xóchitl Flores-Marcial, Michael Galant, Ricardo Garcia, Pamela Munro, Kristina Nielsen, and the late Calvert Watkins—follows a philological approach to its research by transcribing and translating Nahuatl-language texts. Sources include wills, testaments, land documents, municipal records, petitions, correspondence, and other written statements. Studying these materials furthers an understanding of the lives of native people in the Spanish Colonial world.

Nahuatl-language texts reveal aspects of social and cultural change during the processes of colonization. Forty-seven Nahuatl-language artifacts form part of the Byron McAfee Papers (Coll. 339) at UCLA Library Special Collections. The Reading Group chose a previously-untranslated item (Box 20, Folder 6) to transcribe and decipher. (In 1976 Arthur J. O. Anderson, Frances Berdan, and James Lockhart published translations and analyses of sixteen of the McAfee documents in *Beyond the Codices: The Nahua View of Colonial Mexico* [University of California Press].) The group's document selection brought to light changes in the rites signaling a new possessor of property. Nahuas and Spaniards practiced distinct ceremonies to assert symbolically and legally a new property owner. The comparison of the Nahuatl Reading Group's record, created in the 1700s, to sources from earlier time periods reveals how indigenous practices selectively incorporated Spanish elements in the taking-possession ceremony as the colonial period progressed.

The translated text states that in 1739 three Nahuatl-speaking men decided to sell their property to a Spaniard. Bartolomé Fabián, Bartolomé de Vargas, and Hilario Blas—local residents of the town of Azcapotzalco located just north of Mexico City—sold a piece of land to Señor don Antonio González, a Castilian belonging to the Third Order of the Franciscans. Following Iberian tradition, the presiding official for the 1739 sale led the new possessor of land around the property. Meanwhile the new landowner carried out symbolic acts of destruction such as pulling off twigs and throwing stones. The report indicates that Señor don Antonio González threw stones, mashed down the grass, and strolled around on the land to show his taking possession of the property. This Nahuatl-language document reflects, therefore, several changes that have occurred in the ceremonial acts of property transfer as the result of interaction with Spaniards.

Previous studies of Nahuatl-language texts reveal pre-Hispanic ceremonies practiced by Nahuas to verify the transfer of land. James Lockhart, in his seminal study of the Nahua, notes that the land transfers “were accompanied by food, drink, and various



First Page of the Nahuatl-Language Contract for Sale of Land
Byron McAfee Papers, UCLA Library Special Collections

ritualistic negotiations and transactions...all phenomena with roots in the preconquest period” (*The Nahuas after the Conquest: A Social and Cultural History of the Indians of Central Mexico, Sixteenth through Eighteenth Centuries* [Stanford University Press, 1992], 169). Lockhart presents a very early colonial document from 1583 that refers to the sharing of tortillas and *pulque* as a method to solidify the reassignment of community land (*ibid.*, 168). The sharing of *pulque*, a fermented alcoholic drink, was integral to a land transfer even earlier in 1558 near Tlatelolco (*ibid.*, 154). Lockhart finds that the ceremony for taking possession of land customarily involved a feast sponsored by the new possessor, or at least some token offering of food for the officiating authorities.

Nahua land transfers traditionally included food and drink, while Spanish land transfer rituals offered symbolic acts of destruction to signal taking possession of new land. Once translated by the Nahuatl Reading Group, its document recorded no sharing of *pulque*, much less a prepared feast. The officials in attendance—such as the governor, alcaldes, witnesses, and scribe—received no token food offering in the 1739 resource. This fact reveals the gradual change over time of Nahua and Spanish traditions. Lockhart’s research demonstrates that Nahua traditions also appeared in the Spanish ceremonies associated with taking possession of land. He wrote that the “Spanish rite may have been affected by indigenous elements,” such as throwing stones towards the four corners of the property, an allusion to the four sacred directions in Nahua rituals (*The Nahuas*, 169). Kevin Terraciano explains that the symbolic acts of taking possession of land also appeared in Mixtec-language documents from the indigenous communities of southern Mexico (“The Colonial Mixtec Community,” *Hispanic American Historical Review* 80, no. 1 [February 2000]: 19).

In conclusion, the ritual acts of land transfer, performed and recorded in 18th-century Mexico, represent the combination of ancient indigenous customs and Iberian traditions rendered

by Spanish colonial officials. The hybrid nature of these acts—rites that nodded to native and Spanish traditions—points to the resilience of indigenous customs and the adoption of select Spanish customs that resonated with the inhabitants of Colonial New Spain. Without the in-depth knowledge and study of the Nahuatl language, scholars could not begin to understand the colonial processes associated with land and culture from the perspective of the indigenous inhabitants and their communities.

Working through Early Modern Cultural Encounters: Early Modern Research Group

Alexandra Verini, doctoral candidate, UCLA Department of English



An image of a ship appears on the projector screen. Aboard are Europeans dressed in a Spanish style while alongside sail small canoes occupied by naked islanders who accept gifts hoisted down from the ship and, in one case, dive into the water. The room is silent for a moment as the group contemplates this striking image. Gradually questions begin. One audience member points out that the water resembles Chinese painting; another asks about the elaborate frame inhabited by animals; another wonders about the gender of the native figures—some appear to be women.

The image belongs to the Boxer Codex, a sixteenth-century illuminated manuscript that documents ethnic groups in the Philippines and their contact with the Spanish. While the text of the codex is in Spanish, the profuse quantity of illustrations may have been executed by a Chinese artist, making it a fascinating record of early cross-cultural encounter. The work is the subject of archaeology graduate student Ellen Hsieh's "The Power of Images in the Boxer Codex," the paper under discussion in the second meeting of UCLA's Early Modern Research Group. Hsieh's argument is that rather than reading this rich manuscript as an unbiased ethnographic record, scholars should understand it as a work designed "to promote and justify the Spanish enterprise in the Pacific." In the workshop that day, graduate students and professors from a wide range of disciplines considered Hsieh's paper alongside the manuscript images themselves, learning from Hsieh's work while contributing their own thoughts and readings.

UCLA's Early Modern Research Group (EMRG) offers a forum for graduate students to workshop research related to the early modern

period in a dynamic, interdisciplinary setting. This past academic year, through a variety of disciplinary lenses, the group repeatedly returned to issues of cultural encounter and hybridity in the early modern world. This topic has received considerable scholarly attention in recent years, transforming inaccurate portrayals of early eras as culturally homogeneous and uncovering a richer cross-cultural experience. With members from the fields of archaeology, art history, comparative literature, English, history, and musicology, the EMRG offers a unique setting in which to explore the early modern period from a cross-cultural perspective, and this year's graduate students actively participated in this growing field of scholarship.

In the fall, in addition to Hsieh's paper on the Boxer Codex, the group hosted Jennifer Marie Forsythe, whose paper, "*Et moy? Suis-je sur un lit de roses?* The History of the Conquest of Mexico in Early Modern France," focuses on Samuel de Broë's late seventeenth-

"Boxer Codex," The Lilly Library Digital Collections, accessed 13 July 2015, <http://www.indiana.edu/~liblilly/digital/collections/items/show/93>

century French translations of the Spanish conquest of Mexico. Just as Hsieh's paper argues that a seemingly straightforward ethnographic codex, in fact, reveals the biased interests of the Spanish colonizers, Forsythe convincingly demonstrates that translation necessarily involves invention and often reveals as much about the interests of the translator as it does about the original text.

In the winter the group's focus moved to England as it hosted Dr. Nedda Mehdizadeh (UCLA Writing Programs), who workshopped her paper, "Persian Orientations: Re-imagining Anglo-Persian Trade on the Early Modern Stage." While operating within a different generic and spatial domain, Mehdizadeh's scholarship nonetheless maintained the group's exploration of how cultural encounters both reveal and shape identities. Using material ranging from Muscovy company representative Anthony Jenkinson's accounts of his Persian voyage to Christopher Marlowe's play *Tamburlaine the Great*, Mehdizadeh's paper contends that early modern English identity "was both constructed and unraveled as writers attempted to make sense of Persia's ancient past and burgeoning present." Interestingly, as Mehdizadeh concludes, while English dreams of expanding towards Persia were never fully realized, the largely fictional contact between the regions has nonetheless played a significant role in the construction of England's self-image, showing that imagined cultural contact could be as powerful as the real thing.

Later in the winter quarter, the group workshopped history graduate student Ricardo Medina García's "*Un Descargo de conciencia* and Its Unintended Content: Two Indian Oral Traditions from

Western Mexico.” Unlike other papers, Garcia’s work focuses on the perspective of the colonized rather than the colonizers, while still using documents produced at the intersection of these two cultures. Garcia works from oral testimonies, which were produced at the Spanish court in early modern Mexico. The oral accounts bear witness to the largely unknown Nahuatl tradition, and Garcia uses them as a way into understanding this culture. Surprisingly, in this case, it was the fraught encounter with the Spanish that preserved the native tradition even as the colonizers threatened to extinguish it.

The EMRG ended the academic year with musicology graduate student Alejandro Garcia’s work on the villancico, a musical genre derived from European medieval practices and cultivated in the Americas in polyphonic styles. Garcia takes a comprehensive approach to these carols in colonial Iberian America, arguing that they should be interpreted as “community-integrating tools.” On the one hand, the European-derived musical form inculcates Western understandings of the world, but at the same time, Garcia argues, it represents the fluidity of a “plural political community.” In the dynamic final session the group listened to modern performances of some of the carols, experiencing firsthand the polyphony that played a crucial role in their original Iberian settings.

Collectively, this year’s EMRG papers modeled a diverse range of approaches to cultural encounters in the early modern world. Though methodologies and subject matter varied, each paper was invested in the causes and consequences of cultural exchange during this period and explored the ways in which cultures built their identities through dynamic interaction with others. An interdisciplinary workshop environment offers an ideal setting for such projects: just as the painting in the Boxer Codex incorporates different cultural perspectives to create a more complex account of Spanish-Filipino encounters, the working group integrates the viewpoints of different disciplines to develop a richer understanding of the field.

In 2014 Ellen Hsieh and Jennifer Marie Forsythe received summer mentorships from the Graduate Certificate in Early Modern Studies Program to support the research for the papers they presented in EMRG this past year. *Ed.*

Failure in the Archives

Matthew Goldmark, *Ahmanson-Getty Fellow for 2014–15*

This year the William Andrews Clark Memorial Library hosted discussions about Arctic exploration, pirates in the Pacific, and scrapbooks filled with souvenirs. By drawing together historical fragments from distinct geographical locations and political traditions, the Core Program on “Explorations, Encounters, and the Circulation of Knowledge” showed how information accrued by different empires intertwined during the seventeenth and eighteenth centuries.

As an Ahmanson-Getty postdoctoral fellow at the Center for 17th- & 18th-Century Studies, I had the opportunity to discuss these connections and to consider how my own research on paper materials produced in the Spanish Americas compared to objects of knowledge circulating within and across competing empires. My work tracks documents that made local and transatlantic journeys during the seventeenth century: petitions that indigenous subjects composed to request a new teacher for their local community; relations of merits and services where soldiers recounted (or exaggerated) their daring exploits to gain favor with the Spanish Crown; and

letters from priests who detailed their missionary efforts to convert indigenous peoples far from the urban centers of Lima and Mexico City. Many of these documents found their way into diverse archives within the circum-Atlantic world—including the Clark Library. In their journeys, however, to distinct collections, documents are separated and reshuffled. Geographic transits have organizational consequences. Some documents stay in the region where they were produced, while others make their way across the Atlantic. Others are pirated, translated, and copied when considered “secret knowledge,” which one empire guards from its competitors. Numerous rare books in the Clark’s collection testify to this fact. The library houses English translations of Spanish-American histories, proof that imperial knowledge crossed languages and political borders. Finally, documents and books enter a rare book market where private and public collectors purchase materials to build an archive based perhaps on region, aesthetics, or even personal interest.

The Clark’s Core Program encouraged scholars to discuss the consequences of this fragmentation and dispersion by connecting their varied areas of expertise. Conferences challenged the compartmentalization of knowledge according to a discipline’s traditional objects and investigative tools. This intellectual endeavor impacted my own research in the Mexican Manuscripts Collection at the Clark Library. With these materials I supplemented my earlier research on the Viceroyalty of Peru with new investigations in the Viceroyalty of Mexico. The term “Mexico” does not do justice to this territory in the seventeenth and eighteenth centuries, given that the Viceroyalty of New Spain extended beyond the boundaries of this modern nation to include the Caribbean, the Philippines, and much of North America (including the very location of the William Andrews Clark Memorial Library). Many of the manuscripts in the collection, therefore, discuss regions that some might place outside the scope of “Mexico” and the history of Imperial Spain. Collections like the Clark’s force scholars to attend to historical and not contemporary maps to prevent familiar geopolitical boundaries from occluding earlier ones. The political geography of the past requires scholars to move outside of their comfort zones, to work across languages, in different regions, and in collaboration with other scholars.

Given the location of the Clark, it is fitting that the collection houses several documents concerning Spanish incursions into indigenous communities in the region that we now call the United States Southwest. Since many of these records cluster around the late-eighteenth century (some even from 1776), they challenge the centrality of the American Revolutionary War as the only continental event of import during the period. To the contrary, the writers of these documents do not focus on events in the East. Instead, they discuss missionary labor and failure in Nuevo Mexico, the Alta and Baja Californias, and Sonora. For instance, a letter from 18 November 1775 describes the attempted destruction of a mission in San Diego by indigenous peoples. The author, Franciscan friar Vicente Ferrer, does not identify these groups in terms of indigenous self-naming practices. Instead, he describes them according to Spanish rules of categorization as either Christian converts or the unconverted. Given the collaboration between the two distinct groups in their assault on the mission, the incident in San Diego blurs the lines that Ferrer had used to understand differences among the indigenous population. Ferrer appears to have assumed that efforts at conversion had succeeded and that friars had “improved” the lives of indigenous communities by imposing Christianity. The armed conflict contradicts his view of conversion as an accomplished fact. As Ferrer writes, “What troubles

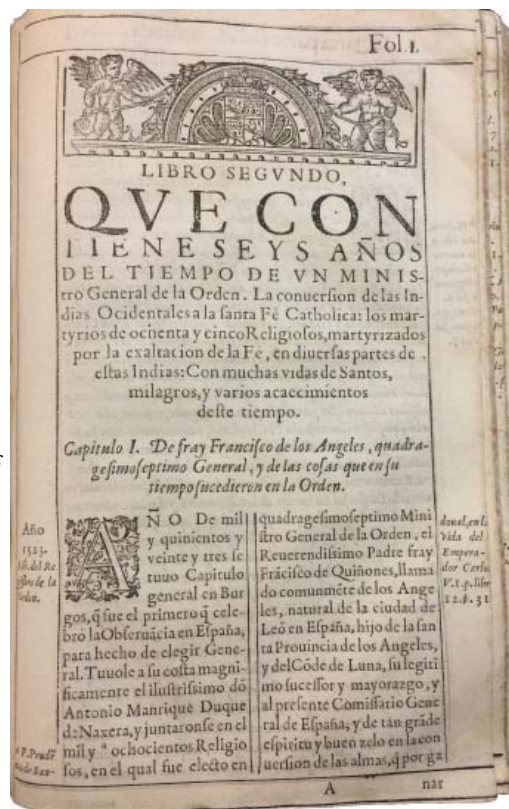
me most is that I cannot fully believe if their Christianity remains; one could question their faith given previous events" ("Lo que mas me afige es, que no puedo tener entera confianza de la christiandad, que ha quedado, se puede sospechar de su fidelidad por algunos antecedentes"). Ferrer acknowledges his inability to interpret the motivation of indigenous peoples and their religious convictions. The realization diminishes his former assessment or knowledge; he identifies a present that redefines what he thought he knew about the past.

Such documents show that "encounters, explorations, and the circulation of knowledge" are *not* always triumphant success stories. They can be drawn-out engagements that fluctuate in meaning and flirt with failure. When Ferrer testifies to his ignorance, he places the efficacy of interaction and dialogue in question. Knowledge did not cross cultural and linguistic lines, despite what Ferrer might have believed. Failure changes the meanings of historical encounters. Moreover, it places the future in doubt. As he continues in his letter, Ferrer requests more troops and reinforcements in preparation for conflict and the possible destruction of the mission.

The records indicate that a history of encounter, exploration, and knowledge circulation depended on when it was being told, by whom, and to what ends. The documents of the Mexican Manuscripts Collection demonstrate that hindsight is not twenty-twenty. The past changes with the political exigencies of a particular moment and the goals of interpretation.

My time studying Franciscan friars at the Clark encouraged me to consult a distinct text in UCLA Library Special Collections. I studied the friar and chronicler Antonio Daza and his 1611 account entitled *Quarta parte de la crónica general de nuestro padre San Francisco y su Apostólica Orden* [Fourth Part of the General Chronicle of Our Father Saint Francis and His Apostolic Order] and published in Valladolid, Spain. Like participants in the Clark Core Program, Daza draws together sources from diverse chronological moments and geopolitical sites to describe interconnected sixteenth and seventeenth centuries. Like today's scholars who craft the past by interpreting materials according to the politics of their present moment, Daza also constructs the meaning of the sixteenth and early seventeenth centuries from the vantage point of his own time. Daza's history has specific ends: it details the importance and triumph of Franciscans across the globe. Unlike Ferrer's confusion a century later and an ocean away, Daza presents a distinct version of Franciscan evangelization. His history is one of triumph. Even accounts of missionary setbacks become scenes of Franciscan piety, labor, and martyrdom.

Daza divides his collection into four "libros" or books: the first section addresses the Indias Orientales or East Indies, and the second focuses on the Indias Occidentales or the West Indies, the so-called New World. Subsequent sections describe Catholic efforts to limit the spread and influence of Protestantism in Europe. Throughout, Daza stitches together a version of events that places Franciscan friars and their labors at the forefront of an interconnected world. At the



Fr. Antonio Daza, *Quarta parte de la crónica general de nuestro padre San Francisco y su Apostólica Orden* (Juan Godines y Diego de Cordova, 1611) UCLA Library Special Collections

same time, he appeals to his royal Spanish patrons by showing how Franciscans toiled for Spain's evangelical mission and, in turn, Spanish economic dominance.

In the process of composing his book, Daza cites authoritative sources. They include works composed by soldiers, friars, and historians; Papal Bulls that authorize the Spanish Crown's actions; and even biblical passages that support Daza's version of providential history. These citations illustrate a particular complication for the circulation of knowledge in the seventeenth century. By relying on materials produced by Europeans and Creoles (American-born Spaniards), Daza, like Ferrer, privileges Western understanding to the exclusion of indigenous knowledge. The author does not consider this one-sided citation to be a problem. In fact, he highlights his use of European sources to prove his scholarly qualifications. Daza asserts that he has relied on "many authentic trials stamped with a public seal. Given that many of these lands are far and strange, I have worked to ensure that all documents are well assured and can be trusted" ("Muchos processos auténticos y sellados con sellos públicos, porque como

algunos son de tierras tan remotas y extrañas, hase pretendido que todos vengán bien autorizados y sean muy sin sospecha"). For a document to be "authentic" to Daza, it must pass through bureaucratic channels and receive authoritative certification. Daza does not figure interpretation as a challenge.

Daza, too, confronts failure. For him, archival compilation and historical records fail to ensure the publicity of Franciscan efforts. Daza informs his readers that "friars have failed to record the events and lives of these saints ... though they deserve eternal remembrance ... especially things that regard the conversion of the Indies" ("Han sido tan descuidados los Religiosos de la Orde en escriuir los sucessos y vidas de los Santos della ... siendo dignas de inmortal memorial... en especial las [cosas] que tocan a la conuersion de las Indias" [10]). Though Daza implicitly commends his own labor in bringing these narratives together, he also describes the impossibility of his project. The unfeasibility is not merely because Franciscan successes could never be recorded in full (though the possibility is implied): Daza's "failure" is also one of insufficient documentation.

Like Ferrer's letter, the *Quarta Parte* presents a distinct understanding of encounter, exploration, and the circulation of knowledge. These terms do not describe discoveries of new territories by colonial agents or documents uncovered by scholars today. (In fact, such a celebratory model of scholarship often writes over or ignores indigenous perspectives, interpretations, and other forms of knowledge.) Instead, Ferrer and Daza show how failure and fragmentation are constitutive of knowledge both in and about the seventeenth and eighteenth centuries. Encounters and explorations are not only about novelty. Repetition, interpretation, and revision figure in any circulation of knowledge. Encounters are never final; they are created, edited, and overwritten when scholars confront the limitations of historical transmission and the production of knowledge.

Restoring the Clark

As the structure and interiors of the Clark Library are undergoing renovation, major supporters have generously donated funds to conserve some of the property's historic artifacts. In this issue we are highlighting the restoration of the caryatids and balustrade, made possible by the West Adams Heritage Association.

Holding up the overhanging roof of the Clark's outdoor reading room are four pillars mounted with six stone caryatids. The caryatids—realistic female figures dressed in Grecian robes—are carved from a light-colored tan stone. The women are clutching their hands to the center of their chests. Across from the pillars are two stone balustrades with wide banisters.

Although the caryatids were in relatively good condition overall, some problems were evident. The caulking that filled the space between the carved figures and the pillars was degrading and appeared to be dry and cracking. The missing caulking allowed water and moisture to seep into the space between the caryatid and pillar, potentially causing corrosion to form on the mounting apparatus and abetting the development of cracks and losses to the stone. Over time such weakening of the mounting would threaten the safety of the sculpture. In addition, each banister had a large (1" wide) crack running through the top railing, making them structurally unstable.

We are delighted to report that restoration of the caryatids and balustrade has been completed, ensuring their structural integrity for decades to come. We thank the West Adams Heritage Association for its support and its commitment to this vibrant and historic Los Angeles neighborhood.

BEFORE



AFTER



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The Center and Clark thank the following for their generous support during 2014–15:

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We also express our gratitude to Janet and Henry Minami for their generosity in supporting a special renovation project in conjunction with the library's book storage expansion and seismic retrofit. Thank you for your heartfelt dedication to the Clark.

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Farid Enrique Ben Amor

Golden Tongues 3: An *Arts on the Grounds* event sponsored by the Center & Clark with support from UCLA's Department of Spanish and Portuguese and from Catherine G. Benkaim and Barbara A. Timmer and Mark Rabinowitz.

On a beautiful June evening—in the Spanish-style cortile of UCLA's Hershey Hall—Playwrights' Arena presented staged readings of two original comedies drawn from the Hispanic theater tradition and adapted by Los Angeles playwrights Henry Ong and Annette Lee.



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