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A Supper in Montmartre

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

INTRODUCTION

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

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

In time Harriet Levy became friendly with the Michael Steins, a couple of her age and social background but more adventurous as expatriates in Paris where they moved with such avant-garde people as Henri Matisse. Some of his startling canvases they brought home to San Francisco when they returned briefly after the great earthquake and fire of 1906, and Harriet was intrigued by them. The Steins then suggested that Harriet too come to Paris to experience its lively cultural life. With her next-door neighbor, Alice B. Toklas, she undertook the great move that year.

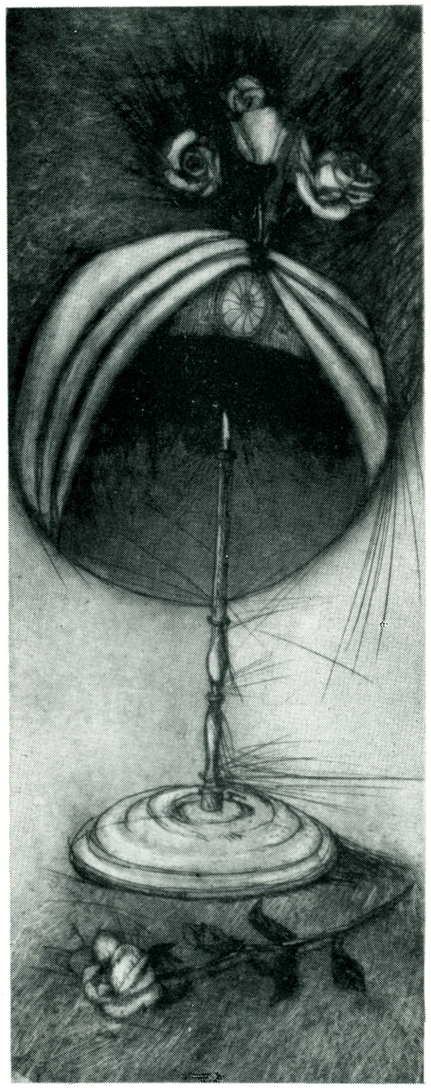
In Paris they came to know well Michael's sister, Gertrude Stein, and Alice grew progressively closer to her, until in 1909 she left Harriet to move into the famed 27 rue de Fleurus. As a result, somewhat at loose ends, Harriet Levy in 1910 returned to San Francisco with the Michael Steins when they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

James D. Hart

A SUPPER IN MONTMARTRE
by Harriet Lane Levy

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

We entered upon great excitement. Men and



Etching by Charles M. Hobson III, published in A Supper in Montmartre.

women were walking about the atelier. Fernande met us at the door.

"Nothing has come," she cried, "not a thing. Felix Potin promised to have everything here at the house at four o'clock. There is nothing for supper, absolutely nothing. Nothing has come," she repeated, "and the shop is closed." She walked up and down the room frantically appealing to one guest after the other. Everyone talked at once.

"Why not rouse somebody at Felix Potin's?"

"Too late, much too late. The store is locked."

Picasso came to a decision. "We will all go out and find food here in Montmartre. The girls can stay here and wait. We'll go out and buy food and bring it home."

They left in a body. Picasso, Leo, Braque, Apollinaire, André Salmon.

"Let me have your hats," said Fernande, and she took the brown and yellow felt sailor hat from Gertrude, and my turban with a cluster of roses, to another room.

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

A tall, refined looking young man took his seat beside me at the lower end. He was André Salmon, who had been introduced to me as a poet. I liked his looks and his quiet speaking voice. As he spoke I mentally invited him to tea. He spoke to me of his verses. He would like to send me a book of his verses if I would care to have a copy. When I told him of my home in California, he told me of a curious experience which always accompanied his approach to an unfamiliar city. Before he arrived in a new place, he said, the city appeared to him in all detail, clear as in a vision. It was an unfailing occurrence. Had I ever had such an experience? No, I never had. The idea of it struck me as uncommon, perhaps it was mystical. I would like to know him better. We drank to each other. Mentally I changed my invitation to him. I would ask him to dinner rather than to tea.

"You people down there," Picasso called to us. "You are too serious. Wake up." He raised his glass. "Salmon, wake up, a toast," he cried.

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I looked towards Salmon. He was no longer beside me. He was standing on the table opposite Braque, a raised glass in his hand. "To Braque," he cried, in a new hoarse voice. "A toast to my old friend Braque." He emptied his glass, jumped off the table, and ran from the room. The door slammed behind him. "There he goes," Marie Laurencin called to my open-mouthed bewilderment. "He should never have drunk that second glass. He knows he cannot stand more than one."

Through the window we could see the disappearing coattails of the poet, running down the hill.

Too bad, I thought, just when I was about to invite him to dinner.

No one paid any more attention to the vanished poet. Apollinaire rose. From his pocket he drew a roll of paper. He turned to Rousseau and read aloud verses he had written, verses of tender appreciation. The eyes of the artist filled as he listened.

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

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

Everyone turned to me, and waited.

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

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

"Yes, sing us The Hymn of Indian Territory." They all turned to me.

I looked helplessly at Alice. She nodded her encouragement.

What could I do? I couldn't sing. There was no Hymn of Indian Territory.

Out of nowhere rang the old familiar command. "Give them the Oski!" At once I knew that the college yell of my student days would be completely right, completely appropriate.

Without hesitation, I rose to my feet; I cried boldly:

Oski wow wow
Whisky wee wee
Ole Muck I
Ole Ber-kely i
California
Wow!

The full applause of Montmartre rewarded me. Gertrude beamed her approval. To this day I have never relinquished the memory of myself on my feet, shouting the yell of the University of California and the enthusiastic reception of Montmartre.

At the end of the dinner, on our way out of the Picasso apartment, we stopped in the anteroom to collect our coats and hats. I picked up my turban. It had undergone complete transformation. The leaves of the roses had been chewed off. Everybody looked out of the window toward the street. Apollinaire opened his lips, then closed them, having said nothing.

Two weeks later Leo and Gertrude gave a return party to the Picassos. The same people were present whom we had met in Montmartre. I was seated alone on one side of the atelier when André Salmon came in. He came directly to me. His mien was as elegant as on the night when I first met him.

"I want to apologize to you for my unpardonable performance," he said. "I want to assure you that what happened that night has never happened to me before in all my life. The hat, the velvet roses. I will never forgive myself."

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

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

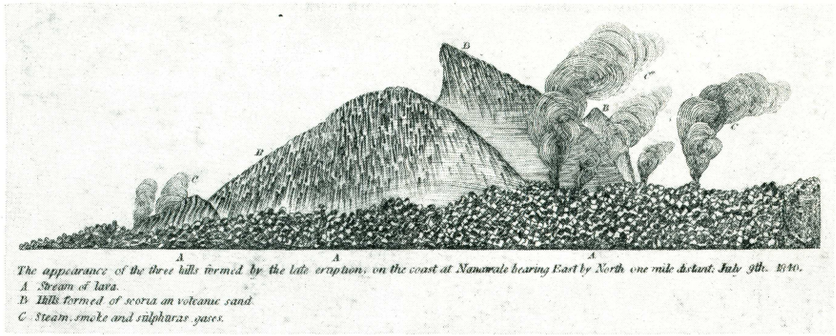
"Don't speak of it," I said to Salmon. "Forget it."

He sat down beside me.

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

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

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



An original engraving bound in The Polynesian *depicting three new hills formed by an eruption on the coast of Nanawale, July 9, 1840.*

An Early Hawaiian Newspaper

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

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

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

Not all the text of Jarves' journal was descriptive, for on February 6, 1841, he published in English the constitution of Hawaii, signed by King Kamehameha III. It occupied a page and a half of the four-page issue. One month later he printed the Laws of the Hawaiian Islands, also in English. Other articles include a report on the island of Ascension (July 18, 1840), "The Dialect of Samoa (the Navigator's Island) compared with the Malay" (November 18, 1840), and the official report of Lieutenant Charles Wilkes on "The Antarctic Continent" (April 24, 1841). Plagued by many financial and health problems, Jarves suspended publication with the issue of December 4, 1841. On January 14, 1842, he returned to New England with his wife Elizabeth and their son Horatio. In Boston he completed his *History of the Hawaiian Islands* (1843) and *Scenes and Scenery in the Sandwich Islands . . .* (1844). He returned to Honolulu in April 1844 and within a month issued volume I, number 1 (New series) of *The Polynesian*. Two months later he announced to his readers that his press "has been purchased, by order of his Majesty, for the use of the Government." Although Jarves remained as editor (and a resident of Hawaii) until 1848, the newspaper thereafter published official decrees, court decisions, and just a bit of local news. It continued in this vein until 1863 when it ceased publication.

Vivian C. Fisher

University Archives

The history of University Archives is inextricably linked to the University of California's first full-time librarian, Joseph Cummings Rowell. Rowell, who was born in Panama in 1853, the son of a missionary, was brought by his family to San Francisco a few years later, and entered the University of California in 1871 when it still occupied the College of California buildings in Oakland. Upon his graduation in 1874 (only the second graduating class of the new institution) he was appointed Recorder of the Faculties, Secretary to President Daniel Coit Gilman, and Lecturer in English History, but in 1875 came the totally unexpected and unsolicited appointment as University Librarian. Rowell occupied that position until his retirement in 1919, whereupon he was named University Archivist, the first time that title had been used, and he remained in that post until his death in 1938.

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

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

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

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

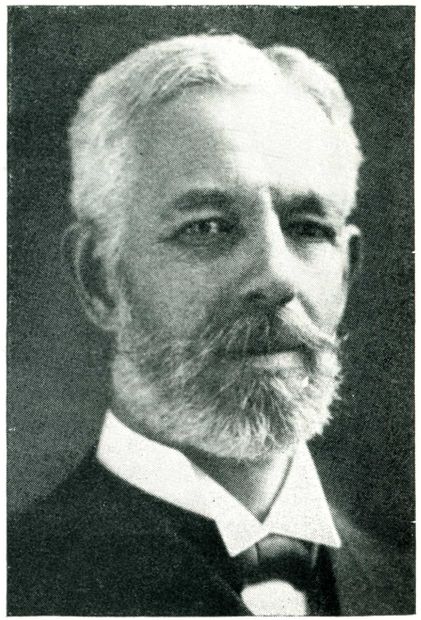
After Rowell's death in 1938, May Dornin (Class of '21), a cataloger in the Library who had been one of Rowell's assistants, began in an informal way to look after the Archives; she was not appointed Archivist until 1946. In her annual report for 1949–1950 May Dornin stated: "An all-University policy of archival collection and administration should also be developed. The present system of collection is much too haphazard, and the resources of the Archives are too little known to faculty and students." May Dornin was deeply aware of the research possibilities of the material in the Archives and took a great interest in those researchers who found their way to the Archives' crowded quarters in the Doe Library. She also became aware of the need to create order out of the chaos that the University's records were in and of the need to institute a records management program in the University's administrative offices. At the same time, Afton G. Crooks, then an Administrative

Assistant in the Controller's Office and now, among other things, the Chair of the University's Records Management Committee, began to realize what the lack of such a program meant: lack of control of the records, much space wasted because of needless duplication of records and the retention of unneeded and superseded records, and above all much lost knowledge about the history of the University because those records which existed were inaccessible. Accordingly, in the 1950s May Dornin and Afton Crooks began to "ransack" the University's closets. In her report for 1956–1957 May Dornin reported that the records management program was finally brought to a head by the completion of University Hall and the necessity to plan for storage space there of administrative records. In 1959 she proudly announced a new phase for University Archives:

> This year may be said to mark the coming of age of the Archives, since it has advanced from a collection of published records, semi-official papers and secondary sources, to a depository of the non-current official records of the University.
>
> These records, particularly those of the Regents and of the President now make available original sources for the study of the history of and development of the University from its beginnings in 1868 to 1930, the start of President Sproul's administration.

It was not until June 1964, however, that President Clark Kerr issued a directive declaring that the University Librarian of each campus should be responsible for administering archives to preserve documents which deal with the history of the University. This led to the establishment of an archives on each campus to preserve both local administrative records and those of statewide offices on that campus. As a result, University Archives at Berkeley (a part of The Bancroft Library since October 1962) now possesses nearly 3,000 cubic feet of records, including the Regents' and President's files mentioned above, although the latter now extend through President Clark Kerr's administration, that is through 1967.

It was also in June 1964 that May Dornin retired and J. R. K. Kantor was named the third University Archivist in the almost one hundred years of the institution. Like his predecessors, Jim Kantor became a walking



Portrait of Joseph Cummings Rowell (in University Archives).

encyclopedia of University of California fact and lore. He brought ever-increasing amounts of University records into the archives, surveyed them, and made their research potential known and available to those who came to the Archives. He also organized and indexed the somewhat neglected collection of photographs of the University that had accumulated over the years; there are now some 17,500 pictures that are perhaps the most-used resource in the collection. In his twenty-year tenure as University Archivist, Kantor supervised the continued growth of all aspects of the collection with a vision not unlike that with which Rowell had begun the collection. Every phase of the University's history is represented here —be it the founding or Organic Act of 1868, beginnings of the Home Economics Department, the Free Speech Movement and other issues of the turbulent 1960s, or the divestment issue of 1985. The purposefulness and dedication of these three individuals, now spanning more than one hundred years, is evidenced in the collection they have built. History is alive and well at the University of California, Berkeley, because of them.

William M. Roberts

Special Friends

Among its many devoted friends and supporters The Bancroft Library counts with gratitude the Institutional Members of the Friends. These corporations and foundations, each of which contributes one thousand dollars or more annually, help to make possible activities and acquisitions beyond the range of state funding and other support:

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The Annual Meeting

The Annual Meeting of the Friends to be held on June 1 will feature an aspect of Bancroft's collections not previously the subject of much attention. The topic of the day will be Nineteenth-Century Illustrators of California Sights and Scenes. The exhibition in the Gallery will display drawings by such local artists as J. Ross Browne, William Keith, Charles Christian Nahl, Ernest Peixotto, Jules Tavernier, and Edward Vischer and some of their works as published in magazines and books. The program of the meeting itself will be highlighted by a roundtable discussion of the subject of illustration in general by Therese Heyman, Senior Curator, Prints and Photographs, the Oakland Museum; John Berggruen, a leading San Francisco gallery owner; and Joseph Goldyne, an artist and also a scholar of art. Lawrence Dinnean, Bancroft's Curator of Pictorial Collections, will lead the discussion. Dinnean will also be the editor of the annual Keepsake, a collection of works by a dozen California illustrators, each prefaced by a brief biographical and critical text.

Vachel Lindsay

In late October of 1912 when Vachel Lindsay met young Professor Elias Olan James of Mills College, the poet from Springfield, Illinois, was on the verge of achieving national, even international, fame. And yet at the time nothing could have seemed more remote to either man. Lindsay at thirty-two years of age had no profession and was at the dismal end of a tramping trip of the West which had been meant to give him some independence from his family and to fire his imagination. Instead, in a state of weariness and depression, he had decided to cut his long walk short and wire his father for train fare and eating money, a matter that caused him the deepest humiliation. An inauspicious time of feeling "licked, down and out and wanting to die," yet in a few years he would be considered by many, including William Butler Yeats, to be America's best poet. Under these trying circumstances, the poet was certainly in need of support and friendship, both of which he found in abundance when he met "Jimmy" James; and the resulting friendship lasted for years. The mementos of that friendship have come to The Bancroft Library in the form of the small but excellent collection of Lindsay manuscripts and first editions that belonged to Jimmy James, the generous gift of his daughter and son-in-law, Mr. and Mrs. James E. O'Brien.

The materials in the collection not only illustrate the warmth of Lindsay's affection for James but also document a number of the important points in the poet's life, especially and most dramatically the moment of their meeting, which was as close as one can come to the "moment" between Lindsay's almost complete obscurity and his almost equally complete celebrity. The document of this "moment" is of primary interest: it is a manuscript, in the poet's hand, of the poem which was to make his reputation in a matter of a few months. Before Lindsay left the James house at Mills College for his parent's house in Springfield, he made a copy of his poem "General Booth Enters into Heaven," with the inscription "copied for my dear friend Prof. E. Olan James with the thanks of the author for his great and indulgent appreciation of this rhyme and the exhortation that he work it out on the piano," dated October 22, 1912. Lindsay had composed the poem only a few weeks earlier in Los Angeles. Thus, the James manuscript is one of the earliest of this important poem. What is more, as Lindsay's reference to working it out on the piano in the above quoted inscription and the cover notation "piano and tamborine copy made for E. Olan

Postcard depicting Vachel Lindsay and Stephen Graham after their Rocky Mountain trek.

James" indicate, this may be the earliest manuscript of the poem to include musical directions. When Lindsay finally sent the poem to Harriet Monroe to be considered for publication in *Poetry*, the new magazine she was planning to publish in Chicago that fall, he sent her two versions, one with and one without the musical directions. She chose to publish the former in the fourth number of the magazine, which appeared in January 1913, and it instantly launched Lindsay into a position of importance among the "new poets." It also established a hallmark of his style, marginal annotations that govern the reading and performance of the pieces as they were meant for the stage, music hall, or choir. Lindsay had been toying with the idea of basing poems on the rhythms of hymns and popular songs for some time. As the James manuscript makes clear, he discussed it in Oakland with the young English professor and literary critic and received encouragement to develop more fully this original aspect of his style. This was at a time when his fortunes were at their lowest, having met with no success in the world and "suffering terribly, persecuted by my family for being a poet and artist."

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

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

In the summer of 1921 Lindsay was at another turning point in his career, having spent the considerable capital of first fame, including both the inspiration of the early poems and the money from the frequent recitals. He was looking for a renewal, an immersion in the element of his inspiration, the America he had experienced tramping. With Stephen Graham, an English adventurer and writer he had met during his highly successful English tour in

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

As was soon evident, the excitement of the Graham tour was then extinguished. A letter to James dated February 17, 1922, a month later than Lindsay's inscription in the Graham scrapbook, records the disaster which overtook Lindsay after he left Oakland to continue his recital tour of the West Coast. When he got to Seattle, he received urgent word from his sister that his mother, to whom he was devoted, was seriously ill and had been hospitalized. He rushed back to the Midwest, arriving in Chicago on the first of February. Unfortunately for him, his mother had died earlier that day. He had lost the most important person in his life and with her, his home and vital center, all of this without warning and without his attendance at the event. Lindsay's career was virtually shattered, although at the time he wrote to James, he had not begun to realize fully the nature of his loss. He had resumed his recital tour immediately after burying his mother on the seventh of February; the letter to James was posted from a hotel in Denver. Though he consciously avoided writing about his grief, he did mention the deterioration of his health, his collapse in hotels in Minneapolis and Burlington, and the development of a troublesome cough. The terrible slide that ended with his suicide in 1931 was beginning. From this time on, Lindsay's life became a tragedy of the loss of success and sanity.

The manuscripts of the friendship between Lindsay and Professor James, as well as the books collected over the years, offer an intimate view of an important American poet. They also give an idea of how a sensitive and learned man like E. O. James viewed the poet, balancing feelings of friendship with the judgments of the literary critic. The Bancroft's collections of American literature are enriched by this generous gift.

Timothy Hoyer

Matching Gifts

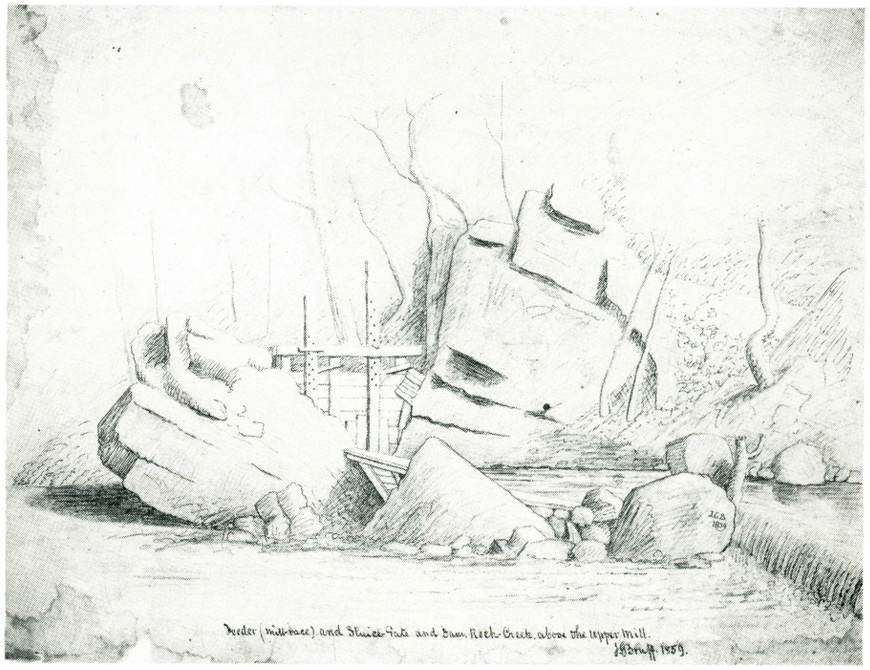
In the past year the Friends of The Bancroft Library has received over two thousand dollars from companies which matched the membership fees contributed by people associated with them. Those firms participating in the matching gifts program include AMOCO, Bechtel, Chevron, First Interstate Mortgage, Santa Fe Industries, and Wells Fargo Bank. The Library is grateful for this valuable source of additional support which enables it to purchase books, manuscripts, maps, and pictures that might not otherwise be available for acquisition. Many thanks to all our Friends who have taken the initiative to have their gifts matched. To determine if your contribution to the Friends is eligible for matching, please indicate the name of your company in the space provided on your renewal envelope.

A Gold Rush Drawing by Joseph Goldsborough Bruff

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

In the spring of 1849 when he made the trek overland to California as Captain of the Washington City and California Mining Association, J. G. Bruff was in his mid-forties, having spent almost twenty years in government service as a draftsman for the Navy and the Bureau of Topographical Engineers. Confident of his abilities, Bruff decided to keep an illustrated journal of his Gold Rush experiences, with the intention of publishing it upon return to Washington, D.C., in 1851. Unfortunately, the project was not achieved; Bruff spent the remaining thirty-eight years of his life as a draftsman with the Treasury Department, and his journals and sketches became dispersed. However, he is known to have exhibited with the Washington Art Association in 1859, and it seems reasonable to suppose that our 12¾″ x 16⅜″ drawing, on paper bearing an 1857 watermark, was worked-up from one of the journal sketches for display on that occasion.

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



"Feeder (Mill-race) and Sluice-Gate and Dam, Rock-Creek, above the Upper Mill," by J. Goldsborough Bruff, signed and dated 1859.

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

Lawrence Dinnean

Printed Books of Hours

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

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

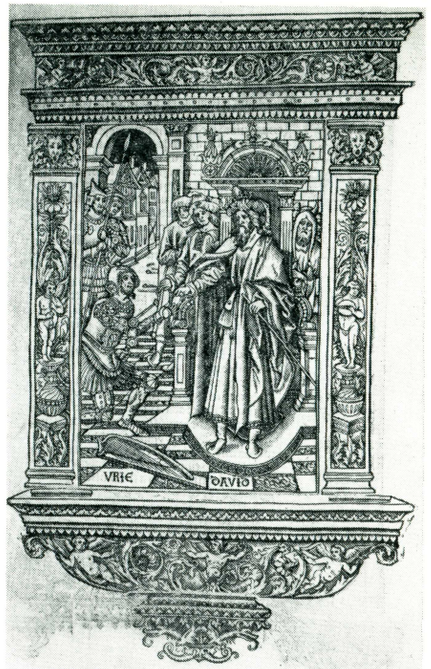


Illustration introducing the Seven Penitential Psalms in the Pychore and de l'Aistre Hours, *Paris, 1503. The scene shows King David and Uriah, husband of Bathsheba.*

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

major diocesan users (especially Rome, Paris, and Sarum, or Salisbury). Business in printed Hours was very good, and as many as two thousand editions were printed by the year 1600, about three-fourths of them in France. The Protestant Reformation and the revision of the breviary by Pope Pius V in 1568 led to a drastic decline in the use of Books of Hours. By 1600, printed Hours had virtually ceased to be an article of commerce.

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

What's Happening in The Bancroft Library?

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

"Capturing the History of California's People and Institutions." An overview of the goals and functions of the Regional Oral History Office. Speaker: Willa Baum, Head.

"Behind Closed Doors." A discussion of the objectives of the Mark Twain Project and how items in the collection are accessed for users. Speaker: Sunny Gottberg, Administrative Assistant, and Rob Browning, Senior Editor.

"Embarrassment of Riches: Sources for the History of Modern Science." A description of the scope and types of materials in the History of Science and Technology Program. Speaker: Robin Rider, Head.

"Early California Tombstones and Stonecarvers." A discussion of field work and research on stonecarvers, illustrated with slides. Speaker: Mary-Ellen Jones, Manuscripts Assistant. *Brenda J. Bailey*

New in The Bancroft

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

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