William C. Ralston's Correspondence

Much has been written about the financial exploits of William Chapman Ralston, his establishment of The Bank of California and his then-visionary plans for the construction of one of the world's great hostleries, the Palace Hotel. Less is generally known about his seminal role in the organization of the University of California, to whose first Board of Regents he was elected in 1868, and which he served as Treasurer for seven years until his death by drowning in San Francisco Bay in August, 1875. But Ralston did contribute immeasurably to the success of the fledgling institution, and it now seems fitting indeed that his voluminous personal correspondence, covering the quarter century of his California career, has been presented to The Bancroft Library by The Bank of California, through the good efforts of its Chairman of the Board, Mr. Charles de Bretteville.

Consisting of several hundred letters, both those written by Ralston and, to a larger degree, those written to him, the collection is now housed in eight boxes in the Manuscripts Division. The correspondence reflects the great range of Ralston's interests—banking, shipping, railroads, manufacturing, insurance, real estate, the theater, viticulture, and many other areas. Aside from The Bank of California, which became the only financial institution to branch into all three Pacific Coast states, Ralston ordered built the California Theatre on Bush Street and commissioned the young author, Bret Harte, to write a new play for the initial offering. Harte failed to come up with the play, offering a poem instead which was read at the opening performance of Bulwer-Lytton's Money, but the theater itself flourished for almost two decades.

In the summer of 1872 Daniel Coit Gilman of the Sheffield Scientific School at Yale University visited California and stopped at "Belmont," Ralston's country estate in San Mateo County. Having been offered the job as President of the University of California, he returned east to consider the matter and on September 13th, 1872, just prior to his
William Saroyan talking with Bancroft Fellow Nelson Kei Nagai.
ing condolence to Howland's widow, in which ended prematurely with his death of an extremely warm feeling for his old friend as town marshal, and was an indomitable piions & spilled them on the floor."

land came into Mrs. Murphy's corral in more revealing account: "Time Bob Howland had been working as a miner in the Nevada Territory in the early 1860's. Howland, for a close friends of Clemens in the Nevada family, were a particular welcome acquisition at this time since three of them belong to the period covered by the first three volumes of Mark Twain's collected correspondence, now in preparation. The remaining letters will be published in succeeding volumes.

The donors are Mr. and Mrs. Robert M. Gunn of Sausalito; Mr. Gunn is the grandson of the Howlands. In addition to the letters by Clemens and his wife, the Gunns' generous gift includes a letter from Clara Clemens Gabehout to Mrs. Howland, the Howlands' autograph album containing a note by Clemens and the signatures of some family documents. Perhaps no less important than these materials are Mr. and Mrs. Gunn's unique recollections of the Howlands and their relationship to Mark Twain, which have already made possible the correction of inaccuracies in the published record.

**A Campus Exchange of Incunables**

Library collections grow in planned and unplanned ways, often taking advantage of chance circumstances. The Bancroft Library last year acquired, on the Moffitt Fund, a copy of Johannes Nider's *Manuale Confessorum* (Paris, Ulrich Gering, 1479), one of the most popular handbooks for confessors of the late Middle Ages. A rich source for the history of society and popular attitudes, confessors' manuals are one of the particular areas of interest among students of canon law, and the Law Library's Robbins Collection has been acquiring any that it could over the past two years. The copy of Nider, however, and none had come on the market in recent years. It was a remarkable coincidence, then, that a local dealer had offered to the Bancroft a copy of the same book that the Law Library had been trying, without success, to snare.

Cooperation among campus libraries has always been important, and especially so in these days of restricted budgets. When the Law Library approached The Bancroft Li- library about a purchase or exchange of the Nider, an arrangement was worked out fairly easily. One of the infrequent large auctions of incunables was to take place the following month in New York, and the Law Library was already studying its bids, including one important book which was of only marginal interest to law but of considerable importance for the history of popular culture and piety of the late Middle Ages and Renaissance, a book which in fact might be better suited to the Bancroft's Rare Books Collection. Its bid was successful and the subsequent exchange was accomplished.

Bartholomeus Sibylla's *Speculum Peregrinarum Questionum* (Strassburg, Johann Grüninger, 1499) appeared in numerous editions from 1493 to the late sixteenth century. One of the legion of secondary writers on theological and legal topics whose work is only beginning to attract scholarly attention, Sibylla's mirror of a pilgrim's questions considers Creation from man upward. A major part of the book, in fact, concerns not only man and God, but also the varieties of angels and their attributes. Sibylla's place in the history of medieval theology and especially the pre-occupation with angels, his career, and even the tradition which lay behind the title of the book, are all subjects for further research. Bancroft was glad to add another medieval source to its already considerable collection, the Law Library filled one of the more conspicuous lacunae in its collection of confessor's manuals, and the scholarly resources of the campus enjoyed a net increase. Everyone foresees that this kind of cooperation will continue to benefit the University community.

**Lewis & Clark Apocrypha**

Few deeds of quiet heroism equal those of Meriwether Lewis and William Clark when they led a small party of frontiersmen and soldiers across the continent and back during the years 1804 to 1806. Their return to St. Louis was marked by the immediate publication of a long letter from Clark to his brother — published again and again in newspapers throughout the "States." But after the letter there came a long silence; no more was heard about this daring expedition that had caught the fancy of the American public. Three years passed. The journal of one of the non-commissioned officers, Sgt. Patrick Gass, was published in 1807, but it was terse and totally without the geographical and scientific data that the leaders had been sent to gather. Nonetheless, it went into several printings.

Meriwether Lewis had died in the meanwhile, but his papers and diaries were preserved in Washington. It was not until 1814, eight years after their return, that the official story of the two captains finally reached the public. Since then, the account of that historic journey has been almost constantly available. The 1976 edition of *Books In Print* lists thirty-one titles dealing with the expedition, including reprints of the St. Gass Journal and the first, 1814, edition of *The History of the Expedition ... Subse- quent editions, still in print, include that by Dr. Elliott Coues, edited in 1895, and Reuben Gold Thwaites' *Original Journals of the Lewis and Clark Expedition, 1804-1806*, printed from the original manuscripts, issued in eight volumes in 1904 and 1905.

But what of those eight years between 1806 and 1814, when the demand for informa- tion about the land across the wide Mis- souri must have been at its greatest? In 1809 there appeared in the booksellers' stalls in Philadelphia *The Travels of Capts. Lewis & Clarke*, by order of the Government of the United States, performed in the years 1804, 1805, & 1806, being upwards of three thousand miles, from St. Louis, by way of the Missouri, and Columbia Rivers, to the Pacific-Ocean ... The imprint is Hubbard Lester, Philadelphia, 1809, and the price was noted as "1 dollar 52½ cents." Of Lewis and Clark there is little in the book — Clark's letter from Fort Mandan, written on the way up the Missouri and copies to his brother from St. Louis in 1806. All the rest is a potpourri of information.
from the writings of Sgt. Gass, Sir Alexander MacKenzie, Jonathan Carver, and others. The English editor, Dr. Thomas Rees, of the authentic editions issued in 1814 and 1815, commented that although the work contained no new information on Lewis and Clark "in other respects, it is of considerable value, the other documents inserted in it being curious and contained in no other English publication."

The book seems to have been a success, with editions appearing in London, in Lebanon, Pennsylvania, in Frederick, Maryland, both of the latter being translations into German. The English text was issued in Dayton, Ohio as late as 1840. But, while the authentic account of the expedition had survived in print to this day, this sparsely titled work, termed by Dr. Coves "The Apocrypha," has been out of print for a century. Yet it is indeed "of considerable value," for it is a fair gauge of the extent or lack of it, to which one could inform himself about the vast Louisiana Purchase, for at least a decade after its acquisition.

Through the bequest of one of the Library's friends, Thomas W. Streeter, funds were available recently to bring to our collection a beautifully preserved copy of an edition of 1816, published in Philadelphia, of this "Apocrypha," bearing the title New Travels Among the Indians of North America . . . . The volume contains two handsome portraits, presumably of the two captains, and the text is the same as that of the first edition. According to the subsidiary title page, the price of our edition was "One Hundred and Twenty-five Cents."

**Plantin's Biblia Sacra, and Others**

Nearly one hundred volumes representing fine printing from the sixteenth to the twentieth centuries have been presented to The Bancroft Library by Charlotte and Norman Strouse of St. Helena. In addition, these frequent donors have displayed their thorough understanding of a library's budgetary problems by underwriting the costs of cataloging these handsome editions. Although it would be impossible to describe the entire collection in these limited pages, a few examples can be cited. For one, the Bancroft now owns a particularly significant imprint of Christopher Plantin, the Biblia Sacra of 1583. This folio contains a map of the world showing both North and South America, and includes 117 pages of notes by Francis Lucan. A copy of this edition was used by the Commission of Cardinals and by scholars employed by Pope Sixtus V in revising the Vulgate.

The Library has also gained its earliest edition of Cicero, with the gift of the Aldine Orationes, issued in three volumes in 1519. Then, from the Foulis Press comes the four volumes of Homer's Works, bound in contemporary Scottish morocco; issued between 1756 and 1728 these volumes were funded in double pica Greek, designed by Alexander Wilson, marking the first real attempt to break with the cursive style which had dominated Greek printing since its original success in Aldus' hands.

Among the more recent imprints is Corderis's The Rime of the Ancient Mariner with ten engravings by David Jones, issued by the Chilmark Press in 1964. The Library's copy, signed by the artist, is No. XVII of 115 copies, and is slipcased together with a portfolio containing an extra set of fifteen engravings, including five not used in the volume. These engravings, the last work done by David Jones for the 1929 edition of this work, are stunning examples of modern British graphic art.

Other works represented in the Strouse gift are Livy's Römische Historie printed by Schoeffer at Mainz in 1505; Pliny's Natural History, from which the frontispiece of the first volume has been reproduced here, issued by Elzevier in 1655; Rossetti's The Blessed Damozel from the Vale Press in 1868; and Tennyson's Tiresias, in an edition of fifty copies with etchings by Leonard Baskin, printed by the Gehenna Press.

**Desiderata**

From time to time we have listed in these pages certain items which have been difficult to acquire through gifts, and have been gratified by the response of our readers. We now note a few titles which the Library would like to add to its collections.

- Should any be available for offer to the Library, please communicate with Miss Patricia Howard, by letter or telephone (642-3781).

**Typographical Ephemerata**

"You are cordially invited to a party on Monday evening . . . . " Christmas Greetings and best wishes from . . . . " Announcing an important new work by . . . . " Such messages come to all of us during the course of the year, and after a brief stay on the mantel or bulletin board are relegated to the wastebasket or to a carton in the basement. How often do we fail to notice in such pieces the elegance of design, skillful choice of type, and fine quality of paper characteristic of a local master printer? Such ephemeral items of job printing, ranging from wine labels to large exhibition posters, have a place in Bancroft's Typographical Ephemerata Collection, for they present to students of typography examples of artistic layout and printing differing from those available in more substantial and accessible publications. According to the San Francisco printer Lawton Kennedy, Essentially a good printer is like a good title page. The elements of interest have to be there. And it has to be well proportioned as to size. I think it is a little more difficult because of the area that must be taken into consideration. It is more flamboyant . . . .
Proof sheets, trial layouts, and working drawings provide additional opportunity to observe how the printer approaches these difficulties.

Collections of ephemeral material also provide documentation of the history of a particular press. Announcements of changes in address, new publications, and acquisitions of new equipment may fill gaps in a researcher's knowledge. Regular printings for organizations and individuals exhibit the particular connections and relationships which, in some cases, provide stable economic support for costly and elegant limited editions. When studied side by side with the full-sized books in the Bancroft's fine print collections and, when possible, with the manuscript and business records also held in the Library, a fuller perspective can be gained on the particular press or of a period in the history of printing. Ephemeral printing, in the form of cards and keepsakes for fellow printers and personal friends may give a printer an opportunity to play with a whimsical notion or experiment with an outlandish format; notable in this genre are the humorous minutes and keepsakes of the meetings of the Moxon Chappel, a confederation of mainly Bay Area printers, and the annual Limerick Calendar from the Rather Press.

The Bancroft Library's Typographical Ephemera Collection has excellent files of local printings and John Henry Nash, the Grabhorns, Andrew Hoyem, Adrian Wilson, Lawton and Alfred Kennedy, Lewis and Dorothy Allen, Clifford and Lois Rather, Bruce and Helen Gentry, and Roger Levenson. Several east coast presses, including the Merrymount and Overbrook, are also represented. Files of the work of various young presses exist as well as student printing from the South Hall Press in Berkeley's School of Library and Information Studies, from the Eucalyptus Press at Mills College, and from the Bancroft's own Albion Press.

Much of the collection has come from the printers themselves, but important items are constantly received from individuals who have kept files of such ephemera. We hope that readers of this article may be reminded of some fine printing tucked away and may be inclined to add to this little-known but valuable area of our typographical holdings.

Notes Toward the History of Radio

Some of the first historians of radio's early days have included its pioneers themselves. In its infancy, the radio industry attracted a good number of amateurs, tinkerers, and promoters, and while the question of who had made which discovery first was usually settled by patent suits, the court decisions were not always accepted as truth by the various claimants. Conflicting versions of the way things happened were rampant among these pioneers. Did Armstrong really invent the superheterodyne principle of radio reception? Was it Lee de Forest who first recognized the possibility of using his Audion as an amplifier? How different was the first Audion from the Fleming valve? These were only a few of the questions that the historians attempted to answer, but they were questions whose answers might be colored by personal opinion.

As part of the Library's History of Science and Technology Project, three collections of papers of radio pioneer-historians have recently been processed. They are the brief, first-hand reminiscences of Lewis M. Clement, a radio engineer; the autobiography and de Forest memorabilia of Emil J. Simon, an inventor, promoter, and patent advisor; and the correspondence and papers of Haraden Pratt, a radio executive and for many years chairman of the Institute of Radio Engineers and the Institute of Electrical and Electronic Engineers History Committee. These papers in each case document the problems faced in the creation of an historical account of a field in which the writer has been a participant. Clement's slim memoirs do not put undue weight on his own role, and since he limits his account to factual information about events in which he was directly involved he avoids controversy with his colleagues. Emil Simon is a more verbose commentator whose adulation of his friend and colleague Lee de Forest creates a biased documentation of the history of radio. Thanking him for his efforts, de Forest wrote on June 24th, 1957: "My hat is continually off to you for the way you conceive new ideas of honoring myself, and the ingenuity and zeal with which you seek to actuate such ideas." In another letter written during the same month, de Forest congratulates Simon on the vast amount of "de Forestiana" he has accumulated: "This is a most effective indication of what I always know — your intense devotion to me, and admiration of my career."

Haraden Pratt, like Clement a graduate of the University of California in its Class of 1914, was the most rigorous historian of the three. As chairman of the IRE and later the IEEE History Committee he had a special responsibility to document the early days of radio accurately, and as a pioneer he could draw upon first-hand knowledge to verify the stories of others. Though he freely expressed his opinions in correspondence, he restricted their publication because of his closeness to other participants in the development of radio. In a letter to Simon dated April 16th, 1963 he wrote:

"Someday, after I get a bit older, I intend to write something on the historical side of radio communication. I have been collecting bits of information from time to time as source material. Right now, some personal stories from people still living are valuable, before they depart. In time some of the controversial matters clear up a lot and by waiting, we can get some of these things into proper perspective. Also, by waiting, some of the really controversial people leave us, like de Forest and Armstrong, and history can make its record without arousing their tempers.

The papers of these men not only reflect the vigor of first-hand accounts and contain invaluable primary source material but they give a vivid understanding of the conflicts engendered by their pioneer roles. And it may have been the advantage of his own role in the history of radio that allowed Pratt his sometimes wry look at the worshipful aspects of that history. Writing to W. R. Hewlett on August 4th, 1954, regarding commemorative plaques for radio firsts, he said:

I am sure that the Emerson Street house is a candidate for a plaque. Enough early work was done on the Pacific Coast, and particularly in Palo Alto, to warrant it. . . . Now, in addition to a plaque on the house, why not memorialize Palo Alto with a historical sign of permanence on El Camino Real and maybe another pair on the main highway? But put them at traffic lights so the cars won't block the road to read them."
The Bancroft's Theater Collections

In the evolution of university disciplines, study of the history of the theater has come quite recently. Berkeley's Department of Dramatic Art was established in 1941 under the chairmanship of Professor Benjamin H. Lehman but only in 1965 was the doctoral program initiated. Within the last dozen years a greater emphasis has been placed upon the art of the theater as distinct from drama, and several faculty publications, including Garff Wilson's histories of American acting and of the American theater, Marvin Rosenberg's studies on Othello and King Lear in production, and Travis Bogard's volume on Eugene O'Neill, have drawn upon source materials in Bancroft's theater collections. The current exhibition in the Library's Gallery, mentioned elsewhere in this issue, has gathered together a great variety of material contributing to such historical scholarship.

Among the treasures of the Bancroft's Rare Books Collection are fine copies of each of the four Folios of Shakespeare issued during the seventeenth century. These are supplemented by more than one thousand titles in British drama, the bulk of which are seventeenth and eighteenth century imprints, many of them production editions. When, as is so often the case, one finds the notation, "As it is acted at the Theatre Royal in Drury Lane, by His Majesty's Servants," it is safe to say that the edition reveals playhouse practice. As a drama, like a piece of music, has its ultimate form not on the printed page but in that fleeting, flesh-and-blood moment of performance, these works attest to the realities of the theatrical art.

Bancroft's major collection of dramatic material is American, including first editions of great numbers of plays by leading American authors. The holdings related to California theater and playwrights are greater and although the works presented by Army players during the Mexican War, by Gold Rush trouper, by later vaudeville and circus people, and then by the WPA Federal Theatre producers do not bring forth a Shakespeare or a Shaw, they do give a sense of the dense panorama of the region's theatrical and social history.

The most concentrated collection of theatrical materials is in the University Archives. It contains documentation on all Greek theatre productions and on the performances far more frequently staged indoors, for a long time in Wheeler Auditorium, more recently in Zellerbach Playhouse. These are all represented by scrapbooks containing programs and production photographs, including those for world premieres of Seneca and Diirrenmatt. In addition there is correspondence of University presidents Benjamin Ide Wheeler and Robert Gordon Sproul concerning committees and festivals and structures. Then too there are elegantly-drawn art nouveau posters, scripts, promptbooks, letters and memoirs of students, faculty, and professional participants, and records of undergraduate organizations which from the University's founding made dramatic performance a part of their education.

William Butler Yeats, after visiting Berkeley in 1904, declared that the Hearst Greek Theatre was the most beautiful thing he had seen in America. The documentation of that facility now almost three-quarters of a century old, is rich indeed. In its earliest days, especially following the great earthquake and fire which destroyed almost all of San Francisco's theaters and forced transfer of many productions to Berkeley, the offerings were numerous. Ben Greet brought Shakespeare, and the Divine Sarah played Phedre. Even after San Francisco was rebuilt, Margaret Anglin returned again and again between 1910 and 1926, and Maude Adams, pictured here in the 1910 production of As You Like It, E. H. Sothern and Julia Marlowe also appeared in Berkeley. In 1934 Max Reinhardt put on four acts of A Midsummer Night's Dream in Faculty Glade and the fifth-act wedding in the Greek Theatre, adorned with a gold baldachin, a huge central door-to-orchestra stairway, and two hundred torchbearers. In more recent years Margaret Webster directed Antony and Cleopatra and Takis Muzenides, of the Greek National Theatre, directed Antigone there.

The Goldyne Hebraica Collection

Within the past few years the Library has received an outstanding collection of Hebraica, the nucleus of which consists of thirty-eight titles printed between ca. 1504 and 1609, from a gift from Dr. and Mrs. Joseph R. Goldyne of San Francisco. The collection was originally formed to honor Rabbi William Z. Dalin and Dr. Alfred J. Goldyne, and additions, including the Rashi manuscript described in the issue of Bancroftiana for September, 1976, contribute to enhance the Bancroft's holdings in this field.

The Goldyne Collection is especially noteworthy as the volumes are in excellent condition, at least six in original bindings and several in seventeenth and eighteenth century bindings. Since the rabbis and scholars who originally used these titles were interested primarily in the intellectual content rather than in their value as objects d'art, the books which have come down from this period are usually in heavily-used and tattered condition. Their high state of attrition has also been caused by censorship, book burnings, and persecution. Thus, volumes in such fine state as these are quite rare.

The titles reflect a variety of interests, with Talmudic and Responsa literature (answers to religious questions) heavily represented. The collection also illustrates the spread of Hebrew printing in all parts of Europe during the Renaissance, with imprints of Constantinople, Thessalonika, and Venice being prominent. Hebrew printing began in Italy, where the first text was printed in 1475 at Reggio di Calabria. During the following century it spread into Turkey, Greece, and the Holy Roman Empire.

Among early Hebrew printers, the Soncino family is outstanding, Migrating from Germany, the family settled in the small town near Cremona from which it took its name. A particularly fine example of the work of this family is Moses ben Nahman's Be'ur, a commentary on the Pentateuch, issued at Pesaro in 1514 by Gershon ben Moses Soncino. Gershon later moved to Constantinople where his son, Elizer Gershon Soncino, continued the family trade, issuing in 1547 Isaac ben Sheshet's Responsa entitled Teshubot. The library's copy of this work is from the library of Rabbi Samson Cohen Modon, poet and compiler of the rabbinical encyclopedia Sefer Zikronot.

Printing in Constantinople had preceded the arrival of the Soncinos, for in 1510 there appeared the second edition of Yeshu'ah ben Joseph's Halikhot 'olam, a work dealing with Talmudic hermeneutics; it was apparently printed by the proto-typesetter of Constantinople, David ben Nahmias. Abraham ben Samuel Hasdai's Barlam and Joasaph, a tale consisting of extracts from the life and parables of the Buddha, first appeared in 1418. Hasdai's version was based on the Arabic recension of the tale, also known as "The Prince and the Dervish," and includes two stories not found in either the Arabic or Greek versions but traceable directly to the Indian original.

As with Constantinopolitan printing, typographic work at Thessalonika was not of high quality, but the works are rare and of great literary importance. Outstanding among the volumes at the Bancroft is the...
Masoret ha-Talmud, a topical index to the Talmud issued by Judah Gedaliah in its first and only edition in 1523. Still in its contemporary covers, Isaac ben Samuel Adarbi's Divrei riviot, polemics consisting of 430 Responsa, was printed by David ben Abraham in 1582.

But the principal home of Hebrew printing in the sixteenth century was Italy, where Venice stands out as a major center. Here, following in the best traditions of Venetian printing, Daniel Bomberg produced Jewish books for thirty-five years and designed several Hebrew types. In 1538 he brought out Sefer masoret ha-masoret of Elias Levita, which work continued to be popular for three centuries. Bomberg was joined by Cornelius ben Baruch Adelkind and their joint work can be seen in a well-preserved copy of Tobiah ben Eliezer's commentary on the Pentateuch, Pesikta zutarta (1546), in its original tooled calf binding.

As Jewish presses were not allowed a monopoly on Hebrew texts, Christian printers also produced such works. Chief among these was Marco Antonio Giustiniani, whose most important work was a two-volume edition of Moses Maimonides' Mishneh Torah (1550-51), beautifully printed from types cut by Michel DuBois. This work attempted to bring together the vast array of Talmudic commentary, and itself begat more than 300 commentaries and novellae. A dispute over its publication, with a rival printer, was appealed to the Pope in August, 1553, and a papal bull was issued, directing that all copies of the Babylonian and Jerusalem Talmuds be confiscated and burned, and that Christians neither read nor assist in printing them. On Rosh Hashanah, September 9th, 1553, books and manuscripts were burned at the Campi di Fiori, and other burnings occurred in Bologna, Ravenna, Mantua, and Ferrara. Not surprisingly, copies of the Giustiniani edition of Mishneh Torah are extremely scarce.

At Mantua appeared the first edition of the Zobar, printed by Meier ben Ephraim and Jacob ben Naphthali in 1558-60. A treatise on cabalistic theosophy in the form of a commentary on the Pentateuch, it embodies the work of many authors, and can be traced to Persia. Christians also saw in the Zobar proofs of their faith, and the Cardinal Bishop of Mantua sponsored the publication.

In Eastern Europe several centers of Hebrew printing flourished. At Prague, the first Hebrew work appeared in 1513 from the press of Gershon ben Solomon Cohen. Here was published in 1558 Judah Löw ben Bezaleel's Bé'er ha-Golah, a defense of the Talmud. The Goldyne copy includes the anti-Christian passages torn out of most known copies. Cracow, in Poland, saw a revival of Hebrew printing in 1569 and twelve years later appeared Jonah Gerondi's Sefer shá'are teshuvat, a standard work on Jewish ethics during the Middle Ages, brought out by Isaac ben Aaron of Prosnitz. The Goldyne copy of his second edition of the Jerusalem Talmud (1606) appears in contemporary vellum.

The Goldyne Hebraica Collection is very much a working collection, for few texts included have appeared in printed editions since 1800. Valuable for teaching and research in those disciplines dealing with the Renaissance, the Near East, and the history of the book, these volumes nourish both intellectual and bibliographical concerns.

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