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Herbert H. Bancroft

Bancroft's Marvelous Medieval French Manuscripts

—by Joseph J. Duggan

In 1966, The Bancroft Library bought a number of medieval French manuscripts from Sotheby's that were among the remnants of Sir Thomas Phillipps' collection — the largest 19th-century collection of medieval manuscripts in private hands.

The Phillipps manuscripts at Bancroft are a small group, but they are of high quality and have been extremely useful to me in teaching students in the departments of French and comparative literature, primarily graduate students but also undergraduates, about the ways literature circulated in the Middle Ages and the methods we use to prepare medieval texts so they can be read by modern readers.

Bancroft has almost 400 medieval and Renaissance codices, most of them in Latin. I have also had students study texts in Spanish, Italian, and English in seminars on paleography, codicology, and textual criticism. (Paleography is the study of ancient writing, codicology the study of the manuscript, or codex, as an object.)

Students are exposed to how parchment was prepared and how paper was made, how watermarks were used, how the writing grid was laid out, how medieval inks were composed, how to use the binding to date a codex, what colophons are.

They learn about rubrics, decoration, and illumination, the types of medieval books, the medieval book trade, and book production by century.

They learn about wax tablets, on which ancient and medieval authors typically wrote first drafts.

Following are some of Bancroft's medieval manuscripts that my students and I have found particularly interesting and edifying.

Romances about King Arthur were extremely popular in the Middle Ages, beginning with the romances of Chrétien de Troyes written in the 1170's and 1180's.

Twelfth-century romances were composed in verse, as was almost all 12th-century French literature, but by the second quarter of the 13th century, prose had taken hold as a medium that was considered more apt for the dissemination of truth.

Since the romances about King Arthur had certain pretensions to being truthful, they were retold in a cycle of five prose romances, known as the Lancelot-Grail Cycle or the Vulgate Cycle, that became the standard biography of King Arthur, Merlin, and the knights of the Round Table.

Bancroft has one copy of each of the five romances of the Vulgate cycle: the *Story of the Holy Grail*, *Merlin*, the prose *Lancelot*, the *Quest for the Holy Grail*, and the *Death of King Arthur*.

Bancroft's *Story of the Holy Grail* also contains the verse *Lives of the Holy Fathers* (*Vie des saints peres*). While the prose section of the manuscript is written in two columns, the verse part is written three columns to the page.

Students in my paleography seminar have to transcribe short texts in caroline minuscule, gothic book hand, late medieval cursive hand, and bastard or Burgundian hand. Bancroft has a good collection of individual manuscript leaves to facilitate the study of medieval hands, which was assembled over many years by Bernard Rosenthal (Berkeley rare book dealer and a member of the Council of the Friends of The Bancroft Library).



This miniature group from the prose Lancelot shows, at the top, Arthur and his court on horseback and Arthur blowing a horn. Below, the Lady of the Lake presents the boy Lancelot to Arthur; Arthur welcomes Lancelot. The bottom scene shows Lancelot extracting lances from a wounded knight.

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*From the Director***Biotech at Bancroft**

Consider: One-third of the country's biotechnology companies lie within 35 miles of a University of California campus; one-fifth of California biotechnology companies were founded by University of California scientists; six of the ten best-selling drugs based on biotechnology stem from University of California research. Molecular biology and biotechnology influence virtually every field of the life sciences, generate constant public interest and controversy because of their benefits and perceived risks, raise serious questions of public policy, and have a significant impact on the economy.

All of this led Bancroft to establish its Program in the History of the Biological Sciences and Biotechnology three years ago with a start-up gift from an anonymous donor.

Last March 12-13, the program went public with a stellar series of events (see the Spring 1999 *Bancroftiana*). This was by far the largest and most ambitious public program that Bancroft has ever sponsored, attracting more than 1,200 guests. It was successful in large part thanks to hard work from Bancroft staff, especially Curator of History of Science and Technology David Farrell and Oral Historian Sally Hughes, and magnificent cooperation from other Berkeley campus units. Of course, that hard work would have gone for naught without a star-studded group of speakers, headed by Nobel Laureate James D. Watson, co-discoverer, with Francis Crick, of the structure of DNA.

The weekend began on Friday with the opening of Bancroft's spring exhibition, "Bioscience at Berkeley, Biotechnology in the Bay Area," which traced the evolution of the life sciences at Berkeley in the work of such key figures as bacteriologist Karl F. Meyer, who taught the California canning industry how to avoid botulism, and Nobel Laureates Melvin Calvin, discov-

erer of the processes of photosynthesis, and Wendell Stanley, creator of Berkeley's famous Virus Laboratory.

The second part of the exhibition focused on the transfer of basic science into applied technology: the patenting of and controversies surrounding recombinant DNA technology, which lies at the foundation of the modern biotechnology industry, and scientific papers, laboratory notebooks, business plans, and press reports on the origins of Chiron and Genentech, two of the Bay Area's first biotech companies (whose founders serve on the program's Advisory Board).

The exhibition opening was also the occasion for presentation of the program's first set of oral histories, to UCSF professor William Rutter, co-founder of Chiron Corporation; Stanford Professor Arthur Kornberg, Nobel Laureate for his work on DNA polymerase enzymes; and Neils Reimers, whose work in patenting basic recombinant DNA technology has brought both Stanford and the University of California hundreds of millions of dollars in royalties.

In his opening remarks Chancellor (and historian) Robert Berdahl spoke eloquently of the importance of oral history for capturing the ethos and ephemera of significant events — documentation worth its weight in gold to the professional historian.

The following morning UC Extension offered a short course on "DNA Technology in Plain English: A Biotechnology Primer" to an audience of 400. Fortified with some basic knowledge, that audience was joined Saturday afternoon by another 800 guests (in Wheeler Auditorium, with closed-circuit TV display to an overflow crowd in Dwinelle Hall) for "Biotechnology at 25: Perspectives on History, Science, and Society."



Daniel E. Koshland, Jr., James D. Watson, Charles Faulhaber, Edward Penhoet

Photo by Peg Skorpinski

After Watson's keynote speech, "From the Double Helix to the Human Genome Project," a panel chaired by Chiron co-founder and Berkeley's Dean of the School of Public Health Edward Penhoet explored "Historical Perspectives on Recombinant DNA Technology."

A second panel, chaired by Professor Emeritus Daniel Koshland, Jr., focused on "Future Perspectives: Recombinant DNA Technology in Science, Industry, and Society."

With this symposium the Program in the History of Biotechnology and the Biological Sciences has gotten off to an auspicious IPO. But for the past three years the program has quietly gone about the business of processing archival collections of significant scholars, preparing oral histories, working with the UCSF Library on a plan for documenting biotechnology in the Bay Area, and consulting with Berkeley faculty to set priorities for acquiring papers of significant life scientists.

All of this takes money, and our initial grant has been exhausted. During 1999-2000 we shall mount a fundraising campaign for the program, turning to industry leaders, Cal alumni, and the Friends of The Bancroft Library for their support. We are planning another major public event for this coming spring, to focus on the economic impact of biotechnology. Stay tuned!

Charles B. Faulhaber

*Charles B. Faulhaber
The James D. Hart Director
The Bancroft Library*

French Manuscripts

Continued from page 1

A manuscript of *Garin le Loherain*, a very high quality *chanson de geste*, was



First folio of the Merlin; the historiated initial shows four angry devils.

part of the Phillipps purchase. The signature “Grosley” is written at the top. It is that of Pierre-Jean Grosley (1718-1785), a man of letters who came in second to Jean-Jacques Rousseau in the famous Academy of Dijon essay contest. (This was unfortu-



The beginning of *Garin le Loherain* in rhyme. The initial shows King Pepin, father of Charlemagne, being crowned.

nate for Grosley but fortunate for the history of philosophy, as Rousseau’s essay was the *Discourse on the Sciences and the Arts* that launched his fame.)

Until Bancroft bought it in 1966, scholars had not seen this particular *Garin* manuscript since the 19th century, and there was another manuscript that was also considered missing. I asked Tony Bliss, Bancroft’s curator of rare books and manuscripts, to keep his eye out for the missing *Garin*, and in 1984 he found it listed in the holdings of the bookseller H. P. Kraus. It was purchased with the generous assistance of the Friends of The Bancroft Library.

The sequel to *Garin*, *Gerbert de Metz*, is included in each manuscript, so Bancroft has two copies of each work, one in assonance and one in rhyme. The rhymed version is the only copy that exists.

One of the jewels of the Bancroft collection, although it has no illustrations, is the manuscript of the Letters of Christine de Pizan, Gontier Col, and others that make up the quarrel over the *Romance of the Rose*, conducted around the turn of the 15th century. This was the first French literary quarrel, and it has had an illustrious progeny.

The collection of letters on the *Romance of the Rose* is also the first feminist controversy, and Christine de Pizan qualifies as the earliest feminist author. She wrote treatises in defense of women, such as the *Book of the City of Ladies*.

Christine was offended by the attacks on women and obscene language in the *Romance of the Rose*. She was one of the most prolific authors of her time, supporting herself after her husband’s death with poems and treatises on, among other topics, the art of warfare and Joan of Arc.

Carla Bozzolo, a Parisian expert on medieval hands, has identified the writing as that of Gontier Col, one of the participants in the quarrel. Gontier was the secretary of Jean, Duke of Berry (1340-1416), one of the most famous



Beginning of the first letter in the *Romance of the Rose* controversy, with rubric in red.

bibliophiles of the Middle Ages. Bancroft’s volume belonged to the duke, as can be seen by his signature on the last folio, Jehan. Written above the signature are the words, “Ce livre est au duc de Berry.” A subsequent owner tried to erase the signature, but it can be read under ultraviolet light.

The *Romance of the Rose*, begun by Guillaume de Lorris around 1225 and completed by Jean de Meung around 1275, was one of the most popular and most frequently copied medieval books. Around 300 medieval copies are still in existence.



From the first folio of the Heller *Romance of the Rose*; note the floral motif and snails.

Bancroft did not have a *Romance of the Rose*, however, until 1984, when it received one as a gift from the Heller family of San Francisco on the 80th birthday of Elinor Raas Heller, a benefactor of the University and The Bancroft Library. It is in Burgundian hand and dates from the third quarter of the 15th century. The rubric reads: “Ce est li Romans de la Rose/Ou l’art d’Amors est toute enclose.”

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BART? In Bancroft?

Book ARTifacts Collection Documents Written Communication Through the Centuries

—by Anthony Bliss

At Bancroft, BART is not a mode of public transport but the Book ARTifacts collection — an assemblage of objects dating back over 4,000 years that provides tangible documentation of the processes of written communication.

BART's oldest document is a rock: a piece of limestone from the tomb of the Egyptian pharaoh Teti (ca. 2345-2330 BC) inscribed with his official seal, or cartouche, in hieroglyphics. Among the collection's latest additions is a Macintosh PC IIe with printer and user's manual (the gift of former Bancroft staff member Richard Ogar).

Between these chronological extremes the collection contains a continuum of rare, unusual, and commonplace items intended to demonstrate the technology of communication.

The BART collection dates back to printer Roger Levenson's gift in 1956 of a super-royal Albion handpress to the University Library's rare book department.

Today the BART collection includes Babylonian clay tablets, papyrus, ostraca (writing on pot shards), vellum and paper specimens, paper and type molds, type punches and matrices, binders' equipment, samples of every conceivable book imposition, demonstration material for all types of illustration, exhibit pieces of photographic reproduction processes, nine printing presses, a ton-or-so of type (usable and unusable), linotype and monotype exhibit pieces, a complete set of music engraving tools, and specimens of wax seals and historical medals. Not to mention the Mac.

Bancroft staff prides itself in taking an active role in teaching. I am often asked to present first and early editions of works that students of all levels have read in class so they will have a sense of what these books looked like when they were new.

I point out that the technology available to early scribes and printers has a direct impact on the text that present-day students read. Medieval scribes made mistakes; when/if they were caught, how were they corrected? What options does

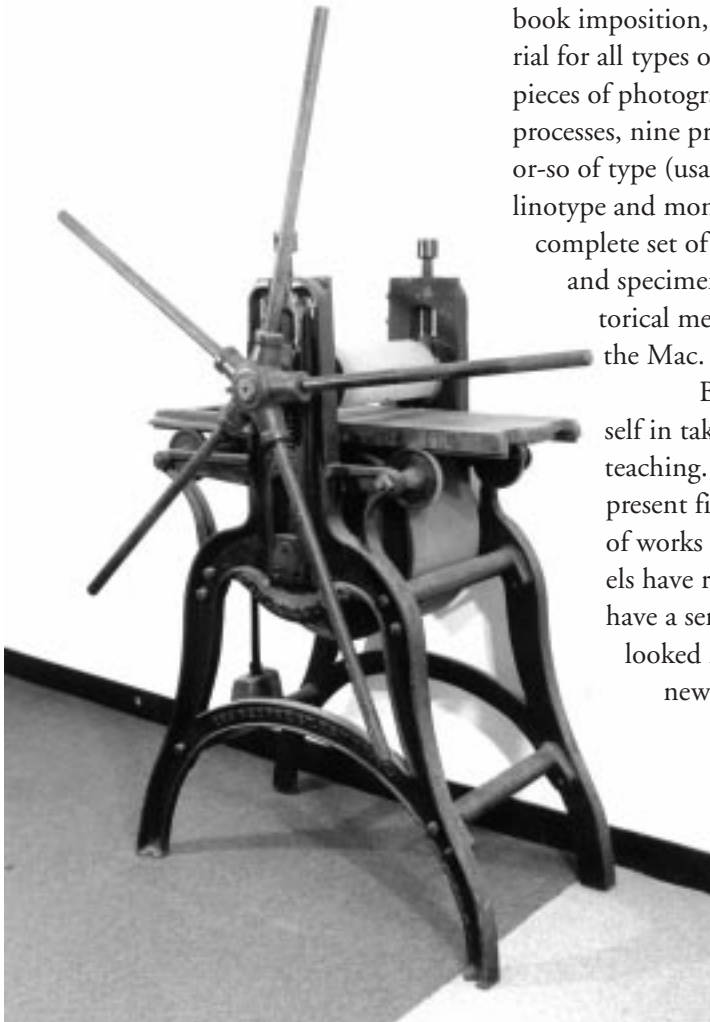
vellum offer for correcting mistakes that paper doesn't? If there's no room for the correction, what do you do? Why are some pages of Shakespeare's First Folio crammed while others are spaced out? Why is its spelling so irregular? What is the significance of a binding?

If printing is a mechanical process, why are there no exact duplicates from the early period? What are English and American "plates" for 19th- and 20th-century publications? What are the implications for reprints and new editions? Why do mid-19th-century popular periodicals have huge illustrations printed with the text while illustrations in 17th- and 18th-century books are printed as plates?

These are questions our students should ask; BART provides the answers.

Some printing processes defy understanding without demonstration, such as copperplate etching. No one would believe it could work from a description. But when I put a plate on the rolling press and go through the grunting and groaning that is part of pulling a proof, students' disbelief becomes comprehension. When you've handled pieces of type and seen them lined up in a composing stick, when you've understood the problems of justifying a line of metal slugs, when you realize that no one is going to check your spelling, you know why so many early book texts give modern editors fits.

Many special collections libraries have a printing press for demonstrations, but scarcely any have a collection of the depth, breadth, and chronological range of Bancroft's holdings. BART is a museum collection in support of a library. Its artifacts explain how the written and printed documents that



A few years ago, I mentioned to Karl Kasten, professor emeritus of art practice, that the BART Collection lacked an etching press. Not long after our chat, he located a small 1890s model and presented it as his gift to the Library on behalf of the California Society of Printmakers.



Photo by Peg Skorpinski

Flora Elizabeth Reynolds, librarian emerita of Mills College, has been volunteer cataloguer and unofficial curator of the BART collection for more than 20 years. Here she shows off French type cut ca. 1820 under the supervision of Pierre Didot.

but it must be publicized to reach its full potential. In 1985 Bancroft published a 48-page, illustrated *Guide to the Book Artifacts Collection*. This summer we published the second edition of the *Guide*, now expanded to 61 pages to reflect 15 years of additions to the holdings.

This new *Guide*, like the first one, is the labor of love of Flora Elizabeth Reynolds, librarian emerita of Mills College, who has reported to Bancroft on Thursday mornings for over 20 years as cataloguer and unofficial curator of the BART collection. Her devotion to the collection and to its founders, my predecessor Leslie Clarke and Roger Levenson, is an inspiration.

Before long, the BART *Guide* will go on-line. That way, Bancroft's cyber-friends will be able to search for wood-engraved blocks by Thomas Bewick, bookbinders' cloth samples, typographical ornaments from the Merrymount Press, the smallest Bible in the world, and thousands of other artifacts at the squeak of a mouse.

In the 15 years since the first edition of the *Guide*, there have been a variety of acquisitions. When the typographic laboratory of the School of Library and Information Science in South Hall closed, Bancroft was very pleased to receive the South Hall Paper Mill equipment and the 1861 crown broadside Albion handpress.

Our late director James D. Hart's own iron handpress, a 1913 Reliance (Washington-style) is now here as well.

Smaller items include examples of the polymer plates now in favor with fine press printers and an early (possibly 16th-century) woodblock from an edition of Virgil's *Aeneid*.

Some less obvious objects figure among the most recent additions to BART: an IBM selectric II typewriter (with extra ribbons, correction tape, and printing balls) and the last package of carbon paper in the Library. In another hundred years, how many institutions will be able to demonstrate the functioning of an electric typewriter? And carbon paper, now disappearing after 100 years of use, will be just as mysterious as the letterpress copybook technology that preceded it. Nothing becomes so rare as the commonplace.

Also slated for inclusion in BART is the manual typewriter used by Leslie Clarke and Elizabeth Reynolds. But not right now; Elizabeth is still using it.

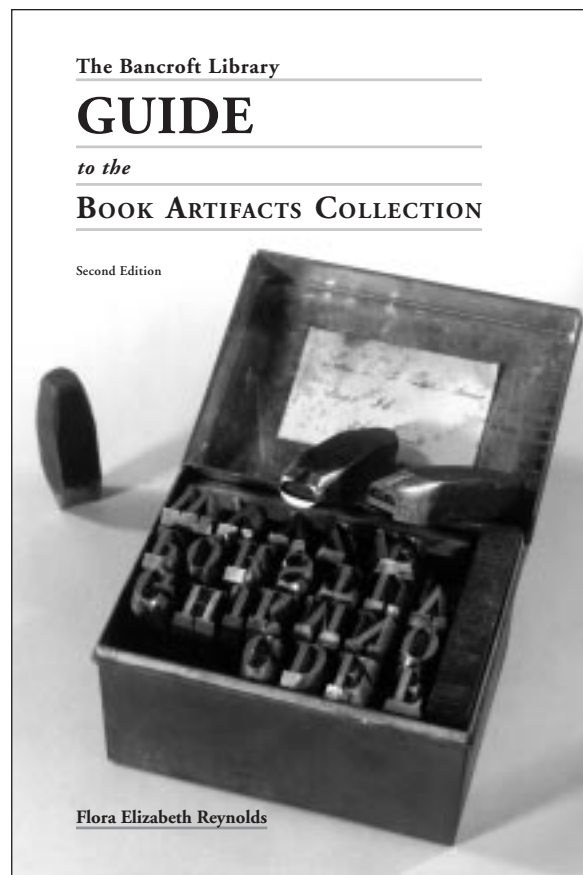
Anthony Bliss is Bancroft's Curator of Rare Books and Literary Manuscripts.

students and scholars examine in our reading room were made, thus making them more understandable.

The BART Collection also supports the biannual Friday afternoon class taught in the Library: "The Hand Printed Book in its Historical Context."

Students use types, presses, and other equipment from the collection to produce a class project, usually a pamphlet drawing on material in Bancroft collections. Like most of the class publications since 1983, this year's productions have both been selected for inclusion in the Rounce & Coffin Club's Western Books Exhibition: *The Last Words of Arthur Rimbaud* by Barry Gifford and *Seeing the Elephant*, excerpts from the Gold Rush journal of E. A. Ingalls. The Rimbaud was designed and printed under the supervision of Peter Koch in 40 copies; the Ingalls journal was edited and designed by Les Ferriss with an introduction by Kerwin Klein, Assistant Professor of History, in 35 copies.

It's all very well to have a wonderful collection of typographical artifacts,



Copies of the 1999 revised edition of the Guide to the Book Artifacts Collection can be had from the Library for \$5, tax and postage included.

Cataloging the Teatro Español Collection

Over 4,000 19th-century Spanish plays reveal intriguing new details

—by Lisa Surwillo

The Teatro Español collection at Bancroft comprises over 4,000 plays published in Spain during the 19th century bound together in 224 volumes. Originally in the Main Library, it was transferred to Bancroft last year.

Bancroft and Berkeley's Department of Spanish and Portuguese then launched a joint project to catalog the collection. Already, great strides have been made toward the goal of a comprehensive inventory of the Teatro Español volumes, which we expect will generate much interest.

Although I am not a librarian, I was given charge of the Teatro Español collection because of my training in 19th-century Spanish literature. As a PhD student in Romance languages and literatures, I am in the unique position of viewing Bancroft material not only as a researcher and a student, but also as cataloguer of one of Bancroft's richest collections.

My first few weeks at Bancroft were spent under the tutelage of Patrick Russell, principal cataloger, who instructed me on the myriad cataloging rules established by the Library of Congress. Each item in a catalog record

has a multi-digit code which any librarian can decipher, even if she/he is not fluent in the language of the text. For example, distinctions between multiple or individual authors are reflected by a single digit. Patrick continues to be an invaluable resource.

Cataloging is a true "close reading" of literature, but it is unlike most textual approaches taught in university literature departments. Fundamental bibliographic information, such as author, title, and date of publication, constitutes only a fraction of the data I must gather and organize in a catalog record. Because the public first interacts with most library materials via catalog records, I am trying to reflect as many particulars of this unique collection as possible. Hoping to anticipate questions of future scholars and researchers, I have augmented skeleton catalog entries in several ways.

For example, the concept of authorship in 19th-century Spain differed considerably from today's. Perhaps 60 percent of theater works of that era were translations or adaptations of foreign works. Often the name of the original author is not given. Recognizing the potential importance for

research of associating a text with both a translator and an original author, the Teatro Español records harmonize bibliographical descriptions based on an examination of the published play with historical research to ferret out the original

author.

A second element, unique in the Teatro Español catalog records, is the date and place of the play's premiere. (Plays were first performed and then published, if sufficiently popular on the stage.) This information is included on the title page of each copy of the published work, but without its transcription onto a catalog record, scholars could remain unaware of its existence. Thus, each record includes pre-publication information.

Similarly, I have given critical attention to several other entries of special interest to the collection as a whole. The most interesting — genre — collapses the immense diversity of 19th-century Spanish theatrical terms into uniform categories. For example, a Spanish play subtitled "Danceable, singable, tragic revue" is grouped with other works of musical theater, while the record retains the original headings. In this way, I hope the collection will be useful for genre studies by people unfamiliar with the original cryptic designations in Spanish, as well as for those well-versed in them.

Once I have included all the pertinent printed information for a piece, I look for distinctive markings which add to its value — the aspect of the project which has offered the greatest surprises. Hidden, until now, in the hundreds of pages I examine each day are notes by stagehands, actors, censors, and critical readers.

For example, in a Granada production of the Count de Fabraquer's *La vieja del candilejo* (*The Old Lady of the Lamp*), a censor chose to strike the following (immoral) lines:

Father: Be gone wicked woman!

Daughter: Oh, accursed father!!

Father: Truly, it is a lovely girl who is about to lose her innocence.



From the title page of *El Uno Para El Otro* (One for the Other) by P. Lopez Fortun.



From the title page of *Ricardo Darlington* by "Alejandro Dumas."

Curator Anthony Bliss emphasizes the importance of these unanticipated additions to the Teatro Español catalog records: "Frankly, I wondered how much useful information this project would generate," he said recently, "but within two weeks of getting started, Lisa began uncovering a wealth of fascinating information . . . It's one more proof that close examination of original artifacts can produce amazing results."

According to information on the title pages, most of the works in the Bancroft collection premiered on the Madrid stage, often by acting troupes headquartered there. Indeed, most information available about 19th-century Spanish theater concerns Madrid. However, the Teatro Español collection demonstrates what scholars have assumed to be the case: within a few years of the premiere, many plays were performed in the provinces by different companies.

One outstanding example of manuscript notes in the collection is a copy of a play by Alexandre Dumas that belonged to a director from the Canary Islands. His annotations regarding staging, text modification, and declamation hold immense value for investigating little-studied aspects of Spanish theater, such as provincial productions, that have been ignored for lack of primary material.

The Teatro Español copy of Ventura de la Vega's *La cisterna encantada* (*The Enchanted Cistern*) belonged to a stage manager who noted which sections of the play were to be accompanied by music — an important element of Spanish theater that has been lost to a great degree.

Many highly regarded, canonical authors are well represented in the Teatro Español collection, among them José Zorrilla, Ventura de la Vega, and Benito Pérez Galdós.

Several first edition copies of works studied by scholars today enrich the collection, such as the stage production copy of Galdós's *Mariucha*. One member of the production team included his or her comments on the

back cover: "There is no art in Galdos. He has no style and he lacks intensity. He doesn't have the necessary talent to make his works anything but sermons. He is always criticizing and [it is not] literature. Literature is that which when one reads it, one forgets the world that surrounds us." [my translation]

Such a large collection promises to expand the number of authors and texts studied by scholars beyond the established canon. A large percentage of works in the Teatro Español collection are by authors seldom studied today. Many were great theatrical successes, such as *La Gran Vía* by Federico Chueca, which reached a seventh edition within five months of its premiere. The premiere date in the Teatro Español records favors recovery of the work of many popular but since forgotten authors.

During the months that remain before the Teatro Español cataloging project's completion in December, I hope to uncover more exciting information as I continue to increase the usability of the collection. But there is still one big mystery to solve: who compiled the Teatro Español collection, for what purpose, and how did he or she choose which authors to include?

Lisa Surwillo is the cataloguer of Teatro Español and a PhD candidate in romance languages and literatures.



From the title page of *Dar Tiempo al Tiempo* (Give Time to Time).

52nd Annual Meeting

As has become traditional, the Friends of The Bancroft Library celebrated their annual meeting on Cal Day, April 17, the day that the Berkeley campus throws open its doors to the general public.

She left everyone in stitches at the end when her pair of Yorkshire terriers poked their noses out of her oversized handbag. In between she offered a deeply moving reflection on the well-springs of her writing, rooted in her relationships with her mother and through her, to her grandmother.

Ms. Tan's talk was preceded by a lunch and business meeting, held in the Great Hall of the Faculty Club. Chancellor Robert Berdahl stopped by briefly before lunch, on his way to the airport, to welcome the Friends and to express his appreciation for their support of Bancroft.

The highlight of the lunch was the award of the first Hill-Shumate Prizes for Undergraduate Book Collecting, underwritten by long-time



Best-selling novelist Amy Tan was the keynote speaker at the Friends' 52nd annual meeting April 17. She brought her two Yorkshire terriers—Lily and Bacigalupi—with her in a black bag.

Friends Kenneth Hill of Rancho Santa Fe, California, and the late Dr. Albert Shumate of San Francisco. Luba Golburt, a senior in Comparative Literature, won first prize for her poetry collection, especially for the section on modern Russian poetry (see page 13).

Four new Council members were elected at the meeting: Martha McEnery Brigham, who brings welcome fundraising experience from her many years as a major gifts officer at



Amy Tan

By common consent, the day's highlight was the Friends' program—a talk by novelist Amy Tan, held in Wheeler Auditorium. Ms. Tan charmed the SRO crowd of more than 800 with her initial comments about returning to Berkeley after having studied in Dwinelle Hall as a graduate student in linguistics and experiencing the peculiar pleasure of finding herself immortalized in Cliff Notes along with such fellow authors as Bill Shakespeare and Jimmy Joyce.



Amy Tan congratulates Christina Tran on winning a prize in the Hill-Shumate book collecting competition.



Mother and son: Doris, '44, and Wally Ransom.

Cal and UC San Francisco; investment counselor Peter Frazier, former financial vice president of the California Alumni Association; David Pierpont Gardner, President Emeritus of the University of California; and Katharine Hotchkis Johnson, a distinguished member of an old California family who offers the Council a wealth of experience in working with non-profit organizations.



New University Librarian Jerry Lowell greeted guests in his Cal Day tee-shirt.



Betty Helmholz, left, and Katharine Wallace.



Ann Flinn, Chair of The Council of the Friends of The Bancroft Library, left, with husband David Flinn and Jamie (Mrs. Charles) Faulhaber.



Peggy Cahill chatted with former chancellor Albert Bowker over lunch at the Faculty Club.

Photos by Peg Skorpinski

New (Old) Mark Twain Found in Bancroft Scraps

—by Robert H. Hirst

New letters by Mark Twain are found with some frequency by the editors of the Mark Twain Project, sometimes without ever leaving the county (see *Bancroftiana*, Spring 1999, p. 13).

It is much rarer, however, to find lost texts of anything Mark Twain published in the Virginia City *Territorial Enterprise* because no file of that paper survives, the last having perished in the earthquake of 1906.

It therefore seems to us an event worth gloating over that Associate Editor Richard Bucci recently found two such clippings, and that he performed this feat without ever leaving The Bancroft Library!

While working on a volume of Mark Twain's journalism and short fiction (due out next year), Bucci decided to look through Bancroft Scraps — a series of scrapbooks containing newspaper clippings assembled for Hubert Howe Bancroft. These scrapbooks have been part of the library since Bancroft sold his collection to the University at the turn of the century, and researchers have certainly perused them many times before, looking for just this kind of lost gem. That editor Bucci had the patience and optimism to re-examine the scrapbooks speaks to the caliber of research performed routinely on the fourth floor of Bancroft.

In any case, he found two long sections from *Enterprise* letters published about a month apart, on 23 January and 22 February 1866. Neither clipping had the author's signature intact (H.H. Bancroft was interested in publicity about his forthcoming book of poems, not in preserving works of the young San Francisco journalist who signed himself Mark Twain). But other evidence makes it quite clear that both clippings are from Mark Twain's San Francisco correspondence with the *Enterprise* — a series of daily letters in 1865 and 1866 comprising some 300,000

words, less than 30 percent of which has survived in any form.

Neither letter was ever collected or reprinted in Mark Twain's lifetime, nor has any modern collection ever included them. Here is the first clipping, which editor Bucci said he felt privileged to be the first person since at least 1906 to read and recognize as Mark Twain's:

SAN FRANCISCO LETTER.

[FROM OUR RESIDENT CORRESPONDENT.]

SAN FRANCISCO, January 18.

A RIGHTEOUS JUDGE.

Judge Rix decides that the word "bilk" is obscene, and has fined a man for using it. He ought to have hanged him; but considering that he had not power to do that, and considering that he punished him as severely as the law permitted him to do, we should all be satisfied, and enter a credit mark in our memories for Judge Rix. That word is in all our dictionaries, and is by all odds the foulest one there. Its sound is against it — just as the reader's countenance is against him, perhaps, or just as the face or voice of many a man we meet is against the owner, and repels a stranger. The word was popular a hundred years ago, and then it meant swindling, or defrauding, and was applicable to all manner of cheating. Having such a wide significance, perhaps its disgusting sound was forgiven it in consideration of its services. But it went out of date — became obsolete, and slept for nearly a century. And then it woke up ten years ago a different word — a superannuated word shorn of every virtue that made it respectable. The hoary verb woke up in a bawdy-house after its Rip Van Winkle sleep of three generations and found itself essentially vulgar and obscene, in that it had but one solitary significance, and that described the defrauding a harlot of the wages she has earned. Since then its juris-

diction has been enlarged somewhat, but nothing can refine it — nothing can elevate it; it is permanently disgraced; it will never get rid of the odor of the bawdy-house. The decision of Judge Rix closes respectable lips against its utterance and banishes it to the domain of prostitution, where it belongs. Depart in peace, proscribed Bilk!

THE RIGHTEOUS SHALL NOT BE FORGOTTEN.

Not while Bancroft publisheth, at any rate. He is going to render justice unto all that legion of Californian poets who were defrauded of fame in being left out of "Outcroppings." The number thus wronged has been estimated at eighteen hundred. Bancroft, with a hardihood that commands our admiration and a spirit of enterprise which is a credit to California, is going to publish a book wherein all these poets may sing. Each of them will be allowed a space not exceeding a hundred lines — a page, say. Eighteen hundred pages! — nine volumes of California poetry! Think of it! In poesy California will advance to the front — to the head of the nation, at a single stride! A litter of nine volumes of "purp-stuff" at a single birth! Can the country stand it? Pray Heaven the Genius of California Literature die not in the pains of labor. This enterprise is eminently Californian, and will be encouraged. We cannot bear to see things done in a mild and unassuming way, here; we delight in dash, boldness, startling effects. We take no pride in anything we do unless it be something that will knock the wind out of the world for a moment and make it stand appalled before us. We like to hear the nations say, "There is no mistaking where that thunderbolt hails from — that's California, all over!" You will see them hunt their holes when this inundation of "purp-stuff" floods the land. They will say, "Away with your little

Continued on page 12

Eleanor Swent Puts Her Mining Expertise to Work

—by Laura McCreery

High in the plateau city of Santa Fe, where the Sangre de Cristo mountains tower over the Old Pecos Trail, Eleanor Swent is searching for stories.

Armed with tape recorder and microphone, she approaches a low adobe house and extends her hand to the elderly gentleman within. Her mission is a little unusual — she wants to talk about mining — and luckily, the man is eager. In fact, he has his own agenda: exposing his grandfather's murder.

It is 1994, and Swent, an interviewer for the Regional Oral History Office, is traveling the western states, tape recording an oral history of 20th-century mining so future generations will know how mineral resources were extracted and why.

The man, gregarious at 93, is Norman Cleaveland. A dredge miner who cut his teeth on Alaska and California gold, he devotes his retirement to an obsession with his grandfather's death by gunshot in 1883. Undeterred from her purpose, Swent quickly strikes a bargain. If Cleaveland will talk about his mining career, she'll record the story of his grandfather.

Negotiations are all in a day's work for Swent. She often encounters skepticism from her primary sources, mainly engineers. "Some of them are reluctant to discuss technical things with a woman," she says. "I shouldn't be 'bothering my pretty little head' with that sort of thing."

But as Cleaveland and others soon learn, she can talk mining with the best of them.

Swent, 75, knows a mine better than Darling Clementine. Born into one mining family and married into another, she has spent a lifetime following the western mineral trail, from South Dakota's Black Hills to the Southwest and Mexico.

For years, her reason for going to any new place — her husband's career as a mining engineer — sounded a lot like her reason for leaving again.

In 1985, Bancroft sought her out to conduct a few oral history interviews with

miners. Delighted to apply her background, Swent interviewed five patriarchs of the mineral industry. From these modest beginnings, the oral history series took on a life of its own.

"At first it was Californians in mining," says Douglas Fuerstenau, a retired mineral engineering professor and the project's principal investigator. "Then the series expanded to cover all western mining."



Eleanor Swent

Photo by Jane Scherr

Swent raised more funds and added the names of geologists, metallurgists, and prospectors to her list. Fuerstenau reviewed transcripts, occasionally asking for more detail about some process or invention. "We wanted not only the history, but the significance," he says. But mostly he left her alone to gather the stories. "She has mining in her blood," he says.

Nobody predicted the impressive outcome of Swent's efforts: She has interviewed and edited for 14 years, producing 50 full-length oral biographies of the men, and a few women, who know mining firsthand. "I didn't know what I was getting into when I started out," she says.

Mining experts described their careers in detail, from exploration and treatment of ores to interaction with regulatory agencies. Their recollections reach back to the 1920s and include historical nuggets

on the mining of gems, metals, and compounds from asbestos to zinc — everything except petroleum.

Many interviews revealed the natural tension between environmental and business concerns. Horace Albright valued both. He worked on legislation to establish the National Park Service in 1916 and served as its second director. Trained as a mining lawyer, he also managed the U.S. Potash Company (later U.S. Borax) for nearly 30 years. Albright saw these roles as distinct but not mutually exclusive.

"When anybody talked about looking for mines in the parks, you could depend on me opposing it," he told Swent.

Now Swent wants the oral histories used, whether by historians, scientists, or environmentalists. As a lifelong literature buff, she hopes someone will pen a great novel from her material — perhaps the story of Norman Cleaveland, who labored until his death in 1997 to uncover his grandfather's murder. He believed it was masterminded by the the founders of Southern Pacific.

Although the literary world has yet to discover the series, engineers embrace Swent's work. Last December she delivered the commencement speech and accepted an honorary doctorate at the South Dakota School of Mines and Technology.

"As a native South Dakotan, I was thrilled," she says.

Swent is preserving a way of life that has nearly disappeared from the American West. Funding for interviews grows scarce, but she has no plans to quit.

"Mining isn't just iron and gold and copper and lead anymore," she says. She taps her metal desktop, her window, and finally her tape recorder, the oral historian's essential tool.

"Everything we use is either grown or mined."

Laura McCreery directs the Library School oral history series for the Regional Oral History Office. Copyright 1998, 1999 Laura McCreery.

French Manuscripts

Continued from page 3

The latest French acquisition for Bancroft's manuscript collection is a bifolium (two connected leaves) of the *Romance of Brutus* (*Roman de Brut*), a translation made by Wace around 1155 of the *History of the Kings of Britain* by Geoffrey of Monmouth. Geoffrey's book made the legend of King Arthur known to a European audience. He traced the kings of Britain back to Brutus, grandson of Aeneas, and thus to the Trojan heroes of the War of Troy.

Part of codicology is tracing the line of ownership by which a codex reached the modern world, called the provenance. Here is a cautionary example of what it can do.



This French gospel lectionary, dated 1328, was actually written in Italy ca. 1900.

Among the many manuscripts in Bancroft that did not come from the Phillipps Collection is a gospel lectionary for the year 1328, the gift of professor Charles Jones, who taught in the English Department for many years and who bought the manuscript in Florence in 1920.

Tony Bliss suspected that this manuscript was not authentic, a suspicion shared by some local and visiting experts. He had the parchment and inks analysed by a team of scholars at UC Davis's Crocker Historical and

Archaeological Project under the direction of Richard Schwab. The project uses a cyclotron to generate x-rays from samples of early inks, papers, and pigments.

The resulting elemental analysis showed that the blue inks of the lectionary were cobalt blue, a pigment that only came into general use after 1800. The "gold" was actually brass powder. The "parchment" turned out to be paper coated with white lead and tinted yellow, typical of clay-coated printing papers from the late 19th and early 20th centuries.

So don't spend a lot of money on a medieval manuscript without asking Tony's advice.

It is a tremendous privilege to be able to teach this kind of course in the Bancroft Library. Students can study paleography and textual criticism anywhere, of course, by using microfilm copies or even, increasingly, the World Wide Web. (See Bancroft's Digital Scriptorium at <http://sunsite.berkeley.edu/scriptorium>, where images of all these manuscripts can be seen.) But to learn the rudiments of codicology, one really has to have access to the medieval artifacts. Only they can generate the excitement that comes from examining books that were produced and read by medieval scribes and readers.

The Bancroft collection provides students interested in medieval literature, here at the edge of the Western world, with an entree into the world of medieval literary artifacts that is extremely rare.

Joseph Duggan teaches French and Comparative Literature and is Associate Dean of the Graduate Division. He holds the Bernie S. Williams Chair of Comparative Literature.

Mark Twain

Continued from page 10

Outcroppings! — away with your little penny primer of nursery rhymes! — *this* thing has got the California ear-marks on it!"

Bancroft's book will be issued June 1st. The eighteen hundred must send in their offerings early in March — all who delay beyond that time will be ruled out again. But you needn't be afraid — they will all be on time. These are the fellows who can jerk you four columns of poetry in a single night.

I am told that Mr. Henry Bush, the daguerrean artist, has already sent in several extracts from his fine epic — his famed "Harp of the Day" — and also a graceful sonnet or so. Fitz Smythe has contributed his stately anthem, "Gone! Gone! Gone!" written in a lucid moment just subsequent to the assassination of the President. That other gifted, but shamefully neglected *Alta* poet, "K," has offered his noble verses entitled, "Steamer Out at Sea," which he wrote that time the Golden City was missing for fifteen days. Emperor Norton is a contributor. Pittsinger is a contributor. Mr. Bloggs, of the *Call*, is a contributor. The *Flag* poets are contributors. I am a contributor.

Bancroft has secured the services of an editor for his book who is entirely "uncommitted to any clique," who is impartial and will judge dispassionately all productions submitted to him. If a poem possesses any merit he will insert it. If it possesses none, he will reject it with tears and lamentation.

Come on, you sniveling thieves! Fall into ranks and blast away with your rotten poetry at an unoffending people! Do your worst and vamose — scatter — git! Say your say and then stop your yowling forevermore!

Robert Hirst is Curator of the Mark Twain Papers and General Editor of Bancroft's Mark Twain Project.

Russian Emigré Wins First Hill-Shumate Prize

—by Kathleen Scalise

When 15-year-old Russian immigrant Lyubov “Luba” Golburt arrived in San Francisco, her family had barely enough money to buy food. Despite this, their first purchase in the United States was a thin volume of poetry from a bookstore in the Richmond district.

“Irresistibly attractive, it beckoned me,” said Golburt, the first winner of Bancroft’s new annual Hill-Shumate Collecting Prize for undergraduates. The treasured little blue book—a Joseph Brodsky paperback that Golburt’s stepfather bought for her that day in San Francisco—became the cornerstone of Golburt’s winning book collection of poetry supplemented with prose, art, and biographies.

Contest organizer Tony Bliss, curator of rare books and literary manuscripts, had no idea what students would submit when the new contest was launched last spring. “I was afraid I’d get comic books and baseball cards,” he said. “Collections had to be print material, but other than that, I had no idea what we would find. I was surprised not so much by the specific items, but by the significance of things the students were collecting.”

All three contest winners submitted book collections with a strong emphasis on 20th-century literature, including poetry.

“This makes me think those who say poetry is dead are dead wrong,” says Bliss.

Besides the \$500 first prize, \$300 went to Carolyn Babauta for a collection started with Beat Generation poets and \$100 to Christina Tran for landmarks in world literature.

The prizes were funded by two noted book collectors and Bancroft supporters—Kenneth Hill of Rancho Santa Fe, Calif., and the late Al Shumate of San Francisco—to encourage collecting by the younger generation.

“We’re talking about kids who don’t have much money and can’t afford fancy editions,” Bliss said. “But that doesn’t matter for them now. If you’re a collector pushing age 60 or 70, you don’t have to be convinced of the importance of continuity of literature or history or human endeavor. But to see 20-year-olds with that conviction is a great comfort.”



Luba Golburt

Collections submitted ranged between 300 and 500 volumes. Golburt has 150 titles in poetry alone, lovingly arranged behind glass in her Berkeley home.

Good books were hard to come by in Golburt’s homeland. Born in Tashkent in 1978, she said stores were

full of Communist texts, but in order to get really interesting books, you had to barter.

“If you collected heaps of old paper for the recycling centers, you didn’t get paid money directly, but you could get newly published books,” she recalls.

“There were anecdotes about going to the neighbors for tea, spying an old piece of paper and taking it,” she says.

“I remember collecting all the paper I could find so I could have books.”

Typical of the Russian intelligentsia, her family owned a large, treasured collection of books and manuscripts acquired over generations. But her parents had to sell it for just \$25 when they emigrated.

“It was a really painful thing to leave our books,” said Golburt, who graduated from Berkeley in May and will begin doctoral studies in comparative literature at Stanford University this fall. “They were pretty much the only thing we had. There were a lot of memories connected with them.”

Kathleen Scalise is a Senior Public Information Representative in the campus public affairs office.

BRIEFLY

Theresa Salazar Is New Curator for Bancroft Collection

As of July 1, Theresa Salazar is Curator of the Bancroft Collection of Western Americana, replacing Bonnie Hardwick.

Salazar has been special collections librarian at the University of Arizona in Tucson for the past decade, where she has built collections on the Southwest, northwestern Mexico, Mexican Americans, and Native American literature and added to fine press and book art materials.

Before that she was a print specialist at the New York Public Library (1986-89) and a manuscript librarian at the Library of Congress (1985). In 1981-82 she was a Helena Rubenstein Fellow at the Whitney Museum of American Art.

Salazar received her MLS degree from Columbia in 1984. She also has an MA in English and a BA in art history from the University of New Mexico in Albuquerque.

Says Bancroft director Charles Faulhaber: "We're delighted with Theresa's appointment as Curator of the Bancroft Collection. She's exactly the kind of person we were looking for when we began the search for Bonnie's successor. She brings broad experience in all the areas that we're interested in, particularly the Hispanic impact on the history of the American West, to which she brings personal as well as professional qualifications."

New Oral History Catalog Covers Two Decades



catalogue II of the regional oral history office

Bancroft's Regional Oral History Office (ROHO) has published Catalogue II (1980-1998), available in hard copy and on the web. It is twice the length of Catalogue I (1954-1979), with more than 600 new oral histories briefly summarized. Attractively bound and printed in the typographic tradition of Lawton Kennedy, Catalogue II was underwritten by the San Francisco Foundation, the Bancroft Library Publications Fund, and John and Barbara Rosston.

It is priced at \$14.50, plus \$2.50 shipping and handling. A few copies of Catalogue I are available for readers who wish to purchase both catalogues at \$20 plus \$2.50 shipping and handling.

Catalogue orders should be addressed to:

Regional Oral History Office
486 Library, University of California
Berkeley CA 94720-6000

For more information, contact ROHO
phone: 510/642-7395
fax: 510/642-7589
email: roho@library.berkeley.edu

Both catalogues can be accessed on the web at

library.berkeley.edu/BANC/ROHO



Photo by Peg Skorpinski

First Among Equals

At a festive event Feb. 27 at Blake House in Kensington, San Francisco Mayor Willie Brown was presented with his oral history, "First Among Equals: California Legislative Leadership, 1964-1994."

The history was prepared by Gabrielle Morris of Bancroft Library's Regional Oral History Office. From left are Charles Faulhaber; Willie Brown; John De Luca, president of the Wine Institute and a close friend of Brown's; and UC President Richard Atkinson.

Guests included former UC presidents Jack Peltason and David Saxon, UC Regent Bill Bagley, and Ernest Gallo. President Atkinson surprised Brown by also awarding him the UC Presidential Medal. Brown graduated from Hastings College of the Law and was a UC Regent from 1980 to 1995.

Brown, who arrived uncharacteristically early, charmed guests with stories of his long and variegated political career. Of the oral history he said, "there's no way for you to know how much this means to me."

Second *Chronicle* Salutes UC Women Since 1870



UC's first women students—eight in number—entered as part of its second class in 1870. The second issue of the *Chronicle of the University of California* — 184 pages illustrated with 140 photographs and drawings, many never before published — presents stories of their successors and UC women faculty and staff, philanthropists, and faculty wives. It is subtitled “Ladies Blue and Gold.”

The issue, edited by Janet Ruyle, includes articles on the early years of the University YWCA, the Prytanean honor society, poet Josephine Miles,



suffragette May Cheney, teacher Ida Louise Jackson, architect Julia Morgan, the long-vanished Parthenia pageant, and North Gables, the “boarding house with a heart.”

Contributors include history professor Robert Brentano, education professor emerita Geraldine Clifford, retired public information director Ray

Colvig, retired University Archivist Jim Kantor, and human biodynamics professor emerita Roberta Park.

“Ladies Blue and Gold” is on sale at the ASUC bookstore and the Faculty Club for \$15 plus tax.

To order your copy or to subscribe to the *Chronicle*, contact managing editor Carroll Brentano at the Center for Studies in Higher Education, South Hall Annex, University of California, Berkeley, CA 94720-4650; email cbrentan@socrates.berkeley.edu; phone (510) 643-9210.



Desiderata: Coffee, Tea, and Chocolate

Bancroft's collection on coffee and tea began with a gift of 81 titles from Joseph M. Bransten (of MJB Coffee) in 1972, followed by a Bransten endowment. Now known as the Joseph M. Bransten Coffee and Tea Collection, Bancroft continues to add material as opportunity permits. We also collect books on chocolate, with an emphasis on its early history in the Americas and Europe. We would welcome any of the following titles as a gift. Dealers are also welcome to quote these to us. Please contact Bonnie Bearden in Acquisitions at (510) 642-8171, or via email: bbearden@library.berkeley.edu

Barrotti, Lorenzo. *Il caffè* [poem] Parma: Stamperia Reale, 1781. 1st ed.

Blegny, Nicolas de. *Le bon usage du thé, du café et du chocolat pour la préservation & pour la guérison des maladies*. Lyons: T. Amaury, 1687. 1st ed., predating Paris issue of the same year, which Bancroft has.

Bramah, Edward. *Tea & coffee: a modern view of three hundred years of tradition*. London: Hutchinson, 1972.

Le cacao historique, préparation et propriétés du chocolat. Drome: 1889.

Dufour, Philippe Sylvestre. *The manner of making coffee, tea and chocolate newly done out of the French and Spanish*. London: Printed for William Crook, 1685.

Duncan, Daniel. *Wholesome advice against the abuse of hot liquors, particularly of coffee, chocolate, tea, brandy, and strong waters*. London: for H. Rhodes & A. Bell, 1706.

Facheris, Francesco Lodovico. *Saggio di osservazioni sul uso del caffè*. Bergamo: 1831.

Law, William. *The history of coffee, including a chapter on chicory*. London: 1850.

Modiano, Colette. *Turkish coffee and the fertile crescent; wanderings through the Lebanon, Mesopotamia, Israel, Jordan and Syria*. London: Joseph, 1974.

Naviers, Pierre Toussaint. *Observations sur le cacao et sur le chocolat*. Paris: Didot, 1787. 1st ed.

P., M. *A character of coffee and coffee-houses*. London: for John Starkey, 1661.

[Smith] *Tsiology, a discourse on tea. Being an account of that exotic, botanical, chymical, commercial and medical, with notices of its adulteration*. London: 1826

The tea-cyclopedia; articles on tea, tea science, blights. Calcutta: Whittingham, 1882

Triffit, Dr. *Histoire et physiologie du café*. Paris: 1846.

The women's petition against coffee. Representing to publick consideration the grand inconvenience accruing to their sex from the excessive use of that drying, enfeebling liquor. London: 1674.

Fall 1999 Calendar

EXHIBIT AND SYMPOSIUM

SEPTEMBER 20–DECEMBER 10

ANCIENT LIVES:

THE TEBTUNIS PAPYRI IN CONTEXT

Opening lecture & reception:

September 24, Friday, 4–7 pm

Symposium:

September 25, Saturday, 9am–4pm

Co-sponsored with the Department of Classics

DINNER AND LECTURE

OCTOBER 19, TUESDAY

6 pm: dinner in honor of J. S. Holliday

8 pm: lecture by J.S. Holliday

“A Place of Freedom and Opportunity:
California in the Post-Gold-Rush Decade”

Morrison Room, Doe Library

SEMINARS

OCTOBER 7, THURSDAY, 1:30 – 5:30 pm

OCTOBER 8, FRIDAY, 1 – 5:30 pm

THE UNIVERSITY LOYALTY OATH:

A 50TH ANNIVERSARY RETROSPECTIVE

Co-sponsored with the Center for Studies in
Higher Education

OCTOBER 16, SATURDAY, 10 am – 12 noon

PLANNED GIVING SEMINAR

ROUNDTABLES

An open, informal discussion group, the Bancroft Roundtable features presentations by Bancroft staff and scholars. All sessions are held at the Faculty Club at noon on the third Thursday of the month.

SEPTEMBER 16

Grey Brechin, Bancroft Fellow

Crime and Reward: The Untimely Death of William Chapman Ralston, the Triumph of Senator Sharon, and the Birth of the Bureau of Reclamation

OCTOBER 21

Theresa Salazar, Curator of the Bancroft Collection

California Dreaming: A View from the Southwest

NOVEMBER 18

Peter Koch, fine printer

The Bancroft Library Press – 8 Years, 8 Projects

DECEMBER 16

Holiday readings from favorite Bancroft texts



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1999–2000

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