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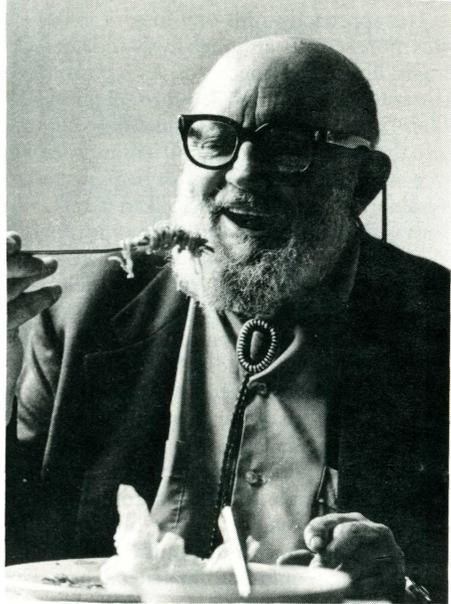
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Remembering Ansel Adams

Each oral history interview has special circumstances, as members of the Regional Oral History Office will attest. Few interviews, however, require as much alacrity as that with Ansel Adams, which kept Catherine Harroun and me commuting from San Francisco to Carmel Highlands most weekends for five months in the summer of 1972 and put us in the challenging company of many creative people.

The customary Regional Oral History Office letter inviting Ansel Adams to be a memoirist went to him early that year. The response was not quite the usual one. His business manager replied that Mr. Adams was very busy and could not devote much time to such a request. A preliminary visit at his home, where we were warmly greeted by the expansive Mr. Adams and his famously hospitable wife, Virginia, left us with the impression, however, that he might discourse at greater length than his manager anticipated. Adams was then spending long days in the darkroom making exhibition and archival folio prints of his most important negatives, and additional hours working at cataloguing his vast collection of negatives, encouraged reasonably enough to do these important tasks by his business manager. However, our impression proved correct. He agreed to be interviewed on weekends at the end of his working days. I do not recall that it was decided in advance, but we fell into a Friday, Saturday, and Sunday pattern, beginning each session at 4:30 or 5. By the end of the summer we had tape-recorded twenty-four two-and-a-half hour conversations, and in 1974 and 1975 added two more. These were in addition to all the splendid informal unrecorded conversations with Ansel—as we soon came to call him—and Virginia and their many visitors.



Ansel Adams

Notable among the visitors were Beaumont and Nancy Newhall; Ansel had helped Beaumont establish the photography department at the Museum of Modern Art in New York, and Nancy had collaborated with Ansel in numerous books and had written illuminatingly about him. In our preliminary research we had drawn largely upon her work and also upon the recollections of Helen LeConte, our friend and a longstanding friend of the Adamses'. She had known Ansel since, as young people, they had gone on trips in the Sierra with her father, the younger Joseph LeConte, and her brother Joe.

It was a sociable, not to say convivial household. We sometimes dined at its table, usually

with other visitors, and the air was filled with interesting talk, often humorous, most frequently led by Ansel's witty and amusing observations. Sometimes he would play the piano for a while, returning to his first interest, apologizing for his clumsiness (he was by then bothered by arthritis in his hands), but not neglecting to meet a request to repeat his always well received performance, banging away expertly on the keys with two oranges. One evening when Helen LeConte was there, he performed one of her favorite feats, imitating a lighthouse by trumpeting like a foghorn while slowly revolving in place.

His approach to his oral history interview was more serious, although lively and not lacking in illustrative anecdotes. As is customary, we sent him a fairly detailed chronological outline of what we hoped he would discuss, hoping also that he would think about it in advance. He may not have even read it, for he preferred to speak off the cuff. He clearly liked to talk, and he was almost always overflowing with energy. We asked him questions and he replied, sometimes wandering afield. His spontaneity and more or less free association proved to have value: he discussed many more subjects and ideas than he would have if he had held to a rigid format. The interview, titled simply *Conversations with Ansel Adams*, is consequently wide-ranging, including his opinions on remarkably diverse subjects which appealed to his inquiring mind (for example, the DKW automobile with the two-stroke engine, adobe buildings, the loathsome architecture of Frank Lloyd Wright, and the origin of fossils.) In general, however, the first nineteen interviews and the last two concern his early life and his career in photography, while the intervening five are devoted to his recollections of the Sierra Club and his interest in conservation. The Sierra Club itself sponsored those five, while sponsorship for the rest came from a friend, Mrs. Helen Land. Her husband, Dr. Edwin Land, developer of the Land Polaroid photographic process, was also a friend with whom Ansel worked for many years. He and his work are discussed in the interview.

Conversations with Ansel Adams is an invaluable addition to the numerous biographical, autobiographical, and critical writings in print about Ansel Adams and his work. Much of the

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material in it is unique and will illuminate future writings about America's foremost photographer, who died in 1984 but continues to excite wide interest. In The Bancroft Library are prints that Ansel Adams made, books that he wrote, books that he illustrated, letters to various people (he was a vigorous letter writer), and oral history interviews with two photographers with whom he worked (Imogen Cunningham and Dorothea Lange) and with a number of his contemporaries in the Sierra Club.

Ruth Teiser

Illustrations for the *Kelmscott Chaucer*

William Morris and Edward Burne-Jones both discovered Chaucer when they were students at Oxford in the 1850s. Forty years later, they collaborated on the masterpiece of the Kelmscott Press, *The Works of Geoffrey Chaucer*, printed in 425 copies and finished in 1896.

Morris designed the type, the binding, the ornaments, and laid out the book. Burne-Jones designed the 87 illustrations. He began his drawings late in 1892 (the *Chaucer* was announced in a Kelmscott prospectus in December of that year) and the first one was cut early in 1893. By the end of August, 1895, Burne-Jones had only 14 more drawings to do, even though he only worked on them on Sundays. Morris had proofs of the woodcuts made from the drawings framed and hanging on the walls of his library. 18 of these proofs have just come to The Bancroft Library through the remarkable generosity of Norman H. Strouse.

The process of transferring Burne-Jones's designs to woodblocks was very complicated. Sir Edward made his drawings with a very hard pencil, giving a light and sketchy line that was too weak to balance Morris's blackletter type. To correct this, a pale print of a photograph was made by Emery Walker's firm and the print was pasted onto a stiff board by Robert Catterson-Smith. Catterson-Smith then applied a thin wash of sized Chinese white over the print so that only the most essential lines were visible. Using a very black ink, he then went over the lines with a brush to give what Morris called a "fat" line. This retouched print was then photographed in its turn and transferred to the surface of a woodblock. The actual cutting of the block was done by W. H. Hooper, a neighbor of Morris's who had come out of retirement to



Proof of the Burne-Jones cut of Chaucer reading in his garden from the first page of the *Kelmscott Chaucer*.

work for the Kelmscott Press. For the *Chaucer*, the illustrations were printed directly from the woodblocks, not from electrotypes.

The production of the woodblocks was therefore a team effort involving the talents of Burne-Jones, Emery Walker, Catterson-Smith, and Hooper. The collaboration worked well, and Burne-Jones came to think of Catterson-Smith as a tool in his hand. They sometimes referred to the work of Albert Dürer to resolve problems in the handling of difficult areas in a block.

The Strouse proofs are printed on stiff paper (except for one) in the strong black German ink that Morris favored despite the objections of his pressmen. There is some retouching to the borders of a couple of the Strouse prints, but no indications of changes to be made in the images themselves. The analysis of variations between these proofs and the final printed versions will require further study. Fortunately, Bancroft has three complete copies of the *Kelmscott Chaucer* available for comparison, each in a different binding. The copy in the full pigskin binding was also presented to the Library by Norman Strouse.

This gift is the latest example of Norman Strouse's extraordinary generosity to Bancroft; a record of support that has been documented in these pages over many years.

Anthony Bliss

The Other Dana

Much attention has rightfully been paid to Richard Henry Dana, whose celebrated *Two Years Before the Mast* recorded his 1835-36 visit to the California coast. Less is known of his distant cousin, William Goodwin Dana, who had already been part of the California scene a decade before the younger Dana breezed into port.

Hubert Howe Bancroft included Captain William G. Dana among the sixty or so newcomers to California in 1826 when his brig, the *Waverly*, was listed among the forty-four vessels using California ports that year. Although it was not his first time in California, Dana probably did not object to being named one of the three most prominent of the twenty-five arrivals accorded "pioneer" status by Bancroft that year, sharing honors with Henry Delano Fitch and John Wilson.

Bancroft stated that he had consulted at least 1000 sources in compiling his marine list of 1825-1830, and further cited groups of manuscripts relating to Dana in his list of "authorities" for the history of California. A recent acquisition of Dana correspondence and related papers, made possible by the Heller Charitable and Educational Foundation, however, helps fill in some of the gaps in Hubert Howe Bancroft's considerable resources.

The earliest, and most instructive, of these new materials is a letter to Dana from his sister, Adeline E. Dana, 29 December 1825. Other letters from Adeline are known but are in private hands. They are, however, similar to this one in their poignant longing for closeness and communication. William, born in Boston in 1797, had taken to sea at the age of eighteen in the service of an uncle engaged in the China trade. He eventually became master of the *Waverly* and established his headquarters in Hawaii. It is to Oahu, then, having had last word from him in California, that Adeline writes with news of family and friends, hoping that his "estrangement from your Country and friends, and from so many of the advantages and blessing which a civilized and christianized state of community would afford you, will soon be over." With both of their parents gone, she feels that "there is a peculiar nearness in the tie which binds us to each other, deprived as we both have been at an early period of our live[s] of our natural Protector's and without other near natural claims upon our hearts."

Such closeness was, however, never to be. Within two years William had not only decided to make California his home, but he had been baptized a Catholic and applied for naturalization as a Mexican citizen. Far from returning to the East Coast and, as his sister suggests, renewing his offer for a certain Lucretia to "take a seat in your chimney corner," he had also petitioned the governor for permission to marry Maria Josepha, the young daughter of Don Carlos Antonio de Jesus Carrillo. Dana's many letters to Juan Bautista Rogers Cooper during this period, preserved in The Bancroft Library's Mariano Guadalupe Vallejo *Documentos para la Historia de California*, reveal his impatience with the administrative bureaucracy which was delaying his intentions. Provisional naturalization was granted in 1828 (finalized in 1835) and he immediately married and settled down in Santa Barbara as Don Guillermo G. Dana.

The documents in this new acquisition next take us to 1849, with Don Guillermo firmly established at Nipoma, the ranch near San Luis Obispo which was granted to him in 1837. Colonel Jonathan D. Stevenson, former commander of the New York Volunteers, writes to him on February 7 regarding a report that some animals he left on the ranch had been stolen. Stevenson's reason for concern, expressed in a letter of the same date to Dr. John S. Griffin in another Bancroft collection, is to retrieve the ten horses and mules left at Dana's so that he can sell them at profit to prospective miners crowding through San Francisco.

Property claims figure in a letter later that year from the lawyer Henry A. Tefft, Dana's prospective son-in-law, which addresses a concern for the validity of his title to properties, perhaps the lots in San Luis Obispo recorded in a deed among these papers, now that statehood was imminent. In a paragraph heavily underlined, Tefft recites the legal basis for the claims: "The First Alcalde of every District was by a law of 1836 declared to possess the powers of an Ayenamento [ayuntamiento] wherever there was none.... John Price then has the power to make legal binding grants of any unoccupied lands within one league from the Mission of San Luis Obispo - This is law. There is no mistake about it."

The next paragraph mentions a Capt. Halleck. Henry Wager Halleck, later a principal of the San Francisco law firm Halleck, Peachy, & Billings (some of whose papers relating to land claims are in The Bancroft Library), had recently served with Tefft at the Constitutional Convention. A letter from Halleck to Dana on 1 April 1852, included here, inquires about a document supporting the claim of Padre Gomes [probably Jose Miguel Gomez of the Mission of San Luis Obispo] to the Rancho of San Simeon, which might be found among Judge Tefft's papers, and extends condolences. Tefft, elected first district judge, had recently drowned at Port Harford when returning from a session at Santa Barbara. Halleck goes on to report that "the titles for Nipoma have been before the commissioners for some weeks; as soon as we can take testimony to prove your occupation of the land, improvements, &c, and the signatures for the papers, the case will be brought up for decision." Dana's claim to the 37,888 acres of Rancho Nipomo held.

The remaining documents shed further light

on Dana's life and family. A letter of 27 February 1852 from Jose Carrillo, the eldest son of Don Carlos Antonio Carrillo, brings word of his father's sudden death. Receipts for furniture, clothing, and blacksmith's work provide information about life on the ranch. A receipt from the State Comptroller, Winslow S. Pierce, for \$1521 in taxes collected by Dana as San Luis Obispo County treasurer in 1851 documents one of the many public offices held by Dana. Two letters written to Carlos G. Dana, one of Don Guillermo's twenty-one children, the second son to live beyond infancy, provide both chatty details about the family and make a transition to the next generation.

The first, written in 1854 while he is at school in the East, is from his friend Hubbard C. M. Ely, who, although not a lawyer, has been elected district attorney in San Luis County. It is understandably full of news of scoundrels and prosecutions, including mention of a "great rascal French" who has caused Don Guillermo to lose a good bit of money, which will delay his intent to build a new house on the ranch. Ely lives at Nipomo and writes at length about the fatal attack of a bear on a neighbor, Dr. Clements, who had purchased the neighboring Tefft ranch.

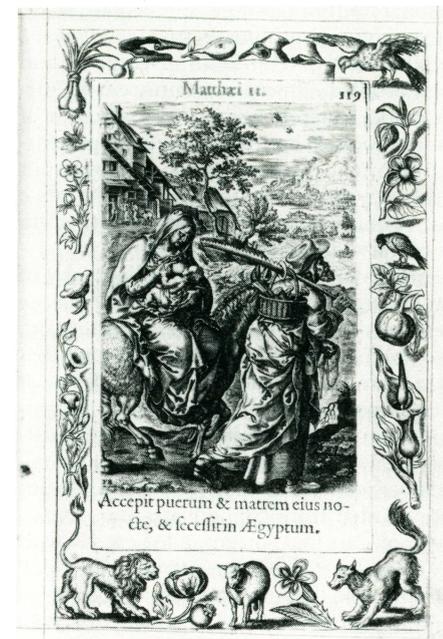
The second, from his uncle Pedro C. Carrillo, 22 January 1858, talks of how fond he has become of a horse Carlos left with him and his desire to buy him a replacement. Don Guillermo's death on February 12 is also foreshadowed here by inquiries about his health and an assurance that Pedro will come to Nipomo, despite difficulties, if it turns for the worse. With a flurry of family greeting this letter brings to an end this new documentation of the life of the other Dana in California.

Bonnie Hardwick

Book Fair Find: A Unique Plantin Book of Hours of 1573

Back in February, a host of Bancrofters attended the California Antiquarian Book Fair in San Francisco. We always look forward to the Book Fair since it gives us a chance to talk directly with dealers, see their offerings, and to acquire good material for the collections.

Dealers exhibiting in California tend to bring treasures of western Americana that they have squirreled away for months and we espe-



The flight into Egypt from the Plantin *Book of Hours* of 1573.

cially watch for important manuscript material. For Bancroft's rare book collection, with its emphasis on medieval manuscripts, renaissance books, and continental literature, the pickings are sometimes slim. The exception is fine printing and the history of printing, two areas that find a ready market in California and which are of continuing interest to Bancroft.

As I was about to leave the exhibit hall Saturday afternoon, I stopped by the stand of a noted California firm to chat and to see what they had brought to the Fair. I was leaning on the glass counter talking with the dealer when a book on the shelf below caught my eye. It was a printed book of hours published by the great Antwerp printer Christopher Plantin in 1573.

The book had a very curious look to it: of standard octavo size, in a nondescript 19th-century vellum binding, the pages were composed of etched borders around the type. The type was a large roman face, roughly 24-point, printed in red and black. There were several full-page illustrations, printed from copperplates and set within the etched borders. The description accompanying the book said that it lacked two leaves.

I asked to see the book and leafed through it.

The engraved borders were especially attractive with a profusion of animals, fruit, and flowers. The illustrations were beautifully engraved and finely detailed, somewhat reminiscent of Dürer's work. Bancroft has a good collection of printed books of hours, most of them presented by Norman Strouse several years ago, but I had never seen a Plantin edition. The price seemed quite reasonable, so I brought it back to the Library "on approval."

Fortunately there is a fine bibliography of Plantin imprints: Dr. Leon Voet's *The Plantin Press (1555-1589)* in six volumes (Amsterdam, 1980-83). Checking Voet's listing, I found that there were three issues of the 1573 Book of Hours: one with woodcut borders and illustrations (no. 1770C), one with copper-engraved illustrations and woodcut borders (no. 1770B), and a version with the illustrations and borders both printed from copperplates (no. 1770A). My Book Fair find corresponded exactly with no. 1770A. Voet heads the entry for the book with the note that no copies of 1770A or 1770B are known to survive. Well, I had a copy of 1770A in my hand.

The book does lack two leaves of text and the final leaf with an illustration, but you could hardly call it a "cripple." With money available from the Strouse Fund for the Art and History of the Book, we lost no time in officially acquiring this unique copy of the 1573 Plantin hours for Bancroft. It is now shelved in the Strouse Seminar Room along with more than a dozen other fine specimens of the genre. And the next time Dr. Voet is in town . . .

Anthony Bliss

Caring for Harriet

"I am a collector and amateur bibliographer and not a historian," says Dr. Reinhard S. Speck adding "of course I am a professional medical man and bacteriologist." Although Harriet Martineau captivated the attention of the medical world with her testimonials about the healing power of Mesmerism, it was the collector rather than the medical man who became involved with the author of *Society in America* (1837) and *Retrospect of Western Travel* (1838), and who tracked down the correspondence of their author who was not only acquainted with the major figures in British and American social reform, but spent every day of her adult life writing either to them or about them.

Born on June 12, 1802 in Norwich, England



Harriet Martineau

Harriet Martineau remarked about her early days in a large and affluent family: "I really think, if I had once conceived that any body cared for me, nearly all the sins and sorrows of my anxious childhood would have [been] spared me." Although she was never free from anxiety which may have contributed to her long illnesses and nervous exhaustion, a large circle of friends and admirers cared for her by the time she died in 1876. In spite of her increasing deafness, which struck her at the age of twelve and eventually forced her to resort to an ear trumpet, she was not a recluse but led an active social life relying on personal interviews as well as on correspondence and prodigious reading for her journalism.

"I got interested in her," explains Dr. Speck, "because I found her name in every index. The more you know about her, the more you keep on going, wanting to find out about her and the people she knew."

Since his student days at Middlebury College he has been fascinated with 19th-century England and initially set out to collect the accounts of British travelers to the United States. His first Martineau acquisitions arrived in 1952, a letter to Richard H. Horne, dated March 1844, and an engraved portrait of Martineau with her autograph. Twelve more items followed in 1955 and by 1959 the complete manuscript of "The Hamlet," the second of the poor law tales, and the

corrected proofs for her first novel, *Deerbrook* (1838), were added. With these came the first installment of the Fox-Martineau and the Taggart-Martineau Papers. Edward Taggart married the widow of Harriet's brother Thomas, the former Helen Bourne with whom she and other members of the Martineau family corresponded.

The collection continued to grow throughout the years, including first and rare editions of the author's printed works such as a complete run of *Illustrations of Political Economy* (1832-34), with the only known promotional flyer; several editions of her *Autobiography*, first published in 1877; her essays on *Life in the Sick Room* (1844), where she describes her illness and cure through mesmerism; her translation of *The Positive Philosophy of August Comte* (1853), which introduced the writings of the philosopher to English-speaking readers; and the first English and American editions of *Society in America* and *Retrospect of Western Travel*, which describe her travels in the United States from September 1834 to August 1836.

At the time she sailed to America with her companion Louisa Jeffrey, she was already famous and was courted or criticized by the press. Although she was enthusiastically received by those who shared her political and philosophical concerns about women's rights, religious freedom, the working class, and the abolition of slavery, she offended even some of her admirers with her outspoken criticism and British chauvinism. A passionate partisan of William L. Garrison, whose portrait she kept over her writing desk, she even alienated other abolitionists who did not share his radical views.

She admired American women for their well organized meetings and for petitionings to advance humane causes, and she wrote William Johnson Fox on October 1, 1837: "Many of these women (beside the coloréd) are little educated, which adds to their glory." In an earlier epistle, May 13, she tells Fox:

A fine organization is being arranged, which will be put in motion when my book [*Society in America*] has had some circulation. My hope [is] to obtain a revision in Parliament of all laws regarding Woman; to set a watch on all legal proceedings which relate to women, & to expose her whole state, from her bad nursery training to her insulted wifehood in palaces, & her wretchedness in

prostitution. Say nothing of this yet. We are not secure enough of all our apparatus for any boasting yet: but I hope it will not be long before you hear more.—The doubt is whether able women enough can be found to aid our beginning: for women must work out their own redemption.

Both letters reveal that the literary friendship between Fox and Martineau survived their personal differences over his relationship with Eliza Flower. The Martineau-Fox correspondence began in 1828 when the twenty-six-year-old author submitted her contributions to *The Monthly Repository* edited by Fox who encouraged her to write the *Illustrations of Political Economy* which his brother Charles published from 1832 to 1834. Spanning over thirty years, these letters (over a hundred of them are represented in the Speck collection) document not only Martineau's political and literary ambitions but also the strong moral convictions which her freethinking friends considered incongruous with her radical politics, her keen intellect and effusive warmth toward those who came in personal contact with her. For example a letter to Eliza Flower written on New Year's day 1844 demonstrates Harriet's continued love toward her old friend without relenting in her moral judgment.

Although it was assumed that the Fox-Martineau correspondence had either been lost or destroyed, Dr. Speck's assiduity is now bringing this valuable collection to the attention of her biographers. His card index lists an impressive group of additional correspondents: Florence Nightingale, Elizabeth Barrett (later Browning), W. E. Forster, Henry Reeve, William L. Garrison, Edward Moxon and others too numerous to mention. Dr. Speck's carefully maintained register of accessions testifies that a passionate and profuse writer found her match in a passionate and determined collector.

After forty years of teaching, Dr. Speck has retired from the School of Medicine at the University of California at San Francisco. However, the letters keep coming, not only from Harriet but also from those who keep wanting to know more about her. Thanks to Reinhard Speck, eleven boxes of her correspondence and manuscripts are now deposited on the shelves of The Bancroft Library, where in 1976 we had the pleasure of exhibiting much of it after the preface of a fine talk by the collector himself.

Annegret Ogden



Huckleberry Finn

Huck Finn and Tom Sawyer Go to High School

"California Dropping Dick and Jane" said the *New York Times* last October, announcing the decision of the California Board of Education that students in elementary school would soon begin to "learn to read by using such classic tales as Aesop's Fables and stories by Mark Twain and other modern writers."

Partly in response to this report, several members of The Friends' Mark Twain Fundraising Committee recently undertook to see what interest the state's high schools had in using the Mark Twain Library editions of *Huckleberry Finn* and *Tom Sawyer*—that is, the trade or reading editions of these works produced by The Bancroft Library's Mark Twain Project—which include the scrupulously edited texts, together with the original illustrations, and a generous supplement of notes, maps, glossaries, and other such aids to enlightenment, and which are available in both cloth and paperback at very reasonable prices.

What the committee discovered was both encouraging and discouraging. The bad news was that because all 1,000 high school districts

in the state were autonomous in their choice of textbooks, there seemed to be no simple way even to approach them, let alone show the books to individual teachers who might be interested. The committee did canvass a large number of these districts, by mail, but it ultimately decided to concentrate its investigation on several local districts in Berkeley and San Mateo. The University of California Press offered the books at substantial discounts, and agreed to give a free copy of the complete scholarly edition of *Huck Finn* to any teacher adopting the Library edition. Armed with that offer, members of the committee met with officials both in Berkeley and San Mateo to explain the value of using these editions in schools and to answer questions. And on April 15, the Press and members of the Mark Twain Project held a colloquium on *Huck Finn* and *Tom Sawyer* for high school teachers, describing the nature of scholarly editing, offering copies of background documents, and discussing—with the true experts—some of the problems that arise in teaching these books, particularly *Huck Finn*. Some seventy teachers attended this event, which was held in the Morrison Room.

The good news is that virtually every high school teacher who saw the books or attended the colloquium was enthusiastic about the opportunity to teach from them. Several hundred copies of both titles have been ordered by high schools in Berkeley and San Mateo, and more orders are expected after the 1st of July. Huck and Tom appear to have passed the entrance exam, but exactly where in California high schools they will be welcome to attend remains to be seen. Any general ideas, specific suggestions, or actual help from individual Friends will be welcome.

Robert Hirst

The Bancroft Fellows

This year, as in past years, a faculty committee has selected from a large number of graduate students who applied from Berkeley and other campuses of the University the three who are to be the Bancroft Fellows for 1989-1990. Two of these awards are funded by the Graduate Division of Berkeley and the other comes from the income of an endowment created by the Friends' Council member Kenneth E. Hill and his wife Dorothy V. Hill. Each Fellowship pays a stipend of \$6,000 for the academic year. In ad-

dition each Fellow will receive a portion of the Wilma Seavey Ogden Purse, generously established as a memorial by her husband Paul Ogden.

The three new Bancroft Fellows are: Ric Ferguson, who is a graduate student in the Department of History here on the Berkeley campus. His dissertation deals with the early history of the Mormons, from 1830 to 1839; Sandra Hollimon, who received her bachelor's degree from Berkeley and is now studying Anthropology at the Santa Barbara campus and whose dissertation is on the prehistory and early history of the native Californian Chumash Indians; and Gerardo Munck, studying Political Science at San Diego and whose dissertation will treat the relationship between organized labor and the military in Argentina from 1976 until 1983.

The New Council

This year we lost two important and contributing Council appointees due to expiration of their terms:

Constance C. Hart, a long-time and devoted supporter of the Library, has played an important role in activities from 1983 to 1989.

Marion S. Goodin has been a force both charming and strong in running the affairs of the Council from July 1983 until the present time. Even before those years she had special preparation by serving as a good regular member from 1972 to 1980. Over the years of her Chairmanship she directed many issues and was responsible for a permanent increase in the number of Council members from twenty to twenty-seven, as well as for the appointment of Norman H. Strouse to lifetime membership on the Council to honor his long-time dedication to The Bancroft Library.

The four new and one returning members bring important abilities to the Council. Alphabetically we come first to *William H. Alsup*, a lawyer in San Francisco who finds time for historical study that includes his strong contributions to *Sucha Landscape!*, partially prepared in Bancroft and published by the Yosemite Association and the Sequoia National History Association in 1987.

Janet S. Herman has written a good deal and has won awards for *The Pursuit of a Dream*, on ideas of race and region, begun some years ago as a history project at the Berkeley campus.

Lawrence Jordan, Jr., another San Francisco attorney, has devoted time and interest to the Book Award Jury of the city's Commonwealth Club.

It is good fortune that the Council is once more to profit from the learning, experience and energy that the attorney *James E. O'Brien* manifested in his previous Council terms in the matters of University funding, support for our Mark Twain Project, and other absolutely basic activities.

John R. Shuman, the president of an investment counsel firm in San Francisco, has been actively interested in such community organizations as the Mechanics' Institute and its library.

The Brut Chronicle

The year 1155 was a glorious one for the young Eleanor of Aquitaine. Just one year before she had become Queen of England, uniting her rich duchy of Aquitaine with her husband's province of Anjou and the Kingdom of England. With Henry II, she ruled over the largest and most prosperous kingdom of Europe. Her court attracted the greatest poets of the day, among them Robert Wace, an Anglo-Norman chronicler. In that year, Wace dedicated to Eleanor his newest work, the *Roman de Brut*, what in English has come to be known as the *Brut Chronicle*.

Wace's composition in rhyming octosyllables was a free French translation of Geoffrey of Monmouth's *Historia Regum Britanniae* (written in 1137). It begins with the founding of Britain by the mythical Brutus of Troy and his establishment of the city of New Troy (London). Many legends of early England were popularized by Wace including stories of King Arthur and the Knights of the Round Table. This legendary "matter of Britain" became a rich source of characters and deeds for medieval tales of chivalry.

Although Norman French was spoken by the English nobility, Wace was translated into English verse in about 1205 by Layamon, a priest living in Worcestershire. He nearly doubled the length of Wace's work with lengthy paraphrases and repetition and added new material of his own. The fact that these tales were translated into both the French and English vernaculars is a measure of their popular appeal. The verse form was adopted as an aid to storytellers in

youngest daughter was fairest and best of condicions. The king hire fadir
 bicome an olde man and wolde that his doughtres were married or that
 he died but first he thought to assaie whiche of hem loued him most and
 beste for shee that loued him most and best schulde best be married. And he
 asked of the first doughter how moche shee loued him and shee answered

The king her father had become an old man and wanted his daughters to be married before he died but first he thought to test which of them loved him most and best, for she that loved him most and best should be best married.

memorizing the text for public recital. In this way, a limited number of manuscripts would suffice to reach a wide audience.

We are concerned here with the history of the English version of the text, the *Brut Chronicle*, since The Bancroft Library has recently acquired a fine mid-15th century manuscript of it. The pseudo-historical nature of the Monmouth-Wace-Layamon text served as the base to which later chronicles were added. By 1333, a prose version of the text in French was produced incorporating various 13th-century English chronicles. By 1380, this hybrid of fact and fiction had been translated into English prose and its historical coverage was extended to 1377 based on London chronicles. The Bancroft manuscript is based on this 14th-century English prose *Brut*.

During the Wars of the Roses, the *Brut Chronicle* became a propaganda piece for the feuding houses of York and Lancaster. Versions of the text produced in the early years of the 15th century show a strong Lancastrian bias, but later texts are strongly pro-York. England's first printer William Caxton, a supporter of King Edward IV (the first Yorkist king), chose a 1461 version of the *Brut Chronicle* when he first printed the text in 1480. The sheer number of manuscripts (at least 166 survive) and its frequent early printing (13 editions between 1480 and 1528) testify to the continuing popularity of the work despite tampering with the historical portions of the text. One can only conjecture whether or not the public made a distinction between legend and chronicle in reading or hearing the *Brut*.

The text of the Bancroft manuscript is of the Lancastrian stripe, ending in 1419 during the reign of Henry V. The Library is less interested in the *Brut Chronicle* as a work of history than as a work of literature. It is a primary source for the Arthurian legends, an area of particular

strength in Bancroft's holdings of medieval manuscripts. Lancelot, Merlin, King Arthur and other familiar characters entered both English and French literature through the *Brut*, and are represented in Bancroft by 14 other medieval manuscripts.

The *Brut Chronicle* has also been a source for other English writers, from Shakespeare to Walter Scott to T. H. White. The story of King Lear, one of the earliest legendary kings of Britain, occurs near the beginning of the Bancroft manuscript: "The king hire fadir bicome an olde man and wolde that his doughtres were married or that he died but first he thought to assaie whiche of them loued him most and beste for shee that loued him most and best schulde best be maryed."

This copy of the manuscript was probably made in London in about 1450. It is written in a regular English cursive book hand in dark brown ink on vellum with chapter headings in red, initial letters in blue or gold, and capital letters highlighted in yellow. Originally it had 152 leaves, but now 138 remain. Much of its original binding of tanned leather over beveled boards still remains, and the pages have not been cut down. This means that all the catchwords and prickings (pin holes for ruling the lines) are still visible. Since the volume retains most of its original character, it is especially valuable for the study of the making of English vernacular manuscripts.

Medieval manuscripts of important texts in English are scarce and expensive. The acquisition of the *Brut Chronicle* for The Bancroft Library was made possible through the fund established in memory of Flora Lamson Hewlett, which has enabled the Library to acquire a wide range of extraordinary material over the last several years.

Anthony Bliss

Timber!

The Bancroft Library has long had a distinguished collection on the forestry of California, including the papers and oral histories of numerous faculty members in the field, particularly emphasizing the work of Emmanuel Fritz, commonly called "Mr. Redwood." Now to these resources comes a very early and very different kind of item. It is titled *Newe Vorst Ordnung* and consists of regulations concerning forests issued in Stuttgart in April 1540.

This pamphlet, probably the earliest printed government decree regulating what today would be called "forest management", deals with everything from restrictions on the cutting of certain types of trees to the definition of the responsibilities put on each township for the maintenance of its forests. It was promulgated by Prince Ulrich von Württemberg and promptly put into print, but curiously enough no other copies are now recorded in other libraries. Over and above its textual significance is the importance attached to its format for this 40-page booklet is gathered in five sheets of paper, folded only once, with deckle edges on all sides. The sheets are as they came from the press, nearly 450 years ago, obviously never folded in the intended quarto size and never bound or sewn. It provides an excellent insight into 16th-century bookmaking.

The work was purchased with income from the Joseph Z. and Hatherly B. Todd Fund, an appropriate source of assistance since Mr. Todd was involved in the lumber business at Lake Tahoe and the manufacturing of wooden products.

James D. Hart

Bancroftiana Index, No. 51-100

In the *Bancroftiana* issue of February 1972 we announced the planned publication of an *In-*

dex to Numbers 1-50 of this newsletter, which was subsequently distributed to the Friends. We now have the pleasure of announcing the planned publication of the *Index* to Numbers 51-100.

The work is well under way and should be completed and ready for publication shortly after Number 100 is issued. The new *Index* follows the general format of the earlier *Index* but will contain more subject entries.

Members of the staff have found the earlier *Index* to be a handy office reference for a myriad of questions about exhibits, collections, donors and members of the Friends. There are still a few copies of an augmented edition with facsimile reproduction of the issues themselves available to the Friends. Please consult the inside of the back cover for the details for purchase.

Vivian C. Fisher



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