

BANCROFTIANA

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Abajian Afro-Americana

James Abajian of San Francisco, long a member of the Friends, recently presented to The Bancroft Library several hundred items from his personal library of Afro-Americana. This exceedingly varied and wide-ranging collection embraces essentially all aspects of the lives of black citizens of the American West. The gift includes books, manuscripts, posters, sheet music, greeting cards, photographs, periodicals, newspapers, documents concerning early American slavery, and other ephemeral materials previously unavailable on the Berkeley campus.

While working as the California Historical Society's Librarian, Mr. Abajian asked one of his student helpers, "Why don't you do a paper on black history?" From this suggestion grew his own involvement, over more than two decades, with the field of Afro-American history, the result being the great collection of references to black life and culture in the West. Ultimately, he wrote two landmark publications, *Blacks and Their Contributions to the American West: A Bibliography and Union List of Library Holdings Through 1970* (1974) and *Blacks in Selected Newspapers, Censuses and Other Sources: An Index to Names and Subjects* (1977). A supplement to the second work is expected in 1984.

One of the collection's most notable titles is the *Colored Directory of the Leading Citizens of Northern California, 1916-1917*, the earliest known listing of blacks in California and one of the earliest in the entire West. Only one other copy of this title is known. Another highly interesting volume is the Southern Pacific Company's *General Instructions Covering Service by Dining Car Waiters*, published in San Francisco in 1928. Although these instructions



Mrs. Mary L. Davis, New Almaden, c.1870.

were not published by blacks, they governed the conduct of workers in one of the few occupations open to black men in that period. The reader is advised: "When taking the order always read the check in a moderate tone of voice, holding your face sufficiently sideways, so as not to breathe into guests [sic] face." On another level, dining car waiters are told that: "To make a first class waiter a man must possess many sterling moral qualities."

This rare collection also includes R. C. O.

Benjamin's etiquette book entitled *Don't: A Book for Girls*, published in San Francisco in 1891, with the label of the nineteenth-century Afro-American bookseller, J. C. Carter, affixed. This volume begins by warning:

Don't anticipate too much; disappointment is not pleasant. Did you ever notice how surprised you were when you put your foot on the next stair up and found there wasn't any; well. . . .

Among the sheet music, all of which has been transferred to the campus' Music Library, is *White (Cool) Lyrics* by J. P. Myers, published in Boston by C. H. Keith in 1844. In addition, some eighty-seven titles have been transferred to the University Library's Main Stacks. These volumes range from histories of specific geographic locations, such as *The Texans and the Texans* by Melvin M. Stance, to biographies, including *Ira Aldridge, The Negro Tragedian* by Herbert Marshall and Mildred Stack.

Mr. Abajian, an ardent collector of greeting cards, also presented approximately one hundred eighty-five that depict blacks, most of them printed in the twentieth century. These cards illustrate Professor Leon Litwack's statement made in a recent essay, "The Blues Keep Falling," that "dehumanizing portraits of black men and women were imprinted on the white mind in the commercial products of white America."

James Abajian's collection—and his fame—grew and many scholars have made and continue to make the journey to his home to consult his files, his collection, and his remarkable knowledge of this too-long-neglected and uncelebrated area of American history. As the Bancroft continues to extend its Afro-American Writers Collection (*Bancroftiana*, October 1980), this generous and significant gift supports the Library's aims and increases markedly the scope of its holdings on the history of the West. P.B.

The Arts of the Book

Following soon after the gift of their T. J. Cobden-Sanderson Collection (reported in the issue of *Bancroftiana* for November 1981), Mr. and Mrs. Norman Strouse of St. Helena have presented four more collections of outstandingly handsome volumes to the Library. With

the stated intention of making the Bancroft a center for the study of the book arts, particularly fine binding, they have added their Club Bindery Collection, containing twenty-seven bindings in a variety of styles and on a wide range of titles.

The Club Bindery, founded by Robert Hoe and other members of the Grolier Club in New York around the turn of the century, served a select group of American rare book collectors by binding their treasures in a classic European style and at a level which were at that time unobtainable on this side of the Atlantic. Included in this gift is a 1683 Oxford edition of Anacreon bound for Robert Hoe in 1903 in citron morocco, gilt all over in a floral pattern. For contrast, there is a 1903 Mosher edition, one of four copies printed on vellum, of Walter Pater's *The Renaissance*, bound for H. W. Poor in 1905 in brown morocco with onlays of green, tan, red, bone, and brown in a stylized Renaissance design. The Club Bindery Collection contains four other Mosher books printed on pure vellum.

A second group of volumes represents the Strouses' Gregynog Press Collection. This Welsh private press printed forty-five books between 1923 and 1938; forty-four of them, along with a sampling of ephemera, are included in this gift. It was the custom of the Gregynog Press to issue its books in both a regular binding and a "special" binding. Most of the "special" bindings were done by George Fisher, and the Strouse collection contains twelve of his masterpieces. In fact, several of the press' books are present in both bindings. Limitations of Gregynog books range from about two hundred to four hundred copies, but the "special" bindings were always strictly limited to twenty-five copies. This press is a member of the second generation of the English printing renaissance which had been launched by William Morris and Cobden-Sanderson, and as such provides a crucial link in the history of fine printing and binding in the twentieth century.

Other splendid bindings were added to the Cobden-Sanderson and Doves bindings already housed in the Seminar Room with the Strouses' gift of the first part of their collection of English woman bookbinders, featuring the work of Katharine Adams (seventeen bindings), Sarah T. Prideaux (four bindings), and Alice Pattinson (three bindings). These

women were roughly contemporary, flourishing from the 1890's to the 1920's; the quality of their work is extraordinary and the imaginative power brought to their designs is ever fresh and original. One of Mr. Strouse's favorite examples is Katharine Adams' stunning heraldic binding on the Ashendene Press edition of Malory's *Morte d'Arthur* which is complemented by the binder's design on paper for the tooling and inlays on the cover. This collection's research potential is enhanced by the wealth of manuscript material by and about Katharine Adams, the doyenne of the three woman binders. A better addition to the Cobden-Sanderson Collection could not be wished.

Norman Strouse has long admired the work of the English binder Roger Powell and has commissioned several bindings from him. His gift of the Powell-bound copy of Bruce Rogers' Oxford Lectern Bible was noticed in the issue of *Bancroftiana* for July 1981, and now the Strouses have added six more Roger Powell bindings to the Library. Of contemporary binders, Powell has no equal for technical expertise and originality of design. The simple black morocco binding on the Cranach Press *Hamlet* shows "a fierce light beating down upon an empty stage." It is rendered with blind and gold stamping to great effect.

Also included among the recent gifts from the Strouses are twenty-eight of the thirty-nine titles listed in the bibliography of the Ashendene Press, several of them in special bindings, including two by Charles McLeish using Cobden-Sanderson's tools. The Ashendene Press was contemporary with the Kelmscott and Doves Presses but outlasted them both, printing books until 1935. The Strouse collection contains not only most of the books printed, but a wide selection of minor pieces and ephemera which give the total picture of the press' activity.

It is impossible to detail all of the gifts of Charlotte and Norman Strouse here, but one other recent addition must be mentioned. It is a copy of William Morris' *Love is Enough* (London, 1873) printed on pure vellum, bound by Cobden-Sanderson himself, and covered with a sumptuous embroidery by May Morris, a daughter of the author. It is thus a triple association item and a beautiful example of embroidered binding. With the book came letters from May Morris giving a history of the

binding and even Cobden-Sanderson's bill for the work!

The Seminar Room will be the new home for these treasures and to this end the bookcases have been dedicated to "The Charlotte and Norman Strouse Collection on the Art and History of the Book." The splendid gilt and moroccos of the Strouse gift give the room a magnificence it has never had before and this has already stirred the interest of many students and visitors to the place that continues to serve as a classroom for seminars using Bancroft materials. A.B.

"Lieber Herr Doktor Professor und Weib"

A series of Ursula K. LeGuin's letters to her parents, Alfred Kroeber, founding professor of Berkeley's Department of Museum of Anthropology, and Theodora Kroeber, biographer of Ishi and University Regent, has recently been added to the Kroeber Family Papers. Written for the most part before she achieved recognition in print and a decade before she received the Nebula Award (1969) and the Hugo Award (1970) for her science fiction, they reveal not only the private person, the affectionate daughter, and supportive young wife, but also the serious writer-apprentice.

The letters begin in February 1955 when Ursula and Charles LeGuin moved to Georgia where Charles had accepted a teaching position at Emory University while finishing his Ph.D. thesis. They had been married in December of 1953, before which time Ursula had been awarded a B.A. from Radcliffe and an M.A. in Romance Languages from Columbia. Her graduate work in medieval French had earned her a Fulbright scholarship to France. But from the letters it is quite clear that she had decided to become a writer, regardless of the rejection notes that kept coming at regular intervals.

With the eyes of a social satirist, later so evident in her fiction, Ursula describes her domestic life in "Southern Academia," including her "career" as secretary in the physics department. ("Physics has done one thing for me—I can fold letters now!") Obviously she

had an appreciative audience in Alfred and Theodora, who had supported her literary interests since childhood. In fact, Theodora Kroeber's evolution as a writer ran almost parallel to her daughter's. Both began writing at about the same time. *The Inland Whale* by Theodora was published in 1959, *Ishi, The Last of His Tribe* in 1964. Ursula's first story appeared in 1962, her first novel, *Rocannon's World*, in 1966.

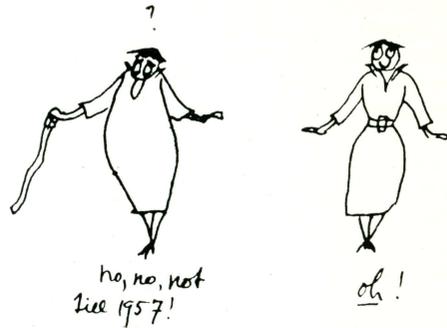
From the letters at hand it appears that the daughter sought advice from the mother, but not the other way around. However, both Theodora and Ursula wrote to one another as though they were sharing a private joke. The camaraderie between mother and daughter, their affectionate banter and total lack of formality, suggest that the Kroebers enjoyed each other's company enormously. Theodora admits in her biography of Alfred Kroeber that she often felt fragmented when the four children were still living at home, and that she did not have as much energy and adaptability as other Berkeley faculty wives. She then adds, "Neither are all families as impinging, as stimulating to each other as was this one; nor do all fathers and husbands give and receive back such fullness of interpersonal response within their families as Kroeber asked and gave."

Ursula's letters to her parents form a vivid document of this stimulating, responsive relationship. She was the youngest, and as an adolescent she spent a good deal of time alone. Theodora reports that:

... her external life was very introverted, and she was very much with us. And entirely with us when we were up country off by ourselves.

Ursula's love for "Kishamish," the family summer home on forty acres of land in the Napa Valley, and for the western landscape in general already influenced her writing at an early age. On July 11th, 1955 she writes to her parents about a new piece of work:

It is about Napa Valley, you know, and your letter made me feel for the hundredth time, but stronger than ever, how impossible it is to put across what those Kish hills have & are—you can tell me by a word, and I you, but if only I could make people who have never seen them get some little feeling of them, not just their looks and smell, though that comes first, but their character; then I'd know



"... the LOVELY dress! I won't send it back to the City of Paris. I won't even if it didn't fit, but it does fit. . . . I was not sure at first as it seemed to be about fourteen inches too large around the waist; but M. Charles explained that to me, and then I Saw, and buckled the belt, and Lo!"

I'd got down through all the wrappings to the real thing.

At "Kishamish" and at the Kroebers' Berkeley home on Arch Street, students, writers, scientists, and Indians moved in and out of the family life. According to Theodora, anthropologists were considered to be the bohemians of the faculty. To create bridges between different races and cultures came naturally with Ursula's home environment. She grew up with "shop talk" as her mother puts it. And Alfred Kroeber, who believed that the California Indians had achieved an almost perfect balance between Man and Nature, may well have been the model for the anthropologist Rocannon in her first novel.

When literary critics eventually began to trace Ursula LeGuin's antecedents among science fiction writers, she wondered why no one had taken her earlier scholarship into consideration. While at Emory she took a course in American literature, discovering and rediscovering her literary heritage. Scathing remarks about literary giants appear frequently in her epistles. One which begins with the words "This is going to be an intensely Cultural letter—I feel Cultural this morning," fills two pages with a review of a recording of poets reading their own poetry. Most of these "sounded dead" except for the one who was dead:

... mad alcoholic Dylan is right down here with us, inside our skins, & he cer-

tainly isn't hollow! Perhaps it is simply that he is of a different spiritual generation than the others. Goodness knows where we are, but it is not a wasteland any more, & hasn't been for fifteen years. Thomas seems to have been the only poet who noticed that the scenery had changed. If Ursula favored Thomas over Eliot and Auden in poetry, she preferred Mark Twain to Henry James and Edith Wharton in fiction: I read a lot of Mark Twain over for the first time in three or four years, and I swear if that man isn't one of the great stylists of the 19th century. I mean, This is no discovery—but you forget how good he is! Talk about art concealing art. His lapses are like Dickens's—lapses of taste—heavy-handedness—but I prefer the heavy hand to the bloodless one, & when he doesn't lapse, as in all of Huck Finn, it is not only the story & humour and local colour that gets you, it is the flow of pure, infallible American speech.

Ursula LeGuin came into her own in the 1970's when awards and honors followed her publications in quick succession and she then herself became the object of critical analysis. Even an honorary doctorate—entirely unearned, she thought—came her way in 1979. To her mother she writes:

Oh Krakie, there is a little college in Penna., Bucknell, and they want to give me a Litt.D. next May. I feel extremely silly about it but there is nothing one can really say except Yes, is there. I do wish they would wait 15 or 20 years. What I cannot decide, & this part of it I must admit tickles me, is whether Alfred would be pleased or furious—furious because, of course, I never DID *earn* my doctorate. . . . I ratted out, and now am being rewarded for it! Something in me which I think is Alfredian is inclined to kind of snort at the whole thing.

This perhaps gives but an indication of what Theodora Kroeber meant when she noted in her memoir: "Ursula's letters are so good in themselves that you're kind of impelled to write her so she'll keep writing." A.O.

(Quoted material by Ursula LeGuin ©1982 by Ursula K. LeGuin)

The Bancroft's New Printing Course

On Friday afternoons during the winter and spring quarters of this academic year, the Bancroft's Press Room will provide the setting for a new course, "The Hand-Printed Book and Its Historical Context." Based upon a proposal drafted by Anthony Bliss, the Rare Book Librarian, the course will be taught by Wesley B. Tanner, whose own Arif Press is located in Berkeley. To be offered jointly by the School of Library and Information Studies and The Bancroft Library, it will give up to six students the opportunity to learn methods of book printing prior to 1900. Aside from lectures and discussions of printing history, the students will produce a work on one of the hand presses.

Within the past several months the Press Room has benefited by a generous gift from Jeff Craemer of Greenbrae who has provided an assortment of printing equipment and supplies which the Library lacked, and which greatly assisted in the planning for this new course. An earlier gift of a half-size replica of a seventeenth-century English wooden hand press by Roger Levenson was noted in the issue of *Bancroftiana* for March of this year.

Liturgy at the Bancroft

A primary source for the study of western civilization is found in the diverse rites and ceremonies of its various religions. These ceremonial rituals and their texts used in public worship form the liturgy of each church or cult's own ways of worship. The liturgy of the Judaeo-Christian cultic tradition has significantly influenced the language patterns, music, poetry, and art forms of the western world. Some of this tradition can be examined at The Bancroft Library in original manuscript, facsimile, and printed form.

A survey of this cultural tradition may appropriately begin with the Haggadah, the text for the Passover Seder meal. The celebration of Passover, while basically a family event going back to Jewish nomadic life of the fourteenth century B.C., during later Biblical times

was centralized at Jerusalem, at whose Temple the traditional slaying of the Passover lambs was held. It has been called a feast of Jewish history, for it gives expression to what it means to be a Jew. It is, moreover, in the context of the Passover celebration that the central element of Christian cultic life, the Eucharist or Lord's Supper, originated. The word *haggadah* means "recital," and much of the Haggadah is devoted to retelling and expounding the Exodus story.

Particularly notable in the Bancroft's holdings is the Sephardic Sarajevo Haggadah, which gives vivid illustrations of the entire Pentateuch, depicting the customs of Jewish life of the fourteenth century, when the manuscript was made. The fourteenth-century Golden Haggadah is representative of the aesthetics of France and Italy but it was actually created in Barcelona, evidence of the wide dissemination of artistic ideas in southern Europe. In the Ashkenazi Birds Head Haggadah of the thirteenth century, the reluctance to represent the human figure leads to depicting all persons with the heads of birds. These works, and others of their sort, may be seen in fine facsimile editions at the Library.

The Psalms of the Hebrew Scriptures formed a major part of worship in both the great Temple at Jerusalem and all synagogues; to them the Christians added canticles from other Biblical works, such as the songs of Moses and Mary, gathered together for convenience in a book called the Psalter. The oldest Psalter at the Bancroft is a mid-twelfth-century volume from the Diocese of Trier. The Psalms, in Biblical sequence, are divided into sections by historiated initials, each marking the beginning of a group of Psalms assigned to Matins or Vespers, according to Roman secular usage. The texts were sung to one of eight recitatives, some of which can be traced back to melodies of the Yemenite Jews.

Christian liturgical works also often reflect the times in which their texts were written, as can be seen in the Sacramentary, a book containing the prayers of the Celebrant at the Mass, but not the texts used by the choir or readers. The Leonine Sacramentary, preserved in a fine late-sixth-century manuscript at Verona and available in excellent facsimile at the Bancroft, is probably the earliest book of its kind in the Latin rite. Some of its formularies go back to Pope Leo the Great (440-

461), and reflect the turmoil of the barbarian migrations and political disasters of fifth-century Italy. The Gelasian Sacramentary, held in a facsimile of an eighth-century manuscript at the Vatican Library, textually can be traced to Pope Gelasius I (492-496). The Gregorian Sacramentary, represented by a facsimile of the eighth-century manuscript at the Bibliothèque Nationale, appears to derive from the Pontificate of Gregory the Great (590-604), under whom there occurred a major revision of the Roman liturgy. A copy of this Sacramentary, obtained from Pope Hadrian (785-786), was supplemented, possibly by the English scholar Alcuin, for use in the empire of Charlemagne, who wished to cement his control with a unified liturgy. Prayers from all these Sacramentaries appear in the present Roman Mass, in the Book of Common Prayer, and in various Lutheran liturgies.

In addition to these facsimiles issued in elaborate and limited editions, several Bancroft manuscripts deserve special note. The most familiar in form is a fourteenth-century Breviary, probably made at Bologna. The Breviary in its developed form is a collection of all the texts needed for the daily prayer services, that is, the liturgy of the Hours. It began as a short book, known as the *Breviarium sive Ordo Officiorum*, which listed the incipits (opening words) of the different texts from a variety of books to be used on each day of the liturgical calendar. The Bancroft has one example of such an *Ordo*, dating from the thirteenth century and made for use at the Cathedral of Mainz. From England comes one of the smallest (five by three-and-one-half inches) twelfth-century manuscripts executed, a Hymnary, containing the verse hymns used at the Hours services. The hymns included follow the use of Salisbury, some of which are no longer employed in the liturgy. The neumes, symbols written above the text to indicate the relative pitches of the chant melody, are very fragmentary.

Musical works for Christian worship take a variety of forms. From the eleventh century comes a small, incomplete manuscript known as a Cantatory, that is, a work containing the solo chants of the cantor for Mass. The music is in the form of neumes, written above and below a single-line staff. Also available, in facsimile, is the eleventh-century so-called Sacramentary of Echternach. A transitional



from the Trier Psalter, 1150.

book, this unusual manuscript combines the prayers of a Sacramentary with the text and music for the choir; the music appears as neumes above the words, with no staff. More generally, the choir music for Mass is contained in a separate work called the Gradual, after the principal chant found in it. A particularly handsome example is the St. Katharinenthal Gradual, a Swiss manuscript made in 1312. The Bancroft facsimile is accompanied by a stereo recording of many pieces found in it, but no longer used in the liturgy.

Remarkable because of its similarities with the Haggadah is a facsimile of the Vatican Exultet Roll, from the twelfth century. The Exultet is a poetic prose text, possibly by Ambrose, Bishop of Milan (d. 397), patterned after the Psalms, and celebrating typological parallels between the Exodus from Egypt and the Resurrection of Christ. The scroll is so designed that, as the Deacon sings the text at the Easter Vigil, the congregation can see unfolding on the scroll the events related in the text. The neumes on this manuscript give a different melody from that presently used for this text in Roman and Anglican churches. Music for the Hours services was contained in the Antiphonal; the Bancroft has such a work, from

fourteenth-century Italy, beautifully illuminated and giving the music in the more familiar square notes on a four-line staff.

A major literary genre of the late Middle Ages was the sequence, sung immediately before the Gospel reading at Mass. The earliest printed liturgical text at the Bancroft is a collection of such sequences, accompanied by a commentary of Nicholas Torrentinus (1450-1520), and printed at Reutlingen in 1490; of the many texts given for Sundays and feasts, only five continued in use after the Council of Trent. From the incunabula period the Library also holds several editions of the *Rationale Divinorum Officiorum*, by Gulielmus Durandus, thirteenth-century Bishop of Mende. This work is a primary source relating the medieval view that the Mass was a sacred drama, physically representing the events of Christ's Passion. The various texts for its celebration were finally assembled in a single book, the Missal. The Bancroft's oldest printed Missal is one issued by the press of Thielmann Kerver for the Carthusians (Paris, 1541).

Rome itself has long been a center for the printing of liturgical books, though not always of high quality. Typical is the Library's copy of the rare *Ceremonial of Bishops* (1651), describing various episcopal rites and functions. Liturgical books produced in the Low Countries were known for their beauty and craftsmanship. At Turnai, the still flourishing Society of St. John the Evangelist, using the imprint of Desclée, has produced texts authorized by the Vatican for several centuries, one of these being the Bancroft's copy of the Desclée Missal of 1879. At Antwerp, the firm of Jean Paul Verdussen may be singled out, represented by its *Ritual of 1775*, a book containing forms for administering the sacraments, and also various blessings.

At the time of the English Reformation, the production of liturgical books came under the control of the Crown and Parliament and the text of the Book of Common Prayer became an appendix to the Act of Uniformity. The earliest Prayer Book held by the Bancroft is a 1622 printing of the Elizabethan book, authorized in 1559. Latin continued in use in collegiate churches; hence, several editions of the *Liber Precum Communium* have appeared, the Library having Jacob Knapton's edition of 1696. In this volume those elements of Anglican liturgy translated from the Latin in 1549

by Archbishop Thomas Cranmer, such as the proper Collects, are here newly translated back into Latin from English.

A quite different work is *A Directory for the Public Worship of God*, the Bancroft having two copies. During the Commonwealth the use of the Book of Common Prayer was forbidden because the Puritans were opposed to written prayer, and the *Directory* replaced it, giving directions only for the conduct of services. The latest completed revision of the Book of Common Prayer is that of the American edition in 1979, for which the Library holds first printings of the draft text (February 1976), the proposed text (September 1976, printed 1977), and the final authorized text (1979). Planned with the advice of James Bradbury Thompson of Yale University, this book is notable for its use of contemporary design techniques, such as ample use of captions and paragraphing to highlight texts, use of sense lines for ease in recitation, and key-titles at the foot of the page to facilitate the finding of material.

The involvement of major printers and designers in liturgical printing has a long history. The Plantin Press of Antwerp set a high standard for liturgical books, both for the Latin and Byzantine rites. The firm held a monopoly from the Holy See for producing such books for Spain and her colonies. From this press comes the earliest Breviary held by the Library, that of 1651. Other Plantin books include a Ritual (1617), and a collection of offices for the Virgin Mary and for the Dead (1622). The distinguished Spanish printer to Carlos III, Joaquín Ibarra y Marín, is represented by his edition of the Mozarabic Breviary (1775), specially edited from the early manuscripts. This liturgy, proper to the Iberian Peninsula during the early Middle Ages, but now little used outside the Cathedral of Toledo, is commonly traced back to Isidore, Bishop of Seville (d.636), and owes its preservation to the efforts of the humanist scholar, Cardinal Ximenes de Cisneros (d.1517).

Ibarra's English contemporary, John Baskerville of the Cambridge University Press, is represented by his Book of Common Prayer of 1761, in his own words designed "for people who begin to want spectacles, but are ashamed to use them in Church." A century later, William Pickering issued a series of reprints of the Prayer Book, typified by the

Bancroft copy of the 1853 "Elizabethan" Prayer Book, so-called from the engraving of the great Queen on the verso of the title page. Every leaf is handsomely decorated with woodcut borders after designs of Holbein, Dürer, and other great artists. In the United States, following the decorated tradition of William Morris, Daniel Berkeley Updike's Altar Book of 1896 strives to imitate manuscript traditions for liturgical books, the Bancroft's copy being the printer's presentation copy to Sir John Stainer, editor of the chant contained therein. It is a striking contrast to Updike's 1928 Book of Common Prayer, remarkable for its simplicity of design, and use of letters alone to produce a page pleasing to the eye.

The Library's collections contain a wide range of liturgical materials. The Thessalonika Haggadah of 1970 is an interesting edition in Hebrew, Ladino, and Greek, designed for widespread sale. An Evangelion, or Byzantine Rite Gospel Book (Venice, 1901) provides an example of the specially-decorated metal bindings used for such books in the Orthodox Eastern Church, reflecting the view that the Gospels are a sacred icon, or image, of the Divine Word. From the Russian tradition comes a Trefologion, or Book of Propers (for March through May) printed at Moscow in 1638, and particularly interesting because of its colophon, which includes one of the earliest known descriptions of the introduction of printing into Moscow which occurred about 1560. The spread of the Anglican ethos is represented by editions of the Book of Common Prayer, or parts thereof, in Spanish, French, Dakota, Ntlakyapamuk, Hawaiian, and Mota. From England comes a text specially printed by the Oxford University Press for use at the coronation of Queen Elizabeth II (1953), parts of which go back to the time of Dunstan, Archbishop of Canterbury (d.988). Thus are we brought back to the medieval roots of part of European political and social life. In all the items herein described, we can, in fact, see the ongoing influence, growth, and diversity of the cultic aspects of western cultural life.

P.J.R.



Matching Gift Funds

In the past year, The Friends of The Bancroft Library have been the recipient of over \$2,500 from companies which matched the membership fees contributed by people associated with them. The firms included Amoco, AT&T, Bechtel, Chevron, Hewlett-Packard, Homestake Mining, IBM, Rockwell International, Santa Fe Industries, TRW, U.S. Leasing, and Wells Fargo. The Library is grateful for this additional support which enables it to purchase materials for which State funding has not been budgeted. If you are interested in having your contribution to the Friends matched, please write the name of your company in the space provided on your renewal envelope.

Schoenberg & Sproul

Earlier this year their three children presented to The Bancroft Library a generous portion of the library of the late Ida W. and Robert Gordon Sproul. Along with examples of fine printing and University memorabilia, there are many inscribed editions which are especially treasured.

One of these is *Schoenberg*, a volume edited and designed by Merle Armitage and published by G. Schirmer in New York in 1937. Including articles written by, among others, Roger Sessions, Franz Werfel, Ernst Krenek, and Otto Klemperer, the volume has a Foreword by Leopold Stokowski, a portrait photograph by Edward Weston, and a self-portrait by Schoenberg. The inscription, dated March 1938, reads:

To Dr. Robert Gordon Sproul, President.

Dear Mr. President:

In dedicating you this copy I wish you would consider it a sign how much I appreciate to work under your leadership for the sacred purpose of education and culture.

Respectfully yours

Arnold Schoenberg

The political climate of Germany in the mid-1930's led many of that nation's artists and cultural leaders to emigrate to the west. Both Thomas Mann, who gave several lectures at Berkeley, and Arnold Schoenberg settled in Los Angeles. During Mann's residence there he wrote his novel, *Dr. Faustus*, many of whose

musical ideas are directly related to Schoenberg's work. Schoenberg joined the faculty at UCLA in 1936, after having written to President Sproul on May 14th:

Would you be kind enough to give me an appointment the next time you are in Los Angeles to speak about my future activities in the music department of the university?

My plans, according to the conversation I had with you, are to build up, within some years, first a school of composition, with the final purpose to develop talented composers to the highest degree of training and to give them the doctorate. . . .

There are, of course, also other details which I would like to discuss with you. They concern principally the differences between the training of future teachers and composers.

I hope my proposals will interest you and I look forward to our conversation.

The Fall 1936 *General Catalogue* for UCLA shows that Schoenberg taught three courses: Counterpoint, Form and Analysis, and Composition. In later years he taught, as well as these, Special Studies in Music and two graduate courses: Advanced Composition and Special Studies for Composers. In 1941 he was honored by his colleagues who selected him as Faculty Research Lecturer; his address, "The Composition with Twelve Tones," was delivered in Royce Hall on March 26th.

Retirement from the University's faculty came in September 1944 when he had reached the age of seventy. In his letter to Schoenberg commenting on this milestone, President Sproul noted:

I cannot let this event pass without at least a brief, and, I know, wholly inadequate letter, expressing my personal appreciation of the services which you have rendered so faithfully. . . . Good health and much happiness to you in your new status!

An Eminent San Franciscan

I've often thought of where and how I got interested in history, and I believe it goes back almost as far as I can remember. . . . Mother used to read to my brother and me

sometimes . . . from boys' editions of the Revolutionary War, and we were fascinated by it. . . . In high school I was always interested in history courses.

So Dr. Albert Shumate reminisces in his recently completed memoir for the Bancroft's Regional Oral History Office, *Albert Shumate, San Francisco Physician, Historian and Catholic Layman*. Although unable to devote time to his interest in history during medical school and internship, he took it up again in 1933 after he began the practice of dermatology in his native San Francisco. First joining the California Historical Society and *E Clampus Vitus*, he later became a charter member of The Friends of The Bancroft Library when it was formed in 1948. In speaking about the Friends Dr. Shumate describes the activities of Carl I. Wheat and pays tribute to the generous and gracious Susanna Bryant Dakin.

Over the years he has joined, worked for, and led a host of California historical organizations and museums. One which he particularly enjoyed is the Society of California Pioneers.



Dr. Shumate receiving the St. Francis Award from Mayor Joseph Alioto of San Francisco, 1975.

First an honorary member, he later became a regular member by finding evidence that his grandfather, John Frederick Ortman, had arrived in San Francisco in 1849. Ortman owned a grocery store at Post and Kearney streets in 1856 and began to acquire lots in the Western Addition in 1870.

He first obtained a fifty-vara [137½ feet] lot at the northwest corner of Scott and Pine. . . . Later he acquired the second piece which was another fifty-vara lot at the southwest corner of California and Scott, making the full block on Scott Street.

Recounting that he himself was born in a house around the corner at 2707 California Street, Dr. Shumate continues: "After my grandfather's death [1912] we moved into the family house at 1901 Scott, the present house, the house . . . we're sitting in now."

Growing up in the Western Addition when families stayed in one house for decades, when everyone knew everyone else, when you saw everyone in the neighborhood come out of the houses on Sunday morning and walk up the streets to church—that was the pattern in those pre-World War I years. Dr. Shumate went to Lowell High School where he and his friends several times ran someone against Pat Brown in school elections. Many years later, when Governor Edmund G. Brown, Sr. appointed him to the California Heritage Preservation Commission, Dr. Shumate told him:

Pat, I think I've finally decided why you always used to beat us at Lowell. . . . It's very simple. They liked you.

After high school he attended St. Ignatius College (now the University of San Francisco) and then went to Creighton Medical College in Omaha. Having completed his internship at San Francisco General Hospital on the Stanford University Service, Dr. Shumate went to Europe with his mother and sister for six months before taking up medical practice.

We went the way that one went in those days, by train and by boat, with a trunk and suitcases (the trunk was shipped to the major cities), and we went for the period that people often took in those days, about six months. We made the trip with the idea that you might not return, thus the long duration.

One of his lasting memories of a visit to Germany was seeing the flag with the swastika in

many small towns, particularly in the southern portion of the country, and hearing an acquaintance speak of how easy it would be to defeat the National Socialists with "no difficulty . . . whatsoever" if they became strong enough to warrant such attention.

Some of the most interesting and entertaining observations in this interview concern the neighborhoods of San Francisco, and the growth and change of the city.

Telegraph Hill, before the fire, from what I've read, was . . . considered quite plebeian. Then in the 1920s it was considered quite Bohemian . . . People didn't have the same feeling about views as they do now. I don't think anyone paid attention to views much. Maybe they were so used to it or had so many that they didn't think much of it at that time.

Turning to city politics, he recalled that for many years it was always important to get the votes of the liberal, densely populated Mission District. By contrast, ". . . those homes on Pacific Heights were mostly rather large and the number of votes were less than the more compact blocks in the Mission."

Dr. Shumate was founding chairman of the Friends of the San Francisco Public Library in 1949. He has been honored as Knight Commander of the Order of Isabella and as a Knight of the Order of Saint Gregory. In 1975 Mayor Joseph Alioto "gave me the statue downstairs in the parlor, that Saint Francis," shown in the accompanying illustration. For the future he has several projects in mind, all dealing with the history of his city, a fitting subject for an eminent San Franciscan.

I.M.

Mark Twain Project Funding

The Library has just learned that the National Endowment for the Humanities (NEH) has for the first time in its history volunteered to make a three-year grant (instead of the usual two) to the Mark Twain Project, and that this is the largest award ever made to any project of the sort. The award consists of \$500,000 in outright funds to which will be added \$275,000 more if the Library raises an additional \$275,000 by March 31st, 1984. The projected total of \$1,050,000 covers the period from July

1982 to July 1985 and will sustain the editorial staff of eight editors and four assistants as they go about completing nine more volumes of Mark Twain's Papers and Works and another nine volumes in the new readers' edition called the Mark Twain Library.

These figures represent very favorable treatment from NEH: almost a 40% increase above its previous grant. Part of the explanation for such good treatment stems from the high regard of scholarly reviewers for the Project. "I do not think there is a project more worthy of support in any branch of my part of the Humanities," wrote one reviewer. "I have read all the published volumes of the Mark Twain [Project] with care. And I am happy to say that at last Mark Twain is getting so well edited and presented that almost all Americans will be able to own and read 'the Lincoln of our literature.'" A second reviewer declared: "Mark Twain is, after all, not only the most 'American' but incomparably the most accessible of major American authors, and he deserves no less than—what is promised in this application—the best possible scholarly attention, publication, and celebration." And to more than one of the expert panelists convened in Washington to review all similar applications, the conclusion seemed inevitable: "The more nearly NEH can come to funding the Twain edition at the figure asked, the better. The work is superb, the author is irreplaceable, the team is in place (trained [and] operating smoothly)."

Such testimony was no doubt helpful, but just how close *could* the NEH come to funding the Project at the figure asked? "About half-way" is the answer, if it were obliged to rely solely on its congressional appropriation of outright funds. But thanks to the work of the Mark Twain Project Committee of The Friends of The Bancroft Library, the NEH could combine outright funds with federal matching funds—matched dollar for dollar with private donations—to fund the Mark Twain Project fully, not just for two, but for three years. The demonstrated success of this committee was crucial. Consisting of Stephen G. Herrick and Herbert E. Stansbury (co-chairmen), Henry K. Evers (Council Chairman), William P. Barlow, Jr., Kenneth E. Hill, Willis S. Slusser, and Norman H. Strouse, the Committee has been working since early 1981 with James D. Hart (Director of the Library)

and Joseph A. Rosenthal (University Librarian), and has made steady progress toward the goal of \$1 million that will be needed to complete the Project by about 1995.

In the last two years the Committee, Mr. Hart, and Mr. Rosenthal have found substantial support for the Project from nearly two dozen individual Friends—the late May D. Barry, Stanley J. Bernhard, Ann Duveneck and Thomas M. Panas, Theodore and Frances Geballe, the late Helen Rocca Goss, Clarence E. Heller, William R. Hewlett (through an addition to the Flora Lamson Hewlett Memorial Fund established for the Library), Myra Karstadt, Theodore H. Koundakjian, Robert S. Livermore, Michael Maniccia, the late Helen F. Pierce, William M. Roth, Stuart Silverstein, and Tomas S. Vanasek—as well as the following foundations—the Alcoa Foundation, the Belvedere Scientific Foundation, the Louise M. Davies Foundation, the William Randolph Hearst Foundation, the Hedco Foundation, the Heller Charitable and Educational Fund, the Mark Twain Foundation, the Marshall Steel, Sr. Foundation, the Charles E. Merrill Trust, the San Francisco Foundation, and the Thomas More Storke Fund.

Contributions from these donors have ranged from \$20 to \$75,000, and every dollar given to the Project has been or will be doubled—that is, matched by an equal amount from the NEH. Indeed, for a part of this goal, every dollar donated will be *more* than doubled, since one generous donor has pledged \$25,000 if the Committee can raise \$75,000

from new, non-federal sources. And of course the \$100,000 donated in this way will in turn be matched by an equal amount from the NEH, thereby increasing every dollar given toward the \$75,000 by 133 percent.

The sum that the Committee must raise presents a great challenge, but one that it is determined to meet, since on its achievement depends the completion of the comprehensive edition of Mark Twain's writings whose beginnings have met with enthusiastic approval from scholars and general readers, as well as from the federal government and individual donors and private foundations. R.H.H.

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