A Supper in Montmartre

The latest pamphlet issued in a limited edition of thirty copies by students in The Bancroft Library’s course, The Hand-Produced Book and its Historical Context, is the first publication of a manuscript by Harriet Levy from the Library’s collections. Designed by the course instructor, Wesley B. Tanner, and with an etching by Charles M. Hobson III, one of the students, the publication is a handsome example of fine printing. Since the delightful text is available only to a very few people in its first edition, it is here reprinted with its introduction, for a wider readership.

INTRODUCTION

Harriet Lane Levy was born into an upper middle-class Jewish family of San Francisco in 1867 and might have been expected to live out her life in its quiet, comfortable, almost ritualistically bourgeois ways. But at the age of forty she was still unmarried and not at all inclined to settle into her parents’ patterns that in her seventies she described with charm and wry humor in a memoir, 920 O’Farrell Street.

In an era when very few girls attended college, Harriet went across the Bay to attend the University of California from which she graduated in 1886. A little later, as an intellectually inclined young lady, she wrote drama criticism for The Wave, a sprightly local journal to which Frank Norris and Gelett Burgess also contributed.

In time Harriet Levy became friendly with the Michael Steins, a couple of her age and social background but more adventurous as expatriates in Paris where they moved with such avant-garde people as Henri Matisse. Some of his startling canvases they brought home to San Francisco when they returned briefly after the great earthquake and fire of 1906, and Harriet was intrigued by them.

A Supper in Montmartre

by Harriet Lane Levy

The Steins then suggested that Harriet too come to Paris to experience its lively cultural life. With her next-door neighbor, Alice B. Toklas, she undertook the great move that year.

In Paris they came to know well Michael’s sister, Gertrude Stein, and Alice grew progressively closer to her, until in 1909 she left Harriet to move into the famed 27 rue de Fleurus. As a result, somewhat at loose ends, Harriet Levy in 1910 returned to San Francisco with the Michael Steins when they made another visit back home. She remained thereafter in California. There, much later, she wrote an account of those three years in Paris, never completed and never printed, but after her death in 1950 its manuscript was given by her family to The Bancroft Library. Chapter VIII, here printed for the first time, is her account of the almost legendary dinner for the painter le douanier Rousseau, also described in the Autobiography of Alice B. Toklas and memoirs of several other participants.

James D. Hart

Picasso and Fernande were giving a supper to Rousseau. They called it an hommage. Rousseau was the darling of the Montmartre group of painters. He was a douanier and had never received instruction in painting. He painted trees and plants and animals that had never grown anywhere. I liked to look at his paintings, although they did not look like anything I had ever seen. I wanted one for myself to take home. I liked his trees more than paintings of real trees. Everybody loved Rousseau. Everyone smiled when they spoke of his paintings as if they were patting him on the shoulder. Not as if he were a real artist, more like a little brother who painted things in a way that made everybody tender towards him.

We entered upon great excitement. Men and
women were walking about the atelier. Fernande never stopped her abuse of Felix Potin. She opened the window and looked out. We could see the men going from shop to shop. Finally they returned carrying packages. The women opened them. Bread, butter, cheese, sliced meats, bottles of wine. Everybody sat down at the table. Fernande commanded and we found our chairs. Leo drew his violin from its case. Braque placed his accordion beside him. Marie Laurencin took a seat beside Apollinaire, who held a manuscript in his hand. At the head of the table, in the chair of honor, raised high on a platform, Rousseau sat, smiling at the faces before him.

A tall, refined looking young man took his seat beside me at the lower end. He was André Salmon, who had been introduced to me as a poet. I liked his looks and his quiet speaking voice. As he spoke I mentally invited him to tea. He spoke to me of his verses. He would like to send me a book of his verses if I would drink to each other. Mentally I changed my invitation to him. I would ask him to dinner. I would like to know him better. We talked, and we found our chairs. Leo drew a roll of paper. He turned to Rousseau and read aloud verses he had written, verses of tender appreciation. The eyes of the artist filled as he listened.

Silence followed, broken by Braque who began to play. As he played, he drew notes of song from his accordion. Leo accompanied him on his violin. Verses, violin, and accordion each added a note of the love that each man present directed to the young painter seated in the chair of honor at the head of the table. Suddenly Picasso called to me.

"You," he cried. "Sing us a song, a song from America."

Everyone turned to me, and waited.

"I cannot," I pleaded, "I don't sing."

"Any song, you must know one song. The Hymn of Indian Territory," Apollinaire cried.

"Sing us that."

"Yes, sing us The Hymn of Indian Territory. They all turned to me. I looked helplessly at Alice. She nodded her encouragement.

"What could I do? I couldn't sing. There was no Hymn of Indian Territory. Out of nowhere rang the old familiar command, "Give them the Oski!" At once I knew that the college yell of my student days would have an effect on you. We've come to rescue you, California."

"Don't speak of it," I said to Salmon. "Forget it."

I looked from him to the other guests in the room. Before each chair a man was kneeling, his eyes upon a woman seated above him. Each man was addressing to the woman the same words that Salmon was saying to me.

"I assure you Mlle," each man was saying, "such a thing never occurred to me before in all my life."

"Don't speak of it," I said to Salmon, "Forget it."

He sat down beside me.

When I looked up again, I saw a procession approaching. Picasso headed it, a sword in his hand which he had detached from the wall. Each man held a weapon. The procession stopped in front of Salmon.

"We are a rescue party," Pablo explained, "the last time you two met you had a terrible effect on you. We've come to rescue you, come!"

He drew Salmon from the chair beside me and the procession marched away, out of the room.
An Early Hawaiian Newspaper

James Jackson Jarves, a nineteen-year-old proper Bostonian, went to Honolulu in 1837 for his health. He returned to New England after a few months, was married, and then went back to Hawaii in the fall of 1838. There he invested in a silkworm plantation on the island of Kauai and occasionally wrote pieces for the Hawaiian Spectator, a quarterly magazine "conducted by an association of gentlemen." To it he contributed a scathing report of an incident involving Captain Laplace of the French frigate Arétine whom he accused of forcing the Hawaiian authorities to sign a treaty giving rights and privileges to the French which were a threat to the Americans in Hawaii. This article resulted in Jarves being threatened with a horsewhip, brought to trial for libel, and the periodical to cease publication.

The end of the Hawaiian Spectator and the decline of the only newspaper on the islands, the monthly Sandwich Island Mirror and Commercial Gazette, led Jarves to decide to be a writer and publisher with the hope too that he might supplement his income from the unprofitable silkworm industry. On June 6, 1840, he issued volume I, number I of The Polynesian at Honolulu. The Bancroft Library has been fortunate recently to acquire a very fine set of volume I, numbers 1–52 (June 6, 1840–June 5, 1841) of The Polynesian, purchased on funds provided by our Council member, Elinor R. Heller. Eight other issues, published between June and October 1841, were purchased separately on Bancroft book funds. We lack only seventeen issues in completing the file for 1841. In all of the issues Jarves shows a distinct bias toward the American missionaries and businessmen in their rivalry with the British and French for influence with the Hawaiians. The editors of two earlier newspapers had concentrated on shipping news and items of local interest and gossip, but Jarves attempted a more historical and literary approach. For example, he sometimes published a column, “Clearings from the Editor’s Notes,” which was more literary than the usual reporting. One such column described his trip to the island of Hawaii with members of Wilkes’ United States Exploring Expedition studying an eruption of Mauna Kea in 1840:

Monday morning at 7 o’clock, we gazed our farewell to Pele’s domains, and amid a smart shower started for Hilo. . . . The descent was so gradual as to be hardly perceptible, and after a brisk walk of eleven miles, we came in sight of the smoke and flames arising from the new streams of lava. They were about twelve miles east of us. . . . Of a clear day, the snowy peaks of Mauna Kea, with its brown sides are to be seen rising abruptly from the plain, while in the back ground the dome of Mauna Loa, and the smoke of Kilauea, are distinctly visible. . . .

Not all the text of Jarves’ journal was descriptive, for on February 6, 1841, he published in English the constitution of Hawaii, signed by King Kamehameha III. It occupied a page and a half of the four-page issue. One month later he printed the Laws of the Hawaiian Islands, also in English. Other articles include a report on the island of Ascension (July 18, 1840), “The Dialect of Samoa (the Navigator’s Island) compared with the Malay” (November 18, 1840), and the official report of Lieutenant Charles Wilkes on “The Antarctic Continent” (April 24, 1841). Plagued by many financial and health problems, Jarves suspended publication with the issue of December 4, 1841. On January 14, 1842, he returned to New England with his wife Elizabeth and their son Horatio. In Boston he completed his History of the Hawaiian Islands (1843) and Scenes and Scenery in the Sandwich Islands . . . (1844). He returned to Honolulu in April 1844 and within a month issued volume I, number I (New series) of The Polynesian. Two months later he announced to his readers that his press had been purchased by, order of his Majesty, for the use of the Government.” Although Jarves remained as editor (and a resident of Hawaii) until 1848, the newspaper thereafter published official decrees, court decisions, and just a bit of local news. It continued in this vein until 1863 when it ceased publication.

University Archives

The history of University Archives is inextricably linked to the University of California’s first full-time librarian, Joseph Cummings Rowell. Rowell, who was born in Panama in 1853, the son of a missionary, was brought by his family to San Francisco a few years later, and entered the University of California in 1871 when it still occupied the College of California buildings in Oakland. Upon his graduation in 1874 (only the second graduating class of the new institution) he was appointed Recorder of the Faculties, Secretary to President Daniel Coit Gilman, and Lecturer in English History, but in 1875 came the totally unexpected and unsolicited appointment as University Librarian. Rowell occupied that position until his retirement in 1919, and entered the University of California in 1871 when it still occupied the College of California buildings in Oakland. Upon his graduation in 1874 (only the second graduating class of the new institution) he was appointed Recorder of the Faculties, Secretary to President Daniel Coit Gilman, and Lecturer in English History, but in 1875 came the totally unexpected and unsolicited appointment as University Librarian. Rowell occupied that position until his retirement in 1919, whereupon he was named University Archivist, the first time that title had been used, and he remained in that post until his death in 1918.

The growth of University Archives is not so well documented, unfortunately, as that of the General Library system, but everywhere can be seen Rowell’s interest and influence. In 1935 Rowell delivered the “A Brief Account of the University Archives” to the staff of the Library; his definition of the archives still stands today:

The Archives may be defined as a collection of papers and documents, descriptive and historical, pertinent to the University and all of its component parts. Everything is preserved which affords information as to its progress and development, its courses of instruction, its research work, the personnel of faculty, regents, and students, the activities of students collectively and individually, and all comment and criticism made by people outside of college walls.

Even before Rowell was appointed University Librarian, President Gilman in 1874–1875, was instructed, presumably by Gilman, “to bind all obtainable material” that would document the University’s programs. The two volumes which he had bound as a result of this directive may be considered the beginnings of the Archives, and from that small effort began a collection which now numbers some 17,500 volumes.

Rowell’s distinctive hand may be seen everywhere, from a note explaining where the first report of the Regents may be found, to the dates pencilled on the first handful of collected at Sather Gate in 1935. (At the age of 83, he recognized the importance of these fugitive materials.) The breadth and depth of his collecting, and its continuity, form the solid foundation of the collection, upon which it has continued to grow.

After Rowell’s death in 1918, May Dornin (Class of ’21), a cataloger in the Library who had been one of Rowell’s assistants, began in an informal way to look after the Archives; she was not appointed Archivist until 1946. In her annual report for 1949–1950 May Dornin stated: “An all-University policy of archival collection and administration should also be developed. The present system of collection is much too haphazard, and the resources of the Archives are too little known to faculty and students.” May Dornin was deeply aware of the research possibilities in the material in the Archives and took a great interest in those researchers who found their way to the Archives’ crowded quarters in the Doe Library. She also became aware of the need to create order out of the chaos that the University’s records were in and of the need to institute a records management program in the University’s administrative offices. At the same time, Afton G. Crooks, then an Administrative
Special Friends

Among its many devoted friends and supporters, The Bancroft Library counts with gratitude the Institutional Members of the Friends. These corporations and foundations, each of which contributes one thousand dollars or more annually, help to make possible activities and acquisitions beyond the range of state funding and other support: Bechtel Foundation Bixby Ranch Company Chevron, USA Corporation Hewlett-Packard Company Kaiser Foundation Health Plan, Inc. Levi Strauss Foundation Moore Dry Dock Foundation Security Pacific Foundation US Borax and Chemical Corporation Wells Fargo Bank

The Annual Meeting

The Annual Meeting of the Friends to be held on June 1 will feature an aspect of Bancroft’s collections not previously the subject of much attention. The topic of the day will be Nineteenth-Century Illustrators of California Sights and Scenes. The exhibition in the Gallery will display drawings by such local artists as J. Ross Browne, William Keith, Charles Christian Nahl, Ernest Peixotto, Jules Tavernier, and Edward Vischer and some of their works as published in magazines and books. The program of the meeting itself will be highlighted by a roundtable discussion of the subject of illustration in general by Therese Heyman, Senior Curator, Prints and Photographs, the Oakland Museum; John Berggruen, a leading San Francisco gallery owner; and Joseph Goldyne, an artist and also a scholar of art. Lawrence Dinnean, Bancroft’s Curator of Pictorial Collections, will lead the discussion. Dinnean will also be the editor of the annual Keepsake, a collection of works by a dozen Bancroft publicists, artists and first editions that belonged to Jimmy James, the generous gift of his daughter and son-in-law, Mr. and Mrs. James E. O’Brien.

The materials in the collection not only illustrate the warmth of Lindsay’s affection for James but also document of the important points in the poet’s life, especially and most dramatically the moment of their meeting, which was as close as one can come to the “moment” between Lindsay’s almost complete obscurity and his almost equally complete celebrity. The document of this “moment” is of primary interest: it is a manuscript, in the poet’s hand, of the poem which was to make his reputation in a matter of a few months. Before Lindsay left the James house at Mills College for his parent’s house in Mill Valley, he made a copy of his poem ‘General Booth Enters into Heaven,’ with the inscription “copied for my dear friend Prof. E. Olah James with the thanks of the author for his great and indulgent appreciation of this rhyme and the exhortation put on the piano,” dated October 22, 1912. Lindsay had composed the poem only a few weeks earlier in Los Angeles. Thus, the James manuscript is one of the earliest of this important poem. What is more, as Lindsay’s reference to working it out on the piano in the above quoted inscription and the cover notation “piano and tambourine copy made for E. Olah
James” indicate, this may be the earliest manu-
script of the poem to include musical direc-
tions. When Lindsay finally sent the poem to
Harriet Monroe to be considered for publica-
tion in Poetry, the new magazine she was plan-
ting to publish in Chicago that fall, he sent her
two versions, one with and one without the
musical directions. She chose to publish the
former in the fourth number of the magazine,
which appeared in January 1913, and it in-
stantly launched Lindsay into a position of
importance among the “new poets.” It also
established a hallmark of his style, marginal
annotations that govern the reading and per-
formance of the pieces as they were meant for
the stage, music hall, or choir. Lindsay had
been toying with the idea of basing poems on
the rhythms of hymns and popular songs for
some time. As the James manuscript makes
clear, he discussed it in Oakland with the
young English professor and literary critic and
received encouragement to develop more fully
this original aspect of his style. This was at
a time when his fortunes were at their lowest,
having met with no success in the world and
“suffering terribly, persecuted by my family
for being a poet and artist.”

In a matter of a few months he was to be-
come Harriet Monroe’s first great find, and
before the next year was out he was to sit be-
side Yeats at the Chicago banquet where they
received the first Poetry awards for the year’s
best poetry. For the seven years that followed
his first meeting with James, Lindsay was to
enjoy the widest possible reputation as a major
new American poet, a reputation so wide as to
include both the mandarins of the new poetry
on both sides of the Atlantic and a vast popular
audience of the Americans who listened to and
chanted with him in Rotary Clubs, churches,
high-school gyms, and local town and college
auditoriums across the country.

During the heady years of Lindsay’s early
fame, he and James exchanged a few letters;
and in June 1917, five years after they had first
met, James visited Lindsay in his Springfield
home for several days, enjoying enthusiastic
talk about Johnny Appleseed, the Sweden-
borgian pioneer from Pennsylvania whom
Lindsay was to turn into an American mythic
figure in a number of his most memorable
poems.

In the summer of 1921 Lindsay was at an-
other turning point in his career, having spent
the considerable capital of first fame, including
both the inspiration of the early poems and the
money from the frequent recitals. He was
looking for a renewal, an immersion in the
element of his inspiration, the America he had
experienced tramping. With Stephen Graham,
an English adventurer and writer he had met
during his highly successful English tour in
1920, he went on a six-week cross-country
walking trip through the rugged Rocky
Mountains in Glacier National Park and into
Canada. Graham’s idealism coupled with the
intensity of the often frightening hikes through
the mountains did momentarily revitalize
Lindsay’s idealistic poetic enthusiasms as he
resumed his grueling recital tour that fall on
the West Coast. One can see the high pitch of
that new enthusiasm in the scrapbook of his
tramp with Graham which Lindsay made for
James in January 1922, when he again visited
the professor and his family on the occasion of
a recital at Mills College. (It is one of the pec-
cular coincidences of literary history that
Lindsay met his future wife, Elizabeth Conn-
or, at the banquet following his recital; she
was one of James’ bright young students and
had been seated next to Lindsay in order to
catch his eye, the awareness of which caused
him almost rudely to take no notice of her at
the time.) Lindsay was an inveterate scrap-
book-maker. Like a traveling salesman, he had
in the past put together scrapbooks for use on
road trips to impress farmers and householders
with his “Gospel of Beauty.” The scrapbook
he made for E. Olan and Rossetta James was
meant to help them understand what he had just
done and to introduce them to James and to
Graham and his wife. In it he pasted maps of
the route he and Graham took through the
mountains, lists of Graham’s books and doings,
and the articles Graham wrote for the New
York Post recounting his days and nights with
the poet in the mountains, all interspersed with
the poet’s penciled commentary. It is a typical
Lindsay production in its naive and energetic
sharing of what to him was of greatest interest
in his spiritual and poetic life. Lindsay held
nothing back either from his friends or his
audiences, something for which he ultimately
paid dearly and tragically. The scrapbook
makes it clear that he was riding a new high
and lavishly squandering his profits before they
had time to grow substantial.

As was soon evident, the excitement of the
Graham tour was then extinguished. A letter
to James dated February 17, 1922, a month
later than Lindsay’s inscription in the Graham
scrapbook, records the disaster which over-
ruled Lindsay after he left Oakland to continue
his recital tour of the West Coast. When he
got to Seattle, he received urgent word from
his sister that his mother, to whom he was
devoted, was seriously ill and had been hos-
pitalized. He rushed back to the Midwest,
arriving in Chicago on the first of February.
Unfortunately for him, his mother had died
earlier that day. He had lost the most impor-
tant person in his life and with her, his home
and vital center, all of this without warning
and without his attendance at the event. Lind-
say’s career was virtually shattered, although
at the time he wrote to James, he had not be-

en to realize fully the nature of his loss. He
had resumed his recital tour immediately after
burying his mother on the seventh of Febru-
ary; the letter to James was posted from a
hotel in Denver. Though he consciously
avoided writing about his grief, he did men-
tion the deterioration of his health, his collapse
in hotels in Minneapolis and Burlington, and
the development of a troublesome cough. The
terrible slide that ended with his suicide in 1931
was beginning. From this time on, Lindsay’s
life became a tragedy of the loss of success and
sanity.

The manuscripts of the friendship between
Lindsay and Professor James, as well as the
books collected over the years, offer an inti-
mate view of an important American poet.
They also give an idea of how a sensitive and
romantic man like E. J. James viewed the poet,
balancing feelings of friendship with the judg-
ments of the literary critic. The Bancroft’s
collections of American literature are enriched
by this generous gift.

Matching Gifts

In the past year the Friends of The Bancroft
Library has received over two thousand dollars
from companies which matched the member-
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Postcard depicting Vachel Lindsay and Stephen Graham after their Rocky Mountain trek.
A Gold Rush Drawing by Joseph Goldsborough Bruff

The attractive drawing illustrated on this page was acquired recently and is the first finished and signed work by Joseph Goldsborough Bruff to enter the pictorial collections of The Bancroft Library. Purchased from the Edith M. Coulter Fund, it is of interest both for its detailed illustration of pioneer technology and for its rendition of rugged western landscape.

In the spring of 1849 when he made the trek overland to California as Captain of the Washington City and California Mining Association, J. G. Bruff was in his mid-forties, having spent almost twenty years in government service as a draftsman for the Navy and the Bureau of Topographical Engineers. Confident of his abilities, Bruff decided to keep an illustrated journal of his Gold Rush experiences, with the intention of publishing it upon return to Washington, D.C., in 1851. Unfortunately, the project was not achieved; Bruff spent the remaining thirty-eight years of his life as a draftsman with the Treasury Department, and his journals and sketches became dispersed. However, he is known to have exhibited with the Washington Art Association in 1859, and it seems reasonable to suppose that our 12 5/8 x 16 3/8” drawing, on paper bearing an 1837 watermark, was worked-up from one of the journal sketches for display on that occasion.

Granting the quality and authenticity of this work, two questions remain: where is Rock Creek, and when was the original sketch made? Bruff’s journals were carefully edited and published in 1944 by the Columbia University Press, but the work contains no reference to Rock Creek, nor does it appear in the index. However, an unfinished map of the Lassen Trail and upper Sacramento Valley, attributed to Bruff and preserved in the National Archives, does bear a faint pencil identification, “Rock C,” at the present location of Stony Creek, in Glenn County. A quick reference to Gudde’s California Place Names reveals that “the names of more than a hundred physical features contain the descriptive term ‘stone’ or ‘stony.’” Fully half of these are of creeks, the oldest of which are probably Stony Creek and its tributary Grindstone Creek in Glenn County. The former is shown as Stone Creek on a diazo of about 1846.”

Stone Creek! It would seem that Bruff has substituted Rock for Stone and that his drawing does indeed portray a mill site on present-day Stony Creek, lying only about eighteen miles down the Sacramento River from Lassen’s rancho at Deer Creek where Bruff spent a good deal of time in the fall of 1850. On his way south, along the west bank of the Sacramento, Bruff would have crossed “Stone Creek” on the twenty-sixth or twenty-seventh of November of 1850. Interested readers may wish to consult the dated entries appearing in Bruff’s Gold Rush (New York: Columbia University Press, 1944), and if anyone has further thoughts or information about Bruff’s view of Stony Creek, I should be grateful to hear them.

Laurence Dinnom

Printed Books of Hours

In 1096 the Council of Clermont decreed that the Hours of the Blessed Virgin should be a compulsory part of the Divine Office recited by the clergy. From this beginning there gradually developed a new type of private devotional book, the Book of Hours. Hours should not be confused with liturgical books (missals, antiphonals, graduals, etc.) as they were intended for private use and were not officially sanctioned texts. Generally, a Book of Hours contains (1) a calendar, (2) four lessons from the Gospels, (3) services for the Canonical Hours, (4) the Seven Penitential Psalms, (5) Litany (invocations to angels and saints), (6) the Office of the Dead, and (7) Suffrages to Saints. Certain parts of the text reflected the use in a particular diocese, especially in the choice of saints, and various other texts were added to suit the taste of the purchaser.

The popularity of Books of Hours grew as the veneration of the Virgin increased in the later Middle Ages. By the mid-fifteenth century, illuminated Books of Hours had achieved their fullest flowering. They were the pride of kings and great lords, but more modest examples were owned by lesser nobility and wealthy bourgeoisie. At about this time, the invention of printing from moveable type began a revolution in communication that would doom the copists and illuminators of manuscripts. As luxury items, manuscript Books of Hours continued to be commissioned by the great and the wealthy who disdained mechanically produced books. The scriptoria successfully maintained their monopoly on Books of Hours until about 1480 when it became clear that machine-produced books could gain acceptance with the reading and collecting public. Some artists then switched from making manuscripts to printing books. (A notable case is that of Pasquier Bonhomme who had run a Parisian scriptorium since 1455.)

The first printed Books of Hours were produced in Venice, but the center of production quickly moved to Paris. France had held the leading position in the commerce of manuscripts, and in the decade of the 1480s Parisian printers came to dominate the new business of printed Books of Hours. The printed ones were much less costly than the manuscripts and found a ready market with the emerging bourgeois and professional classes throughout Europe. (One is tempted to say “parvenus.”) To broaden their markets, Parisian presses produced Books of Hours for the

Illustration introducing the Seven Penitential Psalms in the Psalter and de l’Aubre Hours, Paris, 1503. The scene shows King David and Uriah, husband of Bath-sheba.

“Felder (Mill-race) and Shute-Gate and Dam, Rock-Creek above the Upper Mill,” by J. Goldsborough Bruff, signed and dated 1859.
major diocesan users (especially Rome, Paris, and Sarum, or Salisbury). Business in printed Hours was very good, and as many as two thousand editions were printed by the year 1600, about three-fourths of them in France. The Protestant Reformation and the revision of the breviary by Pope Pius V in 1568 led to a drastic decline in the use of Books of Hours. By 1600, printed Hours had virtually ceased to be an article of commerce.

Thanks to a recent gift of Norman Strouse which included ten printed Books of Hours (among other treasures), The Bancroft Library now holds sixteen examples of printed Hours ranging in date from 1497 to 1574 and in quality from Simon Vostre’s “Grandes Heures” printed on vellum, with splendid cuts fully colored and heightened in gold, to a rather homely Greek and Latin Book of Hours printed by Jerome de Marnef and Guillaume Cavellat in 1574. Nine of the sixteen Hours at Bancroft are printed on vellum, and four of these have their illustrations fully colored. Of the paper examples, the 1531 Antwerp edition for English use printed by Christopher Ruremuden is the only copy in America; and the 1527 Paris edition, also for English use, is one of two copies in the United States. The other printed Hours have special points of interest too numerous to detail here, but the collection now represents a wide range of examples of this special type of printing. Thanks to Norman Strouse, the Library’s collections document much more fully this period of transition from manuscript to print and the direct carryover of manuscript practice into early printed books.

Anthony S. Bliss

What’s Happening in The Bancroft Library?

As part of the University Library’s Staff Development Program, a series of lunchtime meetings was held in The Bancroft Conference Room during February. These meetings were led by Bancroft staff members in order to give employees of other elements of the General Library an opportunity to become more familiar with different aspects of The Bancroft. It is hoped that these meetings may become regularly scheduled events, perhaps on a monthly basis. The topics of the meetings were:

“Capturing the History of California’s People and Institutions,” An overview of the goals and functions of the Regional Oral History Office. Speaker: Willa Baum, Head.
“Behind Closed Doors.” A discussion of the objectives of the Mark Twain Project and how items in the collection are accessed for users. Speaker: Sunny Gottberg, Administrative Assistant, and Rob Browning, Senior Editor.
“Early California Tombstones and Stonecarvers.” A discussion of field work and research on stonecarvers, illustrated with slides. Speaker: Mary-Ellen Jones, Manuscripts Assistant.

Brenda J. Bailey

New in The Bancroft

To whet the appetite of library patrons and visitors, a display case labeled “New in The Bancroft” has recently been located in The Bancroft’s administrative offices to display items selected from the Library’s many new acquisitions. The materials shown will be changed at the beginning of each month and will come from the various collections, such as Bancroft Western and Latin Americana, Rare Books, History of Science, Mark Twain, Regional Oral History, Manuscripts, Maps, University Archives, and Newspapers. Staff members responsible for those collections will select items and install the exhibits. The display case will complement the exhibits regularly installed in the Gallery and any special displays arranged for classes.

Irene Moran

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Photographs by Mary-Ellen Jones on pages 4, 11.