

BANCROFTIANA

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"No Disgrace to be Poor"

A most interesting series of nine unpublished letters from Jack London to Frank Putnam, editor of *The National Magazine*, was recently acquired by The Bancroft Library with funds from the Peter and Rosell Harvey Memorial Fund and as a gift of Mr. and Mrs. Warren R. Howell of San Francisco. The letters concern the publication of one of London's finest short stories, "The One Thousand Dozen," a product of his year in the Klondike, 1897-98.

Based on the actual exploits of legendary Klondiker Bill Gates, the story deals with the adventures, trials, and frustrations of one David Rasmussen. Seeking to make a fortune in the inflated egg market in the Klondike, he mortgaged his home, sent his wife to live with relatives, bought eggs in San Francisco at eighteen cents a dozen and transported them to Dawson City where they were selling for eighteen dollars a dozen. Unfortunately, due to delays on the hazardous journey and an excessively severe Arctic winter, his eggs were frozen and spoiled when they reached Dawson. Having lost his prospective fortune, in despair he committed suicide by hanging himself in his cabin.

This story was first sent to *McClure's Magazine* on October 3d, 1901, and rejected. Subsequently, it was rejected by seventeen other magazines (including *The Saturday Evening Post*, *Cosmopolitan*, *Atlantic Monthly*, and *Scribner's Magazine*) and by the *San Francisco Examiner* and the American Press Association. After it was sent to *Scribner's Magazine* on September 13th, 1902, and rejected, his wife Bess sent it to *The National Magazine* while her husband was still in Europe, having spent weeks in London's East End writing *The People of the Abyss*. Bess may have been inclined to send the story to *The National Magazine* be-



Bess and Jack London bathing at Santa Cruz, c.1902.

cause it had published one of London's first poems, "Daybreak," in August 1901.

In his first letter, dated November 15th, 1902, London explained this situation and asked Putnam to "... kindly hold the copy you have, & do nothing toward printing it till I receive advice concerning it from England." He ended the letter on a lighter note in agreeing to take Putnam up on his "... offer to bet the drinks that the Slav beats us out 500 years from date, and 'I'll take a swig with you in hell,' Frank Putnam,—or in Chicago." In his second letter of February 27th, 1903, London wrote that the story had been sold in England and would be published by the *Graphic*; therefore, the American rights and date of publication would have to be arranged with his English agent.

Acknowledging the receipt of Putnam's check for twenty dollars for the story, in his next letter of March 9th London explained his

impoverished circumstances and noted that he would have fared better had he sold the story to a railroad magazine for two hundred and four dollars worth of transportation, thereby being enabled to send his destitute mother and nephew to visit relatives in Kansas City and points East. He returned the check, asked for the return of the manuscript, and apologized for "... all this trouble I have caused, and in extenuation can say that it is all because I am poor. It is no disgrace to be poor, but, believe me, it is often damned inconvenient."

In response London was told by Putnam that *The National Magazine* would not wait for the *Graphic* but would publish his story in the March 1903 issue. This occasioned his outraged letter of March 16th that he was "flabbergasted." He felt that Putnam had violated a tacit agreement to hold the story pending word from England. Under the circumstances he considered Putnam had acted in bad faith, failing to consult the English journal or the author and since he had also been grossly underpaid he thought that *The National Magazine* should make amends by furnishing travel expenses for his mother's trip.

In the remaining letters London continued to deplore his "miserable" situation. He urged Putnam, to no avail, to consult Joe Chapple, the publisher of *The National Magazine*, about the matter. In his last letter, dated March 7th, 1905, London threatened Putnam that the next time he was in Boston "You will either refuse to see me, or, if you see me, will either beg my pardon or stamp yourself a miserable cad." When London reached Boston during his lecture tour of 1906, speaking at Harvard, Yale, and Bowdoin, through the good efforts of Joe Chapple he sought reconciliation with Putnam but was rebuffed.

Writing from Houston, Texas in May of 1940, Putnam gave his version of the affair in "Jack London's Klondike Egg Story." He stated that he wrote to London that *The National Magazine* had bought and paid for the story and would not return it. As for London's later letters, Putnam said: "I wrote him to get the hell off my doorstep and stop yowling." Putnam also mentioned that he had rejected most of London's poetry "... to save his reputation as a writer."

J.E.S.

36th Annual Meeting

Jonathan Miller, M.D., the distinguished former resident fellow in the History of Medicine, University College, London, and author and producer of *The Body in Question*, will be the principal speaker at the 36th Annual Meeting of The Friends of The Bancroft Library to be held in Hertz Hall on Sunday afternoon, May 22d. Dr. Miller, who also wrote and acted in the British revue, *Beyond the Fringe*, will speak on "The Internal Millenium: Animal Magnetism in Georgian England."

The special exhibition, to be opened that afternoon in the Library's Gallery, will highlight Bancroft's History of Science and Technology Program, and the annual keepsake, *The Show of Science* by Dr. Robin E. Rider, the head of that program, will treat in text and pictures the principles and phenomena, the ceremonies and celebrations, of scientific activities from the Renaissance to the present.

The Friends will receive their invitations in due course. Space for one hundred thirty-five cars has been reserved in the Parking Structure located between Lowie Museum and Hearst Women's Gymnasium on Bancroft Way, a short walk from Hertz Hall.

"What a Forest of Masts"

When he was almost twenty-three years old, Ferdinand Cartwright Ewer, a civil engineer graduated from Harvard in 1848, began his long journey around Cape Horn, destination San Francisco, on March 30th, 1849, sailing from Boston on the ship *York* as a member of the Pacific Mining Company. The Library, in part as a gift of The Friends of The Bancroft Library and in part purchased from the Peter and Rosell Harvey Memorial Fund, recently acquired the journal Ewer kept during the voyage. Although Ewer states that he does not propose to keep a daily diary because "one writes much useless trash, one notes a thousand uninteresting circumstances," we are much indebted to him for having left us such a lively account of his travels.

The company members, except for a few half-share partners who worked out their fee in services during the voyage, contributed one thousand dollars apiece for transportation, food, and lodging, and for varied equipment once they reached the mines. They also brought

with them three pre-fabricated houses to sell in California. The members were expected to stand night watches, and were drilled as to duties in case of fire or other emergencies.

Thanks to Ewer we know that the *York*, a solidly constructed twenty-five-year-old vessel, contained twenty staterooms, each with two berths, blue and white curtains instead of doors, boards and beams overhead painted white, and the remaining woodwork in imitation oak. This floating microcosm, besides the passengers and the crew, housed one Newfoundland dog, a small terrier pup beloved by all, two hogs always underfoot, seasick hens, and rats, bedbugs, black ants, cockroaches, and moths as well.

Our journalist who waxed poetic over the sight of the moon on the waves, a magical lunar rainbow, seabirds, and the majesty of a storm at sea, whiled away the monotony of the voyage, until forced to desist because of eyestrain, with the study of Spanish and navigation, and read voraciously, his impressive list including, among others, Dickens' *Dombey and Son*, Lamartine's *Raphael*, Irving's sketches, Dana's *Two Years before the Mast*, Melville's *Typee*, Frémont's journal, a history of California, and both volumes of Macaulay's *History of England*. In summing up his activities he recorded that he "wrote a journal, also several letters, besides doing up a vast deal of seasickness, observation of human nature as well as enjoyment of the sublime and keeping to myself in the midst of this strange crowd of vulgar men."

Ewer provides us with humorous sketches of the crew and fellow passengers. Of the first steward, a cockney whose gentlemanly language abounded in "mythological allusions and erroneously worded Latin," who combined a keen perception of the ludicrous with an almost total lack of common sense, Ewer commented that "his brain would be in a shocking condition should two ideas find their way into it at the same time, for they most assuredly would come into collision." As for diminutive Captain Drew who smoked a pipe almost as long as himself, "with his hair shingled close to the roots all over his head, with an old-fashioned waistcoat which reached just below his arm-pits, with a cap in the band of which on account of its being too large he has taken 'a reef' and a pair of slippers the heels of which are reefed for the same reason, adding



Ferdinand Cartwright Ewer, San Francisco, c.1859.

on rainy days a short waisted surtout with skirts dangling round his heels, which I verily believe he has disinterred from the dust of twenty five years back, he certainly presents an appearance worthy of the pencil of Hogarth."

By mid-June they had reached the Cape, with its snow storms, squalls, and the ensuing discomfort of chilblains. Rough seas almost swept away Dr. Williams, of whom Ewer reported:

The poor fellow was so frightened, that he could only stand still and ejaculate "O, Dear! O, Dear!" It was a picture to see him standing, lank from seasickness and pale with fear, his arms akimbo and the water dripping from every part of his body.

But Ewer found great fascination in this part of the world as they sailed between the Falkland Islands and the coast of South America.

Indistinct in the distance rose the snow-capped hills of Tierra del Fuego. Could anything be more dreamlike than that fair scene? As they rose peak after peak in a line along the horizon, pure and white—with their chaste garments of snow wrapped around them, they seemed no other than clouds . . . The breezes might blow them away.

One of the unusual features of this journal is Ewer's candid assessment of the members of the Association which represented for him a

world in miniature with its many warring elements, the old against the young, the seafarers against the landlubbers, the weak against the strong, the workers against the drones, but most of all demon rum against law and order or the "quiet set." During the voyage an election for new directors, two of the original ones being suspected of fraudulent practices, engendered feverish excitement. Ewer furnishes us with thumb-nail portraits of the many contenders for the positions, shrewdly evaluating their strengths and weaknesses. He also provides us with a fascinating report of the behind-the-scenes electioneering politics in which he took a very active part.

A high point of the voyage was the Fourth of July celebration. Gunfire, music—whistling, a flute, and a comb provided patriotic tunes—, a motley parade of passengers armed with swords, sabers, blunderbusses and a swab, the knock-kneed carpenter shouldering a broom, all preceded the oration which had been penned by Ewer and was delivered by the good Captain Drew. There followed a "special" dinner, hardly a gourmet's delight, the first and second courses being "soup and bouilli," the third salt junk accompanied by salt pork, petrified biscuits or sea-cakes for vegetables, and last, rice pancakes called "slap-jacks," all washed down with a bountiful supply of liquor.

Four weeks prior to the anticipated arrival in San Francisco, the decks suddenly swarmed into activity as the members of the Association busily prepared sails, shoes, tent pins and mallets, checked weapons, and honed knives, all in readiness for their forthcoming expedition to the gold mines. The tinsmiths from morning to night fashioned drinking cups, powder flasks, and bailers for the launches, and Captain Cheever made bullets from molten lead. Ewer said of this frenzy: "I can but think of a colony just starting into life as I go on deck and see sixty men all working—some on tin-ware, some sewing tents, some making boat masts and spars, some turning on lathes, some painting, while forward on the larboard side there stands a portable blacksmith's forge with the bellows whining, the fire roaring, and the smoke emptying itself in thick volumes off to leeward."

Off the coast of Mexico, Ewer noted that the passengers "are tired of each other" and that "our vegetables are all out, our water is

warm and none of the best, and our beef very poor when we bought it is scarcely edible now." Arrival in the foggy port of San Francisco on September 16th, the one hundred sixty-eighth day out, was therefore cause for great jubilation: "all kinds of birds and fishes have been around us . . . seals have plumped off of rocks into the water. . . . What a forest of masts . . ."

The Association went straightway to Benicia where it soon disbanded, many of its members having succumbed to illness. Ewer, who, upon medical advice, decided against going to the mines, promptly returned to San Francisco, where he formed a partnership with A. W. Lee and hired a tent which served both as store and lodging. He was astonished at the growth of the city in only two weeks absence.

I have lived here now upwards of a month, and have seen three generations of houses go up. San Francisco is a perfect mushroom. When I first came here the town was a town of tents. In a short time the tents, many of them, gave way to small one story houses and wooden shanties. Now these are disappearing before more substantial two story wooden houses.

Ewer goes on to give a vivid picture of the bustling city, so hastily and flimsily constructed that a man bumping into a store tumbled down the whole establishment, save for the storekeeper who sprang intact from the falling ruins. In regularly laid-out streets, without sidewalks, during the rainy season there was mud up to one's knees. The city looked improvised, climbing rapidly up from the harbor into the hills, and Ewer describes it almost street by street and building by building, citing as curiosities a hotel being fashioned from a ship drawn up on shore, shops with bilingual signs in English and Spanish, the one-room school house which does multiple duty as watch house, prison, courtroom, and public meeting place, the alcalde's office painted in imitation sandstone, the customs house, long and tile-roofed, made of adobe with a veranda round it, and but few churches except for the small house way up on the hill, used by the Episcopal Church, known as Grace Church.

The journal ceases at this point, but Ewer soon turned his talents with a pen to journalism as editor of the *Pacific News* and, from 1854 to 1855, of the *Pioneer*, California's first literary

monthly. Ordained an Episcopalian minister in 1858, he served at the aforementioned Grace Church for two years, prior to moving to New York. He died in Montreal in 1883, shortly after being stricken while preaching in St. John's Church there.

M.B.



Portrait of Indian Woman, Pamblo's Campooda, California, 1896, by Maynard Dixon. Pen and ink on gray paper, 8 1/2" x 5 3/4". Artist's seal, an Indian Thunderbird, is stamped in red. Purchased by The Friends of The Bancroft Library from the artist's widow, Edith Hamlin of San Francisco, this sketch is among the earliest studies made of California Indians by Dixon. Several other drawings by Dixon, a gift of Edith Hamlin, make a contribution to ethnographic studies of the Mohave as well as throw light on the early development of an outstanding California artist.

A Special Keepsake

On a cool July morning more than twenty years ago, the Bancroft's Director, George P. Hammond, accompanied by a fast-typing librarian (presently editing this newsletter), left Berkeley for the strong heat of Stockton, there to meet Mrs. Gerald D. Kennedy. A granddaughter of Charles Maria Weber, the

founder of Stockton, Mrs. Kennedy wished to present to the Library the personal papers of her illustrious forebear and had asked the two Bancrofters to review the collection. In due time the transfer was made to Berkeley (*Bancroftiana*, June 1965) and in 1966 this led to a volume titled *Captain Charles M. Weber, Pioneer of the San Joaquin and Founder of Stockton, California*, by George P. Hammond and Dale L. Morgan.

Now some seventeen years later, members of the Friends have received copies of *The Weber Era in Stockton History* by George P. Hammond, issued only for the Friends through the generosity of Mrs. Kennedy and her family. For this new work, Dr. Hammond has been able to utilize materials hitherto not consulted by scholars, notably the letters of Adolph Weber, brother of Charles. Charles arrived in the United States in 1836, and five years later decided to see what conditions were like in California. By 1850, when California entered the Union, he had built a splendid home in Stockton. As the author notes in his prefatory statement: "The inevitable question is how Weber, after a stay of only fourteen years in America, was able to make the extraordinary transition from aspiring university student in Germany to that of a leading citizen in California." This special keepsake provides a spirited answer.

Mark Twain Swims the Hellespont!

Recently The Bancroft Library was given nearly one hundred letters of author and editor Mary Mapes Dodge by Miss Marian B. Gorrill of Berkeley, a grandniece of the author of *Hans Brinker; or the Silver Skates*. Among other papers were found two hitherto unknown photographs of Mark Twain and members of his family taken during their memorable three-month stay at Onteora Park in the summer of 1890.

Founded by Candace Wheeler and her brother Francis B. Thurber, Onteora was a hilltop retreat in the Catskills, "dotted with unpretending cottages which housed a colony of workers in the several arts," according to Brander Matthews, a prominent author and Columbia University professor, who resided there. The settlement included a number of

other distinguished writers, composers, and painters, among them Laurence Hutton, a drama critic and literary editor, and Elizabeth Custer, who wrote about frontier life with her husband, the general killed at the Battle of Little Big Horn, as well as Mary Mapes Dodge, a close friend of the Clemens family.

Clemens planned to rent a cabin called "Balsam" just across the road from the unpretentious inn called the "Bear and Fox," where he stayed briefly in July in order to "make sure that the cottage he had taken would be comfortable for Mrs. Clemens." The burlap partitions at the "Bear and Fox" moved him to say that "the walls of those bedrooms were so thin that he could hear the young lady in the next room change her mind," but "Balsam" proved more substantial and more comfortable for the Clemens family. "From the first," Matthews recalled, "he felt himself at ease with the friendly folk of Onteora; and I think he was appreciative of the high regard we had for him."

One photograph portrays the Clemens family inside "Balsam;" the second, reproduced here, requires rather more explanation. Matthews recalled that Clemens worked hard "at

intervals" during his stay, which was interrupted by frequent business problems requiring his presence in New York and Washington. "But he liked to play, especially with his own children, making them accept him as of their own age." Candace Wheeler recalled that "once or twice" during Clemens' stay "the two older girls and their father gave a dramatic performance which was in every way remarkable, since the plays were never written out, but were composed on the spot, the story having been settled between the three before beginning."

The photograph portrays two of the principals in such a play: Susy and her father are posed on the porch of "Balsam," evidently re-enacting for the camera their performance of the previous night. The third actor, Clara, who is not shown, nevertheless recalled the circumstances well enough to shed some light on this unusual portrait of the artist.

No one could ever be quite so ridiculous as Father was on one occasion. We were trying to enact the story of Hero and Leander. Mark Twain played the part of the impassioned lover obliged to swim across the Hellespont to snatch a kiss from

his sweetheart on the other side of the foaming water. For this scene Father wore a bathing-suit, a straw hat tied under his chin with a big bow, and a hot-water bottle slung around his chest.

The performance was doubtless memorable to all concerned. When Clemens returned to Hartford, the "Ladies of Onteora" sent him a memento of his summer's visit—an engraving for which he thanked them on September 27th, 1890.

The 'Mort de Léandre' brought with it a charming surprise & the highest gratification. Without the associations which it concretes & makes permanent in the memory I should still mightily prize this old master-work of the engraver's art; but with the associations added, its value to me is beyond estimate. . . . When I examine this beautiful picture it does seem wonderfully like; except that the costume is different. I feel sure, now, that my costume was a mistake. This one is better. Better, & yet with a fatal defect in it; for there is that in the countenance of this poor doomed creature which shows he is sorry he left off his hot-water bag. R.H.H.

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Physicists at Berkeley

A principal focus of manuscript collecting in the Library's History of Science and Technology Program (HSTP) has been physics at Berkeley. Together with the rich and extensive Ernest O. Lawrence collection, the papers of a number of other Berkeley physicists and a related oral history series document the accomplishment of physics research at the University of California and the development of a unique instrument—the cyclotron—and a unique institution—the Radiation Laboratory (now Lawrence Berkeley Laboratory).

To promote the use of these collections, the Program has cooperated with the Office for History of Science and Technology (OHST) on the Berkeley campus in its extensive search for documentation of the history of twentieth-century physics. The Office has identified a core body of five thousand physicists active

between 1896 and 1952 and has systematically collected information on letters to and from any of them in archives and libraries worldwide. The resulting Inventory of Sources for History of 20th-Century Physics (ISHTCP) records half a million letters in nearly one thousand archives.

For each exchange of correspondence with a physicist contained in a particular collection at a given library or archives (e.g., the Lawrence Papers at the Bancroft) the Inventory reports: the correspondent's full name, the number of pages involved (a rough measure of the importance of the exchange and, in any event, valuable information if a photocopy or microfilm of the exchange is to be ordered), the name and location of the collection, and necessary additional references to box or folder numbers.

The era, 1896–1952, is divided into nine time periods of significance in the development of physics (e.g., 1913–21, the introduction of the quantized atom; 1939–45, the war years). The number of letters sent by each physicist, and the number sent to him, in each of these time periods, are reported separately. Data on each collection were recorded using specially-designed index cards to ensure accuracy and consistency. For the collections at the Bancroft, for example, some thirty-five hundred cards were filled out.

The size of the full Inventory (now half a million letters) and the need to generate useful indexes to the information it contains, led OHST to develop a computer database management system based on one employed to handle business inventory and billing records. Data entry is accomplished using a cathode-ray tube terminal and a screen-formatted program to guide the input of data directly from the basic index card records. The sophistication of the entry program makes it possible to use part-time student employees to enter information. The database entry system is an interactive one: that is, the key entry operator is able to compare the information on a given data card with the relevant data already entered in the database, and if appropriate, use the older information rather than adding a new correspondent name or collection identifier to the database. The interactive searches of previous entered data maintain consistency and prevent unnecessary duplication of name or collection records.



Mark Twain and his daughter Susy in impromptu charade at Onteora, New York, 1890.

The full ISHTCP database now occupies some thirty million characters (bytes); the associated index structure, sixty million. The index structure is what makes the database approach most powerful and useful, for the data can be searched and organized according to physicist's name, correspondent's name, archive and collection code, and date and time of entry (the latter is used for diagnostic purposes). A physical search through the full set of one hundred fifty thousand index cards to find all cards listing a given correspondent or archive code is simply not feasible. Even a search by physicist's name is possible only if all the cards are kept carefully filed. But the order in which cards are entered makes no difference to the computer database. Moreover, simple utility software makes it possible to sort and format the desired information in a variety of useful ways: for example, a list of all letters in all collections and archives from a given non-physicist correspondent, or a list of the contents of a given collection at any archive.

Designed to be broadly applicable, the Inventory system can be used by any library wishing to compile an amalgamated catalogue of all the correspondence in its manuscript collections. The fact that the ISHTCP system was designed for physics in the twentieth century is in no way restrictive. It can be used to characterize correspondence in any period on any subject. Its use by a library manuscripts department would result in an on-line resource for reference staff and patrons, who could learn immediately whether any collection at the library contained letters to or from a specific individual. A patron initially interested in one collection could search easily through all the others for complementary material. Since the database entry system is interactive (and oblivious to the order in which data records are entered), the unified catalogue may be updated at will. It could make use of descriptive finding aids already in machine-readable form as well as generate new ones.

In recognition of the advantages of the system, the History of Science and Technology Program at the Bancroft has cooperated with the Office by entering the data on some fifty relevant Bancroft collections. The ISHTCP software package will then permit the production of a special integrated index to the correspondence of physicists contained in those collections. The index, arranged by physicist and

correspondent, will be of immediate use to historians of science consulting Bancroft collections, since they frequently focus their research on an individual represented by correspondence in several of the collections. The experience gained by HSTP staff in this project will then permit a well-informed decision regarding adaptation of such a computer system for producing correspondence indexes for other HSTP collections, without the substantial investment required to devise a system from scratch.

R.E.R.

A Feast of Malcolm Lowry

Malcolm Lowry was an English-born writer who "grappled stubbornly and unremittingly with his unappeasable vision" in near despair and frightful dipsomania but who also gleefully and infectiously indulged in the enjoyment of his genius to such a degree that a prescient friend said that his "life itself was a picnic of genius in which everyone could share alike." Thanks to Stephen Gale Herrick and his generous gift of a complete collection of Lowry's published work, together with scholarly books and articles about it, the Bancroft is now able to offer its patrons their share in Lowry's feast.

Mexico of the 1930's provided both the scene and the inspiration for *Under the Volcano* (1947), the novel for which Lowry is chiefly known. He arrived there in 1936, three alcohol-sodden years after the publication of his first novel, *Ultramarine*, which he had worked on under the tutelage of Conrad Aiken and finished, as his "thesis," during his last year at Cambridge. Lowry took immediately to mescal, tequila, pulque, and the good dark beer of Mexico, and decided to settle in Cuernavaca with his soon-to-be estranged wife, Jan. *Volcano* began as a short story, in which three English tourists passively witness the robbery of an injured, and perhaps dying man by a pelado, a "peeled one," a petty thief.

Lowry was strongly attracted to the Mexican scene, its primal, almost overtly symbolic aspect. He was not alone among English writers who, in the 1920's and 1930's, saw in the Mexican landscape visions of the evil that was blooming so frightfully in Europe. When Conrad Aiken went to visit Lowry in Cuernavaca in 1937, he went with D. H. Lawrence's blood consciousness and dark vision of *The*

"In fact, damn it, I thought *Under the Volcano* was funny in parts anyway. Please thank very much your wife for liking it. . . ." (From a letter, perhaps the last written by Lowry, to George Sumner Albee, March 17th, 1957, part of the Albee Papers.)

Plumed Serpent in his mind. Lawrence had taken a side trip to Mexico in 1923 during the period he spent in Taos living on Mabel Dodge's ranch; he was at once fascinated by the Indian religion, which he imagined, in *The Plumed Serpent*, as the source of revitalization for a world that had been sapped of its life force by the moral excesses of Christianity, and repelled by Mexico's "great underdrift of squalor and heavy reptile-like evil."

Lowry's feeling for the moral value of primitive Mexico diverged widely from Lawrence's, though he clearly shared Lawrence's sense of the bloodiness of its psychic terrain. His view of the Mexican scene is considerably closer to that of Graham Greene, which is to say that he saw in Mexico simply an extension of European moral tradition, not a radical departure from it or a failure to be assimilated into it. Greene, coincidentally, was in Mexico at roughly the same time that Lowry was there, having been commissioned by the Roman Catholic Church to report on religious persecution in Mexico; in a manner of speaking, *The Power & the Glory* (1940) was his report. Though there are a number of striking correspondences between Greene's "whisky priest" and Lowry's sodden consul, the intense subjectivity of Lowry's vision gives an infinitely stronger emphasis on the power and importance of the individual than does Greene's Catholic point of view.

Under the Volcano recounts in vivid and dramatic detail the story of Geoffrey Firmin's last day, November 1st, 1938, the Day of the Dead. The backdrop of the action is the rise of

fascism in Europe and Mexico and, in particular, the losing of the Battle of Ebro by the Republican forces in Spain and the activities of the Synarchists in Mexico. However, one doesn't read the novel for the drama of its narrative alone. The extraordinary quality of *Volcano* is rather in its rich, multi-leveled exposition of the mind not merely of a man, but of Man contemplating life at its most degraded and attempting to reform it, symbolically, into something transcendent.

The technique of the novel, though apparently "modern," with Joycean mind and word play throughout, is actually in the tradition of the great English Romantics. Description is highly idealized and symbols are everywhere ennobled from the natural scene, which seems more often than not an extension of the minds of the characters. Lowry's vision in the book is deeply religious; his religion, however, is that of the Cabbala and the hermetic tradition with its complex systems of correspondences between events, symbols, and sacred texts, ultimately preferring the truth of symbols to the apparent truth of the world. Of this work Lowry wrote: "The book is written on numerous planes with provision made, it is my fond hope, for almost every kind of reader, my approach with all humility being opposite, I felt, to that of Mr. Joyce, i.e. simplifying, as far as possible, of what originally suggested itself in far more baffling complex and esoteric terms, rather than the other way around."

Under the Volcano is a wonderful book but, as has been lamented, it is, practically speaking, the only important book Lowry wrote. *Ultra-*

marine is a highly ambitious book by an obviously young man, ambitious beyond his artistic and personal experience. It was criticized when it first appeared for being derivative and pretentious because it betrays its author's very attentive reading of Aiken and Joyce. At his death in 1957, Lowry left a relatively large number of uncompleted works, plans for an extremely ambitious cycle of novels patterned roughly on the *Divine Comedy*, and a number of short stories and novellas, which were clearly seeds from which other extended works were to come.

The value of the Herrick Collection of Malcolm Lowry is that it allows the scholar and the general reader alike to understand an important literary masterpiece in a larger, literary context. Lowry constantly complained of being considered merely a derivative chronicler of dipsomania, especially "now when this expseudo author climbs down from his cross in his little Oberammergau where he has been hibernating all these years to offer something really original and terrific to atone for his sins." It is through the careful reading of all his books that the fearsome and original nature of *Under the Volcano* may be most fully appreciated.

T.H.

Early Polonica

Current developments in Poland have justifiably revived interest in that country's history and culture, documentation for which may be found among the Bancroft's holdings. The earliest Polish printing in the Library is a selection from the works of the Roman poet, Horace; *Poetarum institutiones ad pisones . . .* was published in Cracow in 1505. The title page, with the characteristic design of the arms of the Kingdom of Poland (eagle), the Grand Duchy of Lithuania (mounted knight), and the capital city of Cracow, indicates that the book came from the shop of Kasper Hochfeder, a native of Bavaria who founded the first permanent printing establishment in Poland. Hochfeder specialized in the production of textbooks for the Cracow Academy, the *alma mater* of Nicholas Copernicus. The Library also holds another edition of Horace printed in Cracow, the *Duo nobilissimi epistolarum libri . . .* printed by Hieronim Wietor in 1522.

The only sixteenth-century Polish language title in the Bancroft's collection is an edition of

selected Polish laws, *Ustawy prawa ziemskiego Polskiego . . .* (1579), bound with Jan Tarnowski's *O obronie koronny* (*On the Defense of the Crown of Poland*). Tarnowski, the commander of numerous campaigns against the Tartars and the Muscovites, and a great promoter of Renaissance culture in Poland, was also a brilliant military theoretician. Another volume embracing military and political concerns is . . . *Turcice quatuordecim* (Cracow, 1595) by Krzysztof Warszewicki, a prominent Polish supporter of Habsburg dynastic and foreign policy objectives, who presents a detailed list of arguments in favor of an anti-Ottoman crusade.

Besides Latin and Polish texts, the Bancroft holds several examples of Hebrew printing. Throughout the sixteenth century Poland was a refuge for Jews, persecuted and forced out from much of western and central Europe. In 1568, King Sigismund August issued a privilege to one Isaac of Prostejov (Prossnitz) granting him a monopoly of Hebrew printing for fifty years. His printing house, operated by his sons after the year 1600, produced a variety of titles, in both Hebrew and Yiddish, in the fields of rabbinics, Bible, Kabbalah, philosophy, and history. The Library has two items from this printing establishment, including a copy of the *Jerusalem Talmud* (Cracow, 1609).

Another noteworthy item is a copy of the map of Poland, "Poloniae finitimarumque locorum descriptio," by the cartographer Wacław Grodecki. The earliest surviving delineation of the geographic features and political boundaries of the Kingdom of Poland and the Grand Duchy of Lithuania, the map was published in its original version at Basel in 1562, and reprinted in a reduced scale for the Abraham Ortelius atlas, *Theatrum orbis terrarum . . .* (Antwerp, 1570). The Bancroft has a 1574 edition of this monumental work. M.S.

A Medieval Lapidary

One of the medieval manuscripts which came to the University of California from the library of Regent James K. Moffitt was the *Liber de Gemmis* written by Marbode, Bishop of Rennes, in the eleventh century. The manuscript was displayed recently in the exhibition entitled "Before 1500 in The Bancroft Library." The *Liber Lapidum seu de Gemmis*, to give it its full title, is a series of short poems on



Viewed from the roof of Wheeler Hall, the demolition of North Hall, on the present site of The Bancroft Library, occurred in early July of 1917. (University Archives photograph, gift of Newton B. Drury.)

the origins and properties of sixty different stones.

Marbode's authorship of the work has been questioned by some who believe he may have abridged and reworked an earlier text by Evax, an Arab doctor. Since the pagan influence is quite strong in the *Liber de Gemmis*, certain French scholars have claimed that the book could not be the work of so devout a prelate as Marbode. Whatever his role in the composition of the text, it may be among those earlier worldly writings that Marbode regretted before his death in 1123 at the age of eighty-eight.

To complement this manuscript, the Library has recently used its Pauline Fore Moffitt Fund to purchase the first annotated edition of Marbode's lapidary. The book is a small octavo, printed in Cologne in 1539. The twenty leaves which contain Marbode's text in the Bancroft's manuscript are there expanded to one hundred twenty-six leaves of print by the addition of learned notes and commentary by Alardus of Amsterdam, who provided references to Greek and Latin authors, etymologies, Jewish sources, and Biblical citations. He also appended another work by Marbode on the twelve precious stones mentioned in the

Apocalypse.

There has not yet been time to make a detailed comparison of the manuscript and printed versions, but even a cursory examination shows substantial differences in the texts. Marbode's work was very popular in the Middle Ages and several manuscripts of his *Liber de Gemmis* still exist. Presumably our Cologne edition was based on a manuscript which differed substantially from the one now in Bancroft.

Including the Bancroft's copy, there are five recorded manuscripts of Marbode's lapidary in the United States (two of which are selections only and another of which appears to be incomplete.) Of Alardus' 1539 edition of Marbode, six copies are now recorded. Only The Bancroft Library has both a manuscript and the first printed edition with commentary.

A.B.

Mrs. H. H. Bancroft's Post-Wedding Journal

Hubert Howe Bancroft's first wife, Emily Ketchum Bancroft, died in December 1869. He felt the loss so keenly that it was more than

a year before he ordered the completion of the home he had been building for his family at the time of her death. Despite the loss he was able to involve himself increasingly in his business enterprises and he immersed himself in research and writing projects connected with his large library on Pacific Coast history. The first major result of his work was the five-volume publication, *Native Races*, which he published in 1874-75.

The critical response to *Native Races* was substantial, amply rewarding Bancroft's efforts, and gave him the confidence to continue with his much larger project, the thirty-nine-volume history of western North America, *The Works of Hubert Howe Bancroft*. On a trip to the east coast after *Native Races* was published, H. H. Bancroft met Matilda Griffing of New Haven; he found her a person of considerable charm, grace, and enthusiasm, with a keen mind and lively wit. Furthermore, Miss Griffing could write well. They were married at the Griffing home on October 12th, 1876, and immediately after the wedding reception left for what can only be termed a bookman's honeymoon.

They traveled by train to New York City and the following day called upon General and Mrs. Frémont to persuade the General to submit his reminiscences for Bancroft's proposed history of California. From New York they proceeded to Washington, D.C. and met with the prominent scholar and historian, George Bancroft, as well as with Major John Wesley Powell who had led the U.S. Geological Survey team through western North America in 1875-76. Mrs. Bancroft was greatly impressed by the warm reception she and her husband received from these distinguished gentlemen. Both George Bancroft and Major Powell applauded the California author on his study of the history of American Indians.

These important meetings as well as numerous others between the Bancrofts and California and western pioneers occupied the next several months and were all carefully documented by Mrs. Bancroft in a journal which was recently purchased by the Library with income from its Peter and Rosell Harvey Memorial Fund. Her observations reflect those characteristics that H. H. Bancroft so evidently admired in her before their marriage.

Following their visit to Washington the Bancrofts stopped in Baltimore where they met Daniel Coit Gilman, founding president

of The Johns Hopkins University following his tenure as the second president of the University of California. Mrs. Bancroft noted Gilman's comments on Californian characteristics:

. . . the hospitality of the Californians is owing in a great measure to Eastern ties—they have so many relatives and friends in the Eastern states, that any stranger coming from there is welcomed into many families. . . . Possessing the same position and influence elsewhere, it would take years to establish the hospitable treatment gained in a few months in California. . . . In California everything is on the surface—everyone feels himself as good as everybody else, and everything about himself is known to everybody. Their buoyancy of character is very striking; nothing seems to dishearten or keep down a man. . . .

No doubt her interest in President Gilman's remarks reflected her own curiosity about the place that was to become her new home, but the details she chose to record sound remarkably current over a century later.

Her description of the Palace Hotel in San Francisco and subsequent travels to the Pacific Northwest shortly after the Bancrofts' arrival in California continue the narrative. The last entry in the journal was made in 1878. Her observations are so compelling that one regrets that there is not more to the journal, but we are exceedingly grateful that she recorded as much as she did. P.E.H.

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