

BANCROFTIANA

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Sara Bard Field by W. E. Dasonville, c.1920.

"When Sara Comes, It's Always a Holiday!"

In one of his all-too-few novels, Mark Schorer wrote:

Memory selects, distorts, organizes, and by these, evaluates; then fixes! This is the artistic process, except for that final step beyond process which makes of the work an object capable of life and meaning outside ourselves, independent.

The reader of *Poet and Suffragist*, Sara Bard Field's memoir recorded by the Bancroft's Regional Oral History Office during a four-year period from 1959 to 1963, is presented with just such an independent work; as her daughter, Katherine Caldwell, writes in an "Afterword," the interview is marked by "clarity and astonishingly remembered detail." Left unfinished because of the memoirist's fragile health—she was ill during much of the time prior to her death in 1974—the tapes have now been transcribed and bound into a volume of six hundred and sixty-one pages.

Sara Bard Field was born in Cincinnati on September 1st, 1882, and three years later moved with her family to Detroit. Eleven days following her eighteenth birthday she was married to Albert Ehrgott, a Baptist minister more than twice her age, and accompanied him to a missionary post in Rangoon, Burma. In July, 1901 her son, Albert Field, was born under extremely painful conditions which soon made it evident that Sara would have to return to Detroit for crucial surgery. Shortly thereafter the Ehrgotts were called to Wallingford, Connecticut, from which they moved to New Haven, where Sara helped to supplement the family income by teaching English to German immigrants.

She gained permission to audit Professor Robert Lounsbury's survey of nineteenth century poets at Yale University, and later assisted the ailing scholar by reading to him a few hours each day. It was while they were discussing certain poetic passages, Sara recalled, that he said to her:

"You know, I have an idea you're a poet. Have you ever tried to find out?"

As busy as her life was at that time, she managed to write "only because of the fact that youth seems to have an eternal inner strength" and, further, "I used to wake up at night sometimes and write after I had had an hour or two of sleep."

The years from 1903 to 1910 were spent in Cleveland, where the Reverend Ehr Gott served a poor parish. His wife opened first a kindergarten and later a soup kitchen, activities which came to the attention of that city's reform mayor, Tom Johnson, through whom she met Eugene Debs. Her friendship with Clarence Darrow also began at this time. The family, now increased to four with the birth of Katherine, moved to Portland, Oregon, where they bought a home "way out in the suburbs." Shortly thereafter, through Darrow, Sara and her husband were introduced to Colonel Charles Erskine Scott Wood, a by-then legendary Indian fighter and sometime poet who had become Portland's leading attorney.

He had the most beautiful complexion and the keenest and kindest eagle blue-gray eyes I think I have ever seen. I think it is an extraordinary combination, where keenness is combined with kindness. Colonel Wood, hearing that Sara had taken a course in poetic criticism, asked her to look over a galley proof of his sonnets and advise as to their worth.

Sara Bard Field's life might be viewed in terms of a three-movement symphony: the first thirty years of childhood, youthful marriage, and children; the second thirty years comprising her life with Erskine Wood; the last thirty years of loneliness. By 1911 her growing activity in the woman suffrage movement both in Oregon and nationally, together with the realization that she could no longer share her husband's strongly conservative religious beliefs, made a break inevitable, and her deep affection for Wood, reciprocated by him, led to a crisis. Following a short stay in a tuberculosis sanitarium in Pasadena, Sara and her daughter settled in Goldfield, Nevada to await the divorce, which became final in 1914. She then moved to San Francisco where she might see her children on weekends, for their custody had been given to the Reverend Ehr Gott, now established in Berkeley at the Thousand Oaks Baptist Church.

In the fall of 1915 Sara accompanied two Swedish ladies in their open touring car from San Francisco to New York, to publicize the cause of woman's suffrage. The account of that journey, and its stirring conclusion in Washington, D.C. where she spoke from the steps of the Capitol, is indeed spirited and adds colorfully to the documentation of those

eventful years leading up to the adoption of the Nineteenth Amendment to the United States Constitution. Their car having been stalled in a rainstorm outside Emporia, Kansas, Sara had gone to seek help from a neighboring farmer, and when she finally checked into her hotel her clothes were wet and muddy.

The next morning the hotel arranged to send my clothes immediately to a cleaner, but not before William Allen White . . . came to see me. I had to see him in bed, with I hope enough proper covering, and he was both highly amused and extremely awed by the whole project. They became fast friends and visited through the years. Following the trip she summed up her thoughts in a letter:

The cross-country trip meant waking up a nation to national suffrage. The ten days in Washington meant trying to convert a great government and a not too fearless party leader. The national awakening was in a sense accomplished. Never has any suffrage activity had the press at its feet. Locally and nationally, this little gasoline flight across country and the message of loyalty to women which it bore has appeared in the papers in every form and in every guise . . .

Colonel Wood's business affairs and his family kept him in Portland until 1920; then he and Sara occupied a house on the corner of Broadway and Taylor Street on San Francisco's Russian Hill. They established and almost single-handedly supported the San Francisco School of the Arts of the Theater, and they provided funds to the young sculptor Beniamino Bufano so that he might go to China to study ceramic glazes. The memoir is rich in recollections of Albert Bender, who underwrote Sara Bard Field's first book of poetry, *The Pale Woman*, printed in a limited edition by William Edwin Rudge in 1927; of John Cowper Powys and his brother Llewelyn; of Genevieve Taggard—"She and Erskine and I would have long talks on the subject of poetry in which we began to discuss the possibility that poetry ought to be able to serve the human needs in other ways than merely aesthetic ones." She notes that it was George Sterling who "was the first one to recognize Robinson Jeffers" when he sent to them a copy of *Tamar* with the message that "This is the greatest poet that California has produced."

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But the crowded life of San Francisco, making it impossible for them to devote time to poetry, forced the Woods to seek a quieter location and in 1925 they started to construct a house in the hills at Los Gatos, on the western edge of the Santa Clara valley. Known as "The Cats" and provided with a separate studio building where the two poets could work in complete privacy—their letterhead bore the inscription "Visits Only By Appointment"—it was to be their home for the remaining nineteen years of their life together. Here Katherine Field was married to James Caldwell, who would become Professor of English at Berkeley and who said of his mother-in-law's infectious gaiety: "When Sara comes, it's always a holiday!"

Mrs. Wood recounts visits from Lincoln Steffens and his wife Ella Winter, at whose wedding in Paris she and Colonel Wood had been the only witnesses, and also from the young John Steinbeck, talking of ongoing work on *The Grapes of Wrath*: "I can remember him sitting on the floor at our house with a bottle of our good red wine next to him, and before the evening was over the whole bottle was consumed." James D. Phelan as well as Fremont and Cora Older were near neighbors. Of her husband, Sara wrote in 1929:

My Beloved Companion sits near inscribing some books to his numerous grandchildren. The wonder of him grows always. How tightly-knit, how seaworthy he is. He never is ravelled, never uncertain in the core of his being. He is like Pericles or Goethe or any of the Olympians who as Goethe has beautifully said, built up the pyramid of their existence.

Erskine Wood died in 1944, shortly before his ninety-second birthday; Sara Bard Field was then sixty-two. She continued to live at "The Cats" until 1955, when she moved to Berkeley. In 1949 she saw through the press an edition of her husband's collected poems, for which another old friend, William Rose Benét, wrote an introduction. To Amelia Fry, who conducted this series of interviews, Mrs. Wood described her marriage and the succeeding years:

. . . the long loneliness is the test, because I am very lonely at times—most of the time. And yet I'd rather be, as I've said, lonely alone than lonely with someone. Her daughter would agree, noting at the con-

clusion of her gracefully-written "Afterword" to this distinguished memoir: "For Sara Bard Field Wood, although she tried bravely to carry on alone, her life, in its deepest meaning, ended with his."

John Barr Tompkins, 1907-1980

For many who became Friends of the Bancroft in the 1950's and 1960's, visiting the Library meant seeking the assistance of Dr. John Barr Tompkins, who had been appointed its first Head of Public Services. With his staff, which for many years included Helen Harding Bretton and Robert H. Becker, he set the tone of the then-spacious Reading Room. When he retired early in 1974 as Curator of Pictorial Collections, he had completed almost a quarter century in Bancroft (*Bancroftiana*, June 1974).

We note with sadness his death in Berkeley on July 25th, following a long illness. His widow, Dorothy, has suggested that contributions may be sent to the John Barr Tompkins Fund for Pictorial Collections in The Bancroft Library, so that JBT's name may continue to be linked with the Library in the form of additions to the collections he helped to develop and control.

Sutter on Stone

From the fund established in memory of Edith M. Coulter, The Bancroft Library has recently purchased a rare lithographic portrait of J. A. Sutter, published in San Francisco by Peirce & Johnson in 1852, and entered for copyright during the same year. Measuring about ten and one-half by eight inches, the portrait was drawn on stone by Joshua H. Peirce, a pioneer of 1849, who arrived in California already skilled in the art of lithography.

The lithograph was printed by Benjamin F. Butler, also a '49er, in his shop on Broadway, between Kearny and DuPont Streets. Butler had been the first man to establish a lithography plant in San Francisco, and he is particularly noted as an early lithographer of portraits. The final bit of information recorded on this print states that it was copied "from a Portrait by S[tephen] W. Shaw," another art-

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General John A. Sutter by Joshua H. Peirce, 1852.

ist who came to California in 1849, leaving behind his promising career as a portrait painter and as the Director and instructor at the Boston Athenaeum. By 1850 Shaw was well-established in San Francisco, and he is said to have painted over two hundred Masonic officers as well as other notables of California.

Shaw's connection with the creation of this lithograph is of particular interest for the Bancroft because the Library already owns his oil portrait of *General John A. Sutter* which is signed and dated June, 1851. This beautiful and well-preserved painting, measuring eleven and one-half by nine and one-half inches, was a gift to the University of California from Phoebe Apperson Hearst, and for the last quarter century it has been on exhibition in The Bancroft Library. It is not known where Regent Hearst acquired the painting, but it is not impossible that it came directly from the artist, himself, who continued to live in the Bay area until his death at the age of eighty-three in 1900.

A comparison of our lithograph with Shaw's oil painting establishes the fact that the print is an accurate and faithful "translation" of the oil portrait into lithographic terms. The two correspond in every point except that the actual image of the lithograph is somewhat

smaller than that of the painting—a perspective diminution which would occur naturally if the artist sat several feet from the Shaw portrait as he made his copy for transfer onto the lithographic stone. An extra effort was also made to reverse this drawing on the stone so that it and the handsome facsimile of Sutter's signature would produce a *positive* copy—not a mirror image. It is evident that the publishers intended to produce a convincing and accurate representation of the original painting as it appears to the viewer. The pose and the costume are precisely the same in both versions, and the eyes of both engage the viewer with self-contained firmness.

Sutter's fortunes were waning fast during 1851 and 1852, but one feels that he still considered himself the first citizen of New Helvetia. In spite of a few minor weaknesses, such as the poorly rendered chair back and the smudged area on Sutter's right cheek, this print is an impressive piece of work, taking an important place among the incunabula of California lithography. It seems likely that this lithograph, in its turn, provided the inspiration for a later painting of Sutter by Samuel S. Osgood which now belongs to the New-York Historical Society. A study of the relationships between Shaw's and Peirce's versions of the Sutter portrait provides useful insights into mid-nineteenth century artistic practice, and it also demonstrates, beyond any reasonable doubt, that our 1851 oil painting by S. W. Shaw is in fact the original source for this earliest published "official portrait" of General John Augustus Sutter.

L.D.

Tijuana Festivities

Since the Bancroft has been engaged in a cooperative microfilming project of Baja California land and title records with the Centro de Investigaciones Históricas UNAM-UABC, it was only natural that the Library be included in festivities on July 1st to celebrate the opening of new and expanded offices for the Centro in Tijuana. Mrs. Vivian C. Fisher, a member of Bancroft's staff for twenty-five years, represented the Library which presented to the Centro several items to commemorate the event.

The Centro, having as its field of research the history of the Baja California peninsula, is

an affiliate of the Universidad Nacional Autónoma de México and the Universidad Autónoma de Baja California. Speakers at the ceremonies included members of these two organizations, Arquitecto Rubén Castro Bórquez, Rector of UABC and Maestro Roberto Moreno de los Arcos, Director of the Instituto de Investigaciones Históricas of UNAM, and the Centro's Coordinator, Licenciado David Piñera Ramírez. Professor W. Michael Mathes of the University of San Francisco introduced other guests from the United States, including former Berkeleyan John Swingle of the Alta California Bookstore and William O. Hendricks of the Sherman Foundation.

The afternoon program was followed by a buffet, and in the evening a colloquium on Baja California history concluded the festivities. Participants were two husband-and-wife teams: Maestro Roberto Moreno de los Arcos and Licenciada María Refugio González Moreno de los Arcos, and Doctor Miguel León-Portilla and Licenciada Ascención Hernández de León-Portilla.

V. C. F.

The Bancroft's Bibles

For some years the Rare Books Collection of The Bancroft Library has sought to bring together editions of the Bible as part of its material related to the intellectual and artistic history of western civilization. From the time of Ulfilas (c. 311-381), who created an alphabet for the Germanic languages in order to translate the Scriptures into Gothic, and Jerome's Latin Vulgate finished in 405, through the music of J. S. Bach and the writings of T. S. Eliot, the scriptural texts have influenced the literature, art, and music of the West. The Bancroft collections include biblical manuscripts, early editions of western language versions, translations into native American, South Pacific, and Far Eastern languages, and Bibles printed by important typographers.

The Library's oldest biblical text is a nearly complete Latin manuscript of the Epistles of James, Peter, and John, probably made in France in the first half of the twelfth century. Also from this century in France comes a fine example of a glossed Latin text of Genesis, once owned by the eminent classicist, Michael Wodhull (1740-1816). The earliest complete Bible

held by the Bancroft is a small mid-fourteenth century Vulgate, with sixty-four decorated initials and nine marginal illuminations, from the collection of James K. Moffitt, for thirty-six years a University of California Regent. The Wycliffite version of the New Testament is represented by two manuscripts, both in the John Purvey recension. The earlier, from the library of the Tollemache family of Helmingham, Suffolk is one of a very few large illuminated copies made before 1400 (see *Bancroftiana*, February 1978 for a detailed description); the later one, made sometime between 1400 and 1450, comes from the collection of Isaac Foot, Member of Parliament and writer on Cromwell, whose library was purchased for the University of California in 1961. Finally, from the collection of Hubert Howe Bancroft comes a 1596 manuscript consisting of scriptural readings for weekdays, Sundays, and major Feasts translated into Náhuatl, once owned by José Fernando Ramírez, member of the Supreme Court of Mexico, and used in the native missions.

Of course, the first substantial book printed from movable type was the Forty-two line Bible, produced in part under the direction of Johann Gutenberg, c. 1454, from which Bancroft holds a leaf, containing Numbers 20-21; the facsimile of the Forty-two line Bible, printed at Leipzig by the Insel-Verlag (1913-14), is also available at the Library. Bancroft's earliest complete printed Bible is the Vulgate produced at Venice in 1476 by Franciscus Renner de Heilbronn and Nicolaus de Frankfurtia. Surprisingly, the Greek New Testament did not appear until 1516, in an edition printed at Basle by Johann Froben, who had commissioned Desiderius Erasmus, the best Greek scholar of the day, to prepare a text. Erasmus consulted only six manuscripts, but his text became the *textus receptus*. Both this and the second edition of 1519 are held by Bancroft.

Parallel language texts are an important aspect of the study and printing of the Scriptures. The earliest such biblical text was the famous Polyglot Psalter of 1516, printed at Genoa by Petrus Paulus Porrus. In five languages, the text was edited by Agostino Giustiniani, Bishop of Nebbio, whose gloss on the Nineteenth Psalm includes the earliest known account of Christopher Columbus. The Bancroft copy on paper is bound in vellum. In

1614 there appeared the so-called Diglot Psalter, a Latin and Arabic text printed at the press of Savary de Brèves, Ambassador of Louis XIII to Constantinople. The Bancroft's copy comes from the library of Jean-Baptiste Colbert, controller-general under Louis XIV.

A major step in the history of biblical text, the Complutensian Polyglot, in four languages, was produced in six volumes under the patronage of Cardinal Ximénez de Cisneros at Alcalá, Spain, by Arnaldus Guillemus de Brocario, the New Testament being printed in 1514, the Old in 1517. Because it lacked a papal permit, circulation did not begin until 1522, thus enabling Erasmus to receive credit for the first appearance of the Greek New Testament. The Bancroft is fortunate to have in addition the remaining three great Polyglot Bibles, Plantin's (Antwerp, 1569-72), Vitre's (Paris, 1629-45), and Walton's (London, 1655-57). The latter, edited by Brian Walton, later Bishop of Chester, is one of the earliest publications printed by subscription in Great Britain. Bancroft's copy includes the original, or "republican," form of the preface, acknowledging the support of Oliver Cromwell.

The original Hebrew text of the Old Testament can be seen in several noteworthy volumes, beside the Polyglot Bibles. From the Goldyne Hebraica Collection comes a copy of the Pentateuch, Five Scrolls, and Haftarothe, printed at Sabionetta, Italy by Tobia Foa, c. 1554. In 1584 at Antwerp, Christophe Plantin brought out a Hebrew Bible, with the Greek text of the Apocrypha appended. Included is a Latin interlinear translation of both Old Testament and Apocrypha, the earliest Latin version made in modern times, by the Hebrew scholar Sanctes Pagninus of Lucca, which first appeared in 1528. Both Bancroft copies are bound with Plantin's 1584 edition of the Greek New Testament.

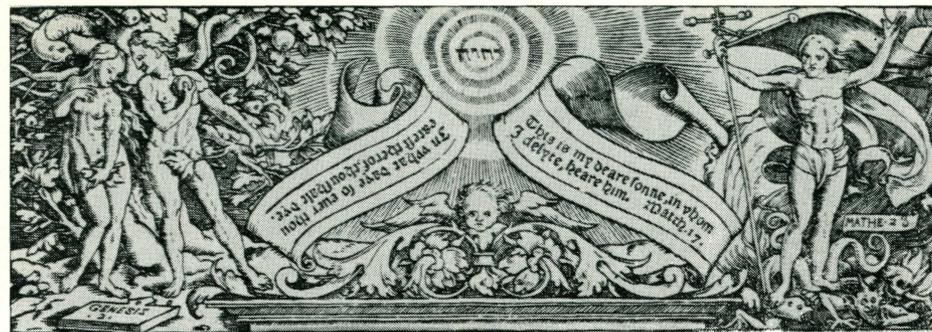
The history of the printed English Bible begins with William Tyndale's New Testament brought out secretly at Cologne in 1525. The Bancroft holds the earliest of the illustrated quarto editions of his text, printed at London by Richard Jugge in 1552. Miles Coverdale, reform advocate and Bishop of Exeter, is represented by his Bible of 1535, printed at either Cologne or Marburg by Eucharius Cervicorinus and Johannes Soter. The Library's copy, in full morocco by Tuckett, Binder to the Queen, is one of seventy-seven known copies, and

comes from the library of Kenneth and Nancy Bechtel (see *Bancroftiana*, July 1978 for a detailed description). In 1539, Coverdale brought out another version, known from its size as the Great Bible, from which comes the Psalter used in the Book of Common Prayer. The Bancroft holds the second edition of 1540, which bears on the title page the words "Apoynted to the use of the churches." But it was soon replaced in popular favor by the Geneva Bible of 1560, the earliest to provide verse divisions. *The Bible* of English writers from Shakespeare to Bunyan, the Bancroft copy is bound in polished calf.

Meanwhile at Rheims, Roman Catholics brought out an English translation of the Vulgate New Testament (1582), which exerted considerable influence on the King James version of 1611. The translation of the Vulgate Old Testament into English by Roman Catholics was published at Douai in 1609-10. Cardinal William Allen, who established at Douai a college to train priests for England, assisted with both Testaments, each in the Bancroft collections. Of special note is the Library's copy of the Baltimore, 1837 edition of the Rheims-Douai Bible, in the revised text of Bishop Richard Challoner of London. This volume, in a home-made leather carrying case, the gift of Fr. Lucien Galtier to Patrick Breen, accompanied Breen on the ill-fated journey of the Donner Party during the terrible winter of 1846-47.

Because of criticism of the Geneva Bible, King James I of England gave support to a new version, made by Oxford and Cambridge scholars under the direction of Lancelot Andrewes, then Dean of Winchester, and others. The so-called King James Version appeared in 1611, and was based on the Hebrew and Greek texts, although the English represented the tradition begun by Tyndale and Coverdale. Frequently referred to as the Authorized Version, there is no evidence that the 1611 Bible ever received Parliamentary or ecclesiastical sanction. The Bancroft copy is a first, or "He" impression. The Library is also fortunate to have the earliest complete English Bible printed in the United States; the work of Robert Aitken of Philadelphia, this edition of the Authorized Version was commended by a resolution of Congress, September 12th, 1782.

Other languages have strong representation in the Bancroft's collections. The French Ge-



From the title page of the Coverdale Bible, 1535.

neva version can be seen in the revised text of David Martin, French Protestant minister exiled to Utrecht, in a two-volume Amsterdam edition of 1707. The so-called Port Royal translation of Isaac Louis Le Maistre is represented by the New Testament (1668) and numerous individual books of the Old Testament, including Ecclesiasticus (1684), Deuteronomy (1685), and Song of Songs (1694). Because of its Jansenist origin, this version, despite its popularity, never won the approval of the Roman Catholic Church. Supported by the Society for the Propagation of the Gospel as well as the British and Foreign Bible Society, Joseph Dacre Carlyle and Henry Ford's *The Holy Bible in the Arabic Language* (Newcastle-upon-Tyne, 1811), is typical of Bancroft's wide range of holdings in non-western languages. There is, for example, the so-called Gypsy Bible of George Borrow (1837); the linguist produced this version of the Gospel of Luke in Gitano (or Romany) but attempts at distribution led to his imprisonment.

The earliest biblical text to be printed on the North American continent, and the first in any native American language, was John Eliot's translation of the New Testament into Massachusetts (Cambridge, 1661). He had previously prepared the text of the first book printed in the American colonies, the Bay Psalm Book (1640). The Bancroft's copy of the second edition of Eliot's complete Bible (Cambridge, 1685) comes from the library of Kenneth and Nancy Bechtel. This earliest known Protestant missionary translation is also represented at the Bancroft by an edition of his Psalter in Massachusetts, printed with the Gospel of John (Boston, 1709). Nez Percé can be seen in the second edition of the American Bible Society's Gospel

of Matthew (New York, 1871) and in the Gospel and Epistles of John translated by the Presbyterian missionary George Ainslie (Philadelphia, 1876). Western Cree is typified in William Mason's translation of the whole Bible for the British and Foreign Bible Society (London, 1861-62). William Thomas Smith and Stephen Return Riggs translated the Scriptures into Dakota for the American Bible Society (New York, 1879), the first volume of which is in The Bancroft Library; their Psalms were used in the 1875 Dakota Book of Common Prayer, also in the Library's collections. Náhuatl is represented in the Gospel of Luke (London, 1833).

Scripture translation, in fact, reflects the wide range of Christian missionary activity. The Hawaiian Missionary Society brought out a series of translations in Hawaiian, each book being separately printed and several bound together at a later date (see *Bancroftiana*, July 1978 for a detailed description). From the library of Thomas W. Streeter comes a Tahitian version of selected Epistles, dated 1829 in the colophon, as well as a Tahitian Psalter made by the London Missionary Society (1832). James Calvert and E. Hazlewood, linguists and Wesleyan missionaries, produced a complete Bible in Fijian (London, 1864-67). Bancroft also holds texts in two languages from the Loyalty Islands: S. Ella and his wife, of the London Missionary Society, were responsible for the Psalms and Gospel of Matthew in Uvea (1867) and the Gospel of Mark by John Coleridge Patteson, later missionary Bishop of Melanesia, is the first complete biblical book in Lifu (Auckland, 1859).

Bancroft also holds many editions of the Scriptures which are significant as specimens

of fine printing and the typographic arts. Known both for his editing of classical texts and for the excellent press work done under his supervision, Robert Estienne produced a series of biblical texts. Especially noteworthy is his Latin Bible of 1538-40, the Bancroft copy being from the library of John Henry Nash. His third folio edition, it includes illustrations by Franciscus Vatablus, Regius Professor of Hebrew at Paris, and prints the Prayer of Manasses in both Greek and Latin for the first time. John Baskerville, typefounder and printer of Birmingham, is represented in the Library by his *magnum opus*, a 1763 edition of the Authorized Version, also from the Nash collection. The Doves Press, founded in 1900 by Thomas James Cobden-Sanderson and Sir Emery Walker, is similarly represented by its most important publication, the Doves Bible (London, 1903-05). From William Randolph Hearst's library at San Simeon comes the Golden Cockerel Press's *The Song of Songs* (Waltham St. Lawrence, 1925), notable for its wood engravings by Eric Gill. In 1925-27, the Nonesuch Press of Sir Francis Meynell brought out an edition of the Authorized Version; with fine engravings by Stephen Gooden, the work was printed at the Oxford University Press.

Martin Luther's German Bible is represented by an edition published at Munich by the Bremer Presse (1926-28), known for its work in integrating scholarship and book design. Black-letter type was especially cut for this Bible, edited by Carl von Kraus, specialist in Middle High German. Also of note from the continent is the work of Giovanni Mardersteig's Officina Bodoni, seen in the Library's copy of its edition of the four Gospels (Verona, 1962), printed with woodcuts by Bruno Bramanti from a 1495 Lectionary.

American typography is perhaps best represented by Bruce Rogers. His work can be seen in Bancroft copies of his Lectern Bible, printed at the Oxford University Press (1935), and the World Bible, printed by A. Colish (1949). Following the publication of a new Latin translation of the Psalms for liturgical use, sponsored by Pope Pius XII, William Everson, poet and printer, produced a special folio edition (Los Angeles, 1955); the Library's copy bears the bookplate of Estelle Doheny. From the Bay area may be noted, among others, two volumes printed by the Grabhorn Press in 1926, *The Book of Job* and *The Book of Ruth*,

both illustrated by Valenti Angelo.

From the beautifully illuminated Gospel texts of the seventh-century Book of Kells and Book of Durrow, available at Bancroft in fine facsimiles by Urs Graf-Verlag, to Blair Hughes-Stanton's illustrations for Genesis (Allen Press, 1970), from Christophe Plantin's Hebrew Bible of 1585 to John Stuart's Gaelic version of the Bible (Edinburgh, 1807-13), from the metrical Psalms of Thomas Sternhold and John Hopkins (London, 1576) to the *Blues of the Sky*, paraphrases by David W. Rosenberg (New York, 1974), a wide range of biblical material is available at Bancroft. Here are significant sources for surveying religious and cultural influences of Judaeo-Christian thought.

P. J. R., JR.

Afro-American Writers Collection

The rich and varied cultural contributions of Afro-American writers in the Far West have become the focus of a new collecting venture for The Bancroft Library. In building an archive of these writers, Bancroft will be complementing the collection formed over the past fifteen years by the General Library which has not attempted to gather authors' manuscripts or letters since the collecting of such papers is Bancroft's special responsibility.

This collection will relate closely to the holdings of other manuscript records in Bancroft such as the papers of the Western Office of the NAACP for the years 1946 to 1970 and C. L. Dellums' assemblage of the papers of the Brotherhood of Sleeping Car Porters, both valuable for the study of the Afro-American experience in the West. The new literary collection will also extend Bancroft's purely literary materials for its collections of publications by regional writers naturally include some that have been created by significant authors who happen to be black.

Subject specialists in the General Library and Bancroft, aided by some black writers themselves, have compiled lists of the authors whose works are to be collected. Some will be collected in depth so that not only will their published writings in first and other significant editions be represented, but an effort will also be made to collect their papers, including letters and original manuscripts. A second group

of authors will be represented only by first and other significant editions, and a third group will be more selectively represented only by first editions of their major printed works. Papers are sought by both gift and purchase, and following established practice the Library will not purchase papers of faculty and staff of the University of California.

Black writers some of whose books are already represented in The Bancroft Library include Maya Angelou, Gwendolyn Brooks, Langston Hughes, Leroi Jones, Bob Kaufman, Ishmael Reed, and Al Young. In keeping with the general regional focus of Bancroft several additional writers have been listed because they have worked for a substantial part of their careers in the Bay area. These include George Barlow, Ernest J. Gaines, Ted Joans, Cleo Overstreet, Eugene B. Redmond, Clyde R. Taylor, and Joyce Carol Thomas. The Library also seeks to acquire the records of black theatrical companies of the West, such as original playscripts of first performances, correspondence, publicity, and related materials, which would augment the Bancroft's extensive theater collections.

The development of this new Afro-American Writers Collection is an exciting enterprise not only because the field is relatively undeveloped but because it will extend the Library's association with contemporary creative writers. From time to time *Bancroftiana* will describe major acquisitions in order to keep the Friends aware of the Collection's growth.

P. E. H.

When is a Knight a Labrick?

"As a rule," Hank Morgan says to the reader in chapter thirty of Mark Twain's *Connecticut Yankee*, "a knight is a lummox, and sometimes even a labrick." To most readers, perhaps, "lummox" is clear enough: an "oaf" or "lout" according to the *Oxford English Dictionary* (which provides a half dozen examples of its use). But what is a "labrick?"

This is a typical problem for the staff of the Mark Twain Project who are editing the author's Papers and Works on the fourth floor of The Bancroft Library. As the galley proofs of their recent edition of *Connecticut Yankee*

were being carefully read, and reread, last year, a satisfactory answer to this particular question had not been found—and was not found until the last moment. The way in which it was supplied, rather serendipitously, may serve to illustrate the great value of the Mark Twain letters and documents that continue to find their way to the Project from every imaginable source.

Among the special problems confronting Mark Twain's editors is the author's well known interest in, and use of, American slang and regional dialects; he prided himself on reliable, firsthand knowledge of such matters, and with good cause. In 1872, Colonel John Hay said in the New York *Tribune* that Mark Twain was "the finest living delineator of the true Pike accent" (the literary dialect in which Huck Finn, as well as Simon Wheeler, and to some extent Hank Morgan speak). As few scholars or lexicographers of slang can match him word for word in this realm, the Project editors have gradually accumulated a store of English and American dictionaries, both of slang and the language as a whole, as well as several monographs on Mark Twain's usage and the practice of contemporary humorists. And, as a further tool, the editors maintain an ongoing card file of unusual words and spellings drawn from his manuscripts.

However, in the case of "labrick" even these resources had failed to solve the problem of its source, meaning, or pronunciation. Modern references did not contain it—with one exception. Mitford Mathews' *Dictionary of Americanisms* (Chicago, 1951) said in part: "labrick . . . n. Mo. [Origin unknown.] A fool. *Slang*. —1889 Mark Twain *Conn. Yankee* xxx.382 As a rule, a knight is a lummox, and sometimes even a labrick." But as the author himself might say, "that cat wouldn't fight;" it was a definition based on the problem the editors began with.

Then, in the tradition of Mark Twain's so-called "mental telegraphy," came an unsolicited letter from Margaret R. Leavy of New Haven who explained that her grandfather, Benjamin E. Smith, had been managing editor of the *Century Dictionary and Cyclopedia* in its first edition (1891) and had, by 1906, become editor-in-chief in charge of an extensive revision and expansion of its text. Mr. Smith was apparently as interested in the meaning of "labrick" as we had been, and he did what we

were unable to do: he asked Mark Twain what it meant. His granddaughter had, fortunately for us, preserved the author's reply, a copy of which she generously sent to the Mark Twain Project in time to supply the deficiency in *Yankee's* explanatory notes. The answer speaks for itself and is given here in full for the first time:

August 6, 1906.

Dr. Benjamin E. Smith
The Century Co.
New York.

Dear Sir:

I am authority for the fact—which is a fact—that the term labrick was in constant use by all grown men except certain of the clergy in the state of Missouri when I was a boy. It had a very definite meaning & occupied in the matter of strength the middle ground between scoundrel & son of a bitch.

Sincerely Yours,
SL. Clemens

P.S. But I think you are serious about this. If you are, let me brush aside the ornamental & give you the plain & authentic definition of the word. Labrick is substantially ass, a little enlarged & emphasized; let us say, labrick is a little stronger than ass, & not quite as strong as idiot.

SLC

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Of course even this expert testimony leaves unanswered the questions of etymology and pronunciation, but the immediate question of Mark Twain's *meaning* is fully answered by it.

The Friends will be glad to know that the Library's international reputation continues to attract voluntary contributions of this kind, and to provide for Mark Twain's editors, and his readers, new insight into the works and words of America's greatest humorist.

R.H.H.

Wilma Seavey Ogden Purse

A gift in memory of his wife which will provide for the personal and professional needs of the Bancroft Fellows has been donated by Paul Ogden of Walnut Creek. The recipients are Daniel Allardyce Cornford and Susan Kay Gillman, this year's Fellows whose activities were noted in the last issue of *Bancroftiana*.



Wilma Seavey Ogden by Johan Hagemeyer, 1934.

Mrs. Ogden, an alumna of the University in its Class of 1930, had, with her husband, faithfully attended the Annual Meeting of the Friends for a number of years and was particularly impressed by the annual awards made to doctoral candidates whose research depended wholly or in large part upon materials held in The Bancroft Library. The Bancroft Fellowships provide a stipend and cover University fees; the additional funding will contribute in diverse ways to the well-being of our scholars.

Micheltorena's "Californias"

In his chronicle of events in California from 1842 to 1845, which ends with an assessment of the governorship of Manuel Micheltorena, Hubert Howe Bancroft states: "I have not found his [Micheltorena's] report to the government." Such a document, apparently unpublished and hitherto unknown, was recently acquired for The Bancroft Library in part as a gift from its Friends and in part purchased from the Peter and Rosell Harvey Memorial Fund. The ex-governor and general penned his official forty-seven page dossier, entitled "Californias," in Mexico City and addressed it to

the Minister of War Pedro María Anaya in an attempt to justify his actions while in California and to explain the reasons for the revolutions that occurred during his rule.

In this report Micheltorena not only comments on the political and economic conditions he found in Alta California at the time of his arrival, mentioning its rudimentary form of government and inadequate financial resources, but also depicts vividly and in great detail the multiple frustrations encountered in preparing for the long and arduous expedition from Mexico. He had expected to be provided with a budget of six thousand pesos with which to defray all expenses, and to maintain some four hundred fifty men and to pay the salaries of the officers as well. When funds, promised him in Guadalajara, failed to materialize, and when, after lengthy delays, he realized there were not enough vessels on the coast to embark the entire expedition, the general was faced with a serious dilemma, for he had too little money to turn back and no facilities to stay on. In addition, the time of the winter equinox when the south seas would not be navigable was drawing near.

Micheltorena decided to forge ahead to Mazatlán, with one vessel making two trips. Once again the promised funds were not forthcoming, and only by dint of many negotiations, some in the form of personal loans, did the general manage to scrape together a few pesos to equip the ships and to continue his journey. He soon noticed that no brandy, coffee or tea had been stocked for the officers, an oversight to be immediately remedied in quantities sufficient for a voyage of at least forty-five days. Micheltorena also purchased bugles, drums and flutes, deemed essential for a well-run army. Although he initially had obtained all he needed in the way of weapons and ammunition, just prior to his departure General Santa Anna ordered them left behind, since such materials, he said, were readily available at Mazatlán. Micheltorena belatedly and ruefully discovered that though there was indeed sufficient powder, there was no lead, and too few cartridges, and those of the wrong size for the rifles and carbines which he had on hand.

The four vessels finally set sail from Mazatlán at five o'clock in the afternoon of July 25th, 1842, Micheltorena in command, there being no marine officer on board. With him were officers and their families, equipment, ammu-

munition and other cargo, and the two hundred twenty-nine soldiers left after many had deserted along the way, protesting their detention on a waterless island near the port pending last arrangements. Thus, in four vessels there were about fifteen hundred persons, less than half of them capable of taking up arms, some of them criminals from presidios and prisons, one of them a known murderer of fifteen people, others ignorant, untrained farmers drafted by the government, accompanied by fifty ill-equipped soldiers from San Blas, requisitioned at the last moment to escort the colonists, reluctantly leaving their families behind. A further expense was incurred in providing the dirty, tattered prisoners with new clothing, after forcing them to wash in the sea before boarding the ships. On the third night out, Micheltorena squelched an incipient mutiny which he discovered only when he realized the stars appeared in the wrong direction for the course that had been charted. Some of his men had seized the helm, evidently hoping to return to Mexico with the little remaining money.

After arrival in San Diego, Micheltorena's report concerns the difficulties of training raw recruits in the rudiments of handling rifles and marching, the disciplinary problems occasioned by the thefts and pillages committed by these same recruits, and the paucity of revenues for paying the salaries of the government officials and soldiers. He further stated that to no avail he repeatedly requested assistance from the distant Mexican government, and sought permission to return the worst offenders. The governor somewhat glosses over his own official duties from 1842 to 1844, except to indicate that his conduct was exemplary, that he established and maintained good relationships with such key figures as José Castro and Juan B. Alvarado, that under his regime government became more complex and effective, and that he never tampered with public funds and that, indeed, he had even advanced his own money on occasion.

Micheltorena goes on to record the events of November, 1844, asserting that this earlier revolution was not directed against him or his administration, but rather against the criminal elements he had been forced to bring as members of the expedition. He comments on his alliance with Sutter, and describes the long journey south during the wet winter of 1845

in pursuit of the revolutionaries headed by Castro and Alvarado, whose ranks had been considerably augmented by southern Californios. The general reported with great indignation that he arrived in Santa Barbara to discover that Pío Pico had illegally convoked the assembly (a power belonging solely to the governor) and had even usurped the governorship. Micheltorena continued his march, finally almost catching up with the elusive revolutionaries near the San Buenaventura Mission in a narrow place where the road was flooded, but the enemy successfully retreated beyond the mission. By this time his men, many without shoes and ill-fed on unsalted meat, were footsore and weary after travelling for twenty-six days in the rain.

Then ensued the battle of San Fernando, in which Micheltorena's troops captured enemy artillery during the first day without the loss of a drop of blood. The rebels soon fled to Los Angeles, taking Sutter with them as prisoner. Sutter, knowing the rebels were in a position to cut off all food supplies from troops already decimated and suffering from hunger, entreated Micheltorena to surrender. In the meanwhile information received from the north indicated the brewing of other potential revolutionary forces, so that the general at this point reluctantly agreed to capitulate, the Treaty of Cahuenga was formulated and signed on March 26th, 1845, Micheltorena departing for Mexico shortly thereafter.

An appendix, consisting of copies of forty-five justificatory documents and one printed decree, contains statements concerning financial matters and accounts prior to leaving Mexico, along with unsolicited testimonials from various government officials and missionaries in California, praising Micheltorena's efficiency as governor. Also included are copies of

correspondence with Sutter, Alvarado, Castro, and Mariano G. Vallejo, leading up to or concerned with the revolutions of 1844 and 1845, and a copy of the Treaty of Cahuenga.

This informative report is a most welcome addition to the Library since it complements the substantial holdings of manuscripts relating to or emanating from Micheltorena threaded throughout many of the original Bancroft collections, and it reveals hitherto unknown data concerning the California expedition—namely financial details, numbers and categories of people on the expedition, and the sea voyage itself. Here, too, we have Micheltorena's own version of the California uprisings, biased though it may be, as well as his extensive account of the physical hardships of the march southward and of the battle scenes, narrated from a military point of view, all of which contrast with and complete existing descriptions given by many other individuals in their portrayal of both sides of the revolution.

M.B.

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