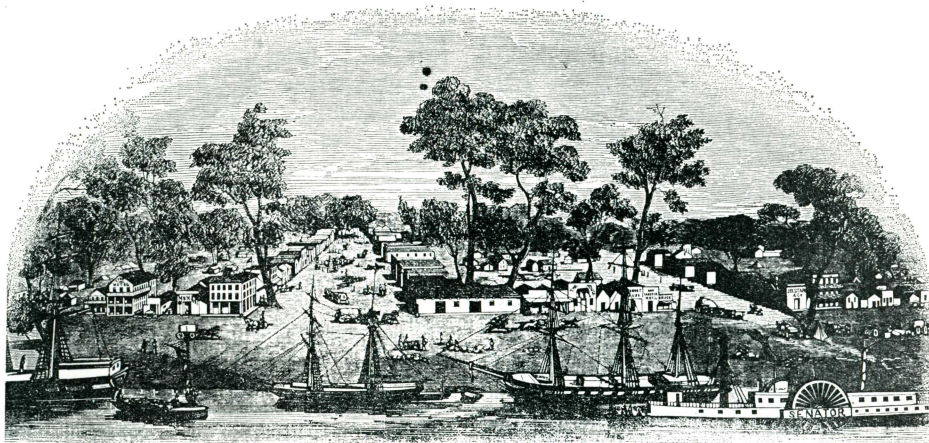


# BANCROFTIANA

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*View of Sacramento in the winter of 1849 taken from Sacramento Illustrated published by Barber & Baker, 1855.*

## *Letters of William Prince*

William Robert Prince was fifty-four, the owner of a flourishing horticultural enterprise in Flushing, New York, and the author of numerous catalogs and pamphlets, when the news of the Gold Rush lured him to California. The Library, funded by a gift of the Friends and from the Peter and Rosell Harvey Memorial Fund, recently acquired a series of 117 richly informative letters written by Prince to his wife describing his activities from 1849 to 1851.

Prince sailed from New York on April 19, 1849 on the steamer *Falcon* with some fifty passengers. He went provided with ample means, over one thousand dollars in gold, and varied goods: gold and silver watches, gold pins, India rubber articles, clothing, and plant seeds. And he had great expectations.

At Havana, the first stop, he delighted in the secure harbor, while deploring the aura of decay apparent in most of the city. He noted the treeless narrow streets, crowded housing,

the busy market place, a bull fight ring, and the absence of women in public places.

Then on to Chagres, where in the midst of many men waiting in rooms or in tents outside the city for the next steamer, he encountered five American ladies, Mrs. Frémont thin as a ghost among them." He described the local food, in particular a Spanish dish of "flour, onions, tomatoes and molasses well blended. I could not go it." But the long delay in tropical Panama was somewhat mitigated by the thrill of seeing for the first time the Pacific, "the ocean of promise," from the nearby hills.

Prince and his associates finally left Panama on May 23 on the steamer *Oregon*, pausing briefly at Acapulco, "a mere village,—one church small and indifferent, in use—one ruined by the earthquake, all walls fallen, steeple standing—perhaps 200 to 250 houses in all including all that are scattered in the ravines or gorges between the hills and mountains."

When Prince arrived in San Francisco on

June 13, almost one hundred ships lay at anchor, more than two hundred tents rose to the south, and the rapidly growing city bustled with activity. Room and board, even in canvas houses, were at a premium as numerous parties prepared to depart for the mines. Gambling was rife, and Prince noted no churches, though he was told that prayers were read in a school house.

In July Prince too tried his luck in the mines around the Tuolumne River. The summer heat was oppressive, the labor hard, and profits small. Prince soon realized that "gold digging is a complete lottery," and promptly decided to make his pile by trading and selling to the miners. He did take advantage, however, of his brief stay in the region to collect seeds and bulbs of plants native to California which he sent home, with explicit directions for their planting and culture, designating some of them to be shared with his old friend the botanist Dr. John Torrey.

Come fall Prince had settled in Sacramento, a flourishing town much improved since his earlier visit. There by hard work and some Yankee ingenuity, he managed to establish a supermarket where, under one roof, miners could find everything they might need, from gold scales to zinc and sheet metal for making rockers, quicksilver and retorts for amalgamation of gold, tacks, long handled shovels, sole leather, shoes and sturdy boots, a wide variety of foodstuffs, from fresh radishes to canned oysters, saddles and spurs, magnets, needles and thread, tinware, cutlery, fiddle strings, curtain rings, and Chinese floor matting. He also found a ready market for vegetable seeds, especially onions, cabbage, and turnips, and later added to his stock fruit trees from his New York nursery. Constantly striving to improve and vary his merchandise, he predicted and created demand, and prided himself on having goods carried by no one else, often ordering them from San Francisco, importing them from the East, or having items made locally to sell at a great profit. In his letters home he not only meticulously recorded his costs and his sales, and commented on fluctuations in prices and the ever-changing best sellers, but also described his emporium: "A store 80 ft. by 20—with 5 rows of shelves the whole length—and tables filled with articles

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in the front half and the centre of back half filled with casks of liquors and provisions piled high up."

Prince had little leisure time, but he made Sunday rambles to Sutter's Farm, where he drank champagne with Sutter, whom he described as a fine old gentleman drawn to intemperance and somewhat of a fool in his land transactions, a ready pawn in the hands of Americans. At the Farm, he discovered new specimens of buttonwood and oak, and pine seeds the Indians ate similar to those of the Stone Pine of Italy, a splendid *Laurus* with large fruit, mistletoe, and iris.

That first winter the rains began early, severing all connections between the river towns and the mines, the muddy roads impassable for wagons and mules alike. By Christmas, celebrated with a few firecrackers, and New Year's, with fife and drum, the town had turned into a small lake, and boats were the mode of transportation. But it was on January 7, 1850 when the American Fork joined forces with the Sacramento that the water rose, "pouring in between and under the very house making just such a constant and rapid running as a spring stream of quick melted snow sometimes does with us." That night Prince prepared a dinner of warmed up boiled potatoes and salt pork which was also to serve as breakfast and supper the next day as well, for when he wakened, from the counter where he had installed his bedding, he saw his floor two to three inches under water, and he could make no fire, for his stove also had a layer of water in it. Most of his provisions, stored on shelves, were safe, and Prince spent the day watching the scene from his counter perch, noting the makeshift rafts and the unskilled boatmen. He came out of the flood with little loss, only some of his pilot bread and a few wheelbarrows having, as he put it, "eloped."

In anticipation of a bumper season, Prince began to lay in supplies for the new crop of greenhorn miners. Because the rivers continued unusually high until well into August, preventing work in the mines, and the new emigrants, coming in large part overland, were not very affluent, his profit was considerably less than expected. Many businesses failed, and a number of disappointed merchants returned home. Prince himself began seriously to think along these lines himself, and planned to restrict his purchases to cut his losses.

In the fall of 1850 Prince suffered from the ague which he treated with huge doses of lime juice and water, hot coffee and warm foot baths and an occasional bit of quinine. Once recovered, he undertook several trips to San Francisco seeking goods with quick turnover. He returned to find that cholera, which he attributed to decomposed vegetable matter, had broken out in Sacramento, causing the City Council to order all rubbish to be burned in an attempt to purify the air. It was at this time that Prince frequently commented on the big fat black rats gnawing away at his merchandise and on the abundance of fleas.

During this period Sacramento continued to grow, the levee was completed, the streets were being planked, and raised sidewalks twelve feet wide graced the front of his store. As the city grew, there seemed to be more fires, some of them coming all too close: "We have no fire engines and no good ladders and hooks for pulling down houses, but pulling down is the main remedy here to stop fires." He also reported on a great robbery from a gambling hotel in which eight thousand dollars were secured by boring through the floor and through the wood and metal lining of an iron chest.

When Prince first came to the area, he was astonished by the absence of vegetable gardens, and indeed the almost total lack of agriculture. However, as profits from mining diminished, many people turned to farming, so that Prince's revenue came more and more from the sale of seeds and fruit trees.

After several delays, Prince finally wound up his business and left Sacramento on the morning of May 12, 1851, reporting, "The hillocks are covered with wild oats already dried up as when I first ascended this same river with such different emotions." Three days later he sailed from San Francisco on the steamer *New Orleans* bound for Acapulco, crossing Mexico by land to Vera Cruz, returning home to his nursery in Flushing, where he introduced the culture of sorghum and the Chinese yam. Here he ended his days, preparing patent medicines, dabbling in spiritualism, and writing articles, dying on March 28, 1869.

Marie Byrne

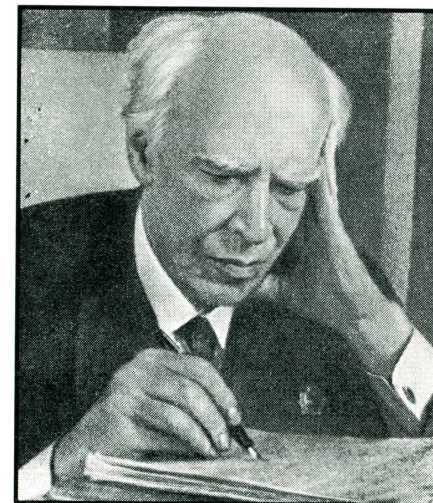
### *Stanislavski at Bancroft*

Constantin Stanislavski, 1863-1938, founder of the Moscow Art Theatre, laid the founda-

tion for realistic acting in the twentieth century. No one has exerted a greater influence on dramatic production in our time. In an original typescript with holograph additions, now in The Bancroft Library, quite possibly the only such document existing outside of Russia, Stanislavski writes:

*Without belief by the artist himself in the genuineness of his emotion and his experience there is no creativity; without the spectator's belief in the reality of the artist's experience there is no deep and lasting reception. . . . The living emotion of the artist and the sincere belief of the spectator in the reality of that emotion—is the best conductor into the spectator's soul.*

This call from Stanislavski for inner truth moved the art of acting away from the highly declamatory, presentational style and "tech-



*Konstantin Stanislavski in 1936.*

nique" of the nineteenth century. He rejected the notion that the theater itself automatically creates unnaturalness. Modern audiences have come to expect the utilization of Stanislavski's principles by actors in theater, and especially in film. Today, if an actor is not believable or real, he is considered inferior.

To appreciate the importance of Stanislavski's manuscript in The Bancroft Library it is necessary to trace its history. Accompanying the manuscript is a letter to Fred Harris (Professor Emeritus of Berkeley's Dramatic Art Department) from Alexander Koiransky. Koiransky's friendship with Stanislavski began in Russia in 1912. Hated by the Bolsheviks,

Koiransky was forced to leave Russia and was reunited with Stanislavski upon the Moscow Art Theatre's tour to America in 1923, which visit Koiransky describes in his letter:

*Night after night, they played to "Standing Room Only." The papers made a Roman holiday of it with columns and pictures, reviews and interviews. The leaders of society, stage, art and letters thronged the house and the limelight of fame was focussed upon Stanislavsky. . . . And when it became known that he was working upon a book about the Theatre, and offers from magazines and publishers began to pour in, Stanislavsky asked me to take the matter in hand.*

This book, essentially the manuscript in The Bancroft Library, was intended by Stanislavski to be a description of his approach to the art of acting. However, as Koiransky explains, "the publishers were not interested in theories, [but were rather] looking for a story, for a colourful biography with plenty of anecdotes. . . ." Instead of publishing the Bancroft manuscript, Stanislavski wrote *My Life in Art* to suit the sensational tastes of the American press. The Bancroft manuscript should not be confused, as it has been, with either *My Life in Art* or *An Actor Prepares*, Stanislavski's widely read acting textbook published in 1936. Koiransky explained to Harris:

*On the eve of Stanislavsky's leaving America for the second and last time I came to his hotel and found him packing his manuscripts and notes. From the large heap of papers he lifted the script which you know and gave it to me, and then, in Russian fashion, embraced me.*

Fred Harris became Koiransky's assistant, teaching at the studio of Maria Ouspenskaya (a former actress of the Moscow Art Theatre) in New York in 1935. Later Koiransky himself would become a lecturer under Harris's chairmanship in Berkeley's Dramatic Art Department. Towards the end of his life, Koiransky wanted to pass the manuscript on to a library. Fred Harris accepted the manuscript and brought it to Donald Coney, then the University Librarian of the Berkeley campus. It was Koiransky's wish "that it will come to a safe landing in Berkeley's venerable library."

The condition of the manuscript is indicative of the thousands of miles it has traveled and the years of use which it has weathered. Stanislavski had been "laboring on it in a most desultory fashion . . . covering numerous pages in longhand, having them typed, then insert-

ing in the script hastily pencilled notes, erasing, recopying, pasting in and cutting." This accounts for the manuscript's appearance upon its arrival at the University of California in 1960. In November of the same year, Koiransky quite accurately described the document in comparison to its state when it was bequeathed to him by Stanislavski:

*The manuscript was then, as it is now, a book of ragged appearance made up of some 120 pages, 9" by 11", typed, with numerous interpolated additions and notes in ink and pencil, in Stanislavski's hand, some of them on scraps of paper of various sizes, the whole strung together with rough twine.*

Nonetheless, Fred Harris remembers Alexander Koiransky's calling the manuscript Stanislavski's "special, little treasure." Evidently carried by Stanislavski wherever he went, the document reflects his desire to impart to the world his theories on the art of the theater, and is the result of "hard, nervous effort, of an emotional struggle to achieve clarity of expression." Much of the material is said by Koiransky to have been jotted down in dressing rooms during rehearsals. Certainly, the ideas put forth are the product of practical experience presented from the mind of a theatrical genius. Indeed, this manuscript contains what are perhaps Stanislavski's most fundamental and most valuable ideas. *Daniel Scheie*

### *Alfred C. Skaife Scrapbooks*

Four scrapbooks kept as a student by Alfred C. Skaife were recently acquired by the University Archives with funds donated in memory of George Pettitt, a member of President Sproul's administration, as well as an historian of the campus and the city of Berkeley.

Skaife, Class of 1900, was a Levi Strauss scholar, a member of Phi Beta Kappa, news editor of the *Occident*, student commencement speaker, and permanent class president. All of these activities are documented by the printed and manuscript materials which he pasted in his volumes. He also included his class schedules, some class notes, term papers and exams. Beyond his own memorabilia, the scrapbooks are rich with such ephemera as fliers announcing rallies, leaflets of college songs and yells, and programs of musical and theatrical events both on and off campus. Skaife was on a committee to consider revision

of the ASUC constitution on the matter of athletic management, so he collected and entered the constitutions of the student body organizations of several other universities.

After graduation in 1900, Skaife traveled in Europe for six months, adding to his scrapbooks pictures of places visited, theater programs (he saw Lillie Langtry in Brighton), and restaurant menus (there is one from Ye Olde Cheshire Cheese).

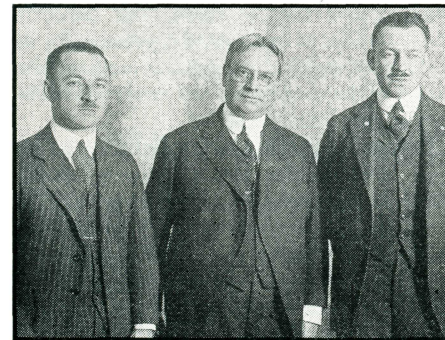
On his return, Skaife did graduate work leading to his M.A. in Philosophy in 1902, then studied for a time at Hastings College of the Law, and was admitted to the bar in 1903. He practiced in partnership with Alexander M. Kidd (Class of 1899), later a long-term and notable professor of Boalt Hall, and his friend and classmate Frank W. Aitken. The last volume of his scrapbooks contains the mementos of his activities organizing class reunions, with the Alumni Association and the University of California Club of San Francisco.

These scrapbooks document the college years of an active and scholarly young man, adding a personal note to our knowledge of student life at the turn of the century, and will be useful to social historians even beyond those concentrating on the Berkeley campus itself.

*Marie Condon Thornton*

### *Hiram Johnson's Diary Letters Published*

The Bancroft Library is pleased to inform readers of *Bancroftiana* that Garland Publishing of New York has recently issued *The Diary Letters of Hiram Johnson* with an introduction by Professor Robert E. Burke of the Univer-



*Hiram Johnson flanked by his two sons, Hiram Jr. and Archibald. The year is 1920.*

sity of Washington. The William G. Irwin Charity Foundation of San Francisco provided a grant for the editing and publishing of the voluminous letters which are now in a seven-volume edition of approximately 5000 pages. Professor Burke's introduction provides an overview of Hiram Johnson's political life from his years as Governor of California through his nearly 30 years as United States Senator from California. There is also an excellent index to guide researchers to the content of the letters.

The volumes comprise the thousands of detailed letters Hiram Johnson wrote to his two sons and other family members from the time he was sworn in as Senator in 1917 until 1945 when his health failed. The letters cover Johnson's involvement in the Senate from the 65th through the 79th Congress and provide an exceedingly detailed and astute assessment of government from the point of view of a progressive Republican. The publication greatly enhances access to one of the great manuscript collections at The Bancroft Library.

*Peter Hanff*

### *Printing and Writing Before Gutenberg*

The continuing generosity of Norman H. Strouse has brought to The Bancroft Library four books printed before Gutenberg "invented" printing, as well as specimens of writing dating back to the 24th century B.C.

The volumes are Chinese and Korean imprints ranging from the late 10th to the early 15th centuries. The earliest book, from China ca. 990, is a printing of the *I Ching* (*The Book of Changes*). The text for each of the 52 pages of the volume was cut in wood and printed serially on a strip of paper. The paper was then accordion folded to form a book. The Chinese are known to have printed books from woodblocks as early as the 9th century, but this *I Ching* is certainly one of the earliest examples of a printed book now extant. A second Chinese specimen consists of two leaves from a *Tripitaka* printed in January, 1101. Both of the Chinese examples are on paper and in modern bindings.

The Chinese are credited with the invention of movable types in the 11th century, but the ideographs of their writing required such a



Limestone fragment with hieroglyphics, ca. 2330 B.C. Cartouche of the Pharaoh Teti, left.

large number of separate pieces of type that the process presented no real advantage over block printing. Nonetheless, their invention was adopted in Korea in the 13th century and improved there in the early years of the 15th century.

Norman Strouse has given the Library three Korean books: one volume of a sixth century Chinese anthology printed in 1424 (61 pages); *U Mun Kong Gyo* by Chang Myong, Sun Seng Jib, printed in 1438 (86 pages, one of only six known copies of this title); and the *Collected Writings of Han Yu*, printed in about 1440 (volume 29 of a 50-volume set). All of these volumes were printed from movable types cast in bronze, a distinct improvement over the Chinese baked clay types. Books of this period are now considered national treasures by the Korean government.

These specimens of pre-Gutenberg printing greatly enhance the Library's collections on the history of books and printing, but four other gifts carry the chronological record of man's writing back almost 4,400 years. There are two Sumerian clay tablets inscribed in cuneiform letters, one from the city of Umma datable to 2033 B.C., and the other recording the building of the palace of Sin-Kashid, King of Uruk, ca. 1845 B.C. There is also a demotic Egyptian ostrakon (writing on a pottery shard) of the late first century B.C. recording the labor and payment for a man and his oxen. But the most striking piece is a fragment of limestone, roughly eight inches square on which are inscribed hieroglyphics and the car-

touché of the Pharaoh Teti (ca. 2345–2330 B.C.). The stone fragment was probably part of a false door from the tomb of a court official at Saqqara. The precision of the cutting of the inscription is marvelous to study since the fragment is beautifully preserved. This limestone fragment is now the earliest specimen of writing in The Bancroft Library.

Once again we renew our expressions of gratitude to Norman H. Strouse for the rare, beautiful, and important books and artifacts he has presented to the Library for the use of students and scholars. *Anthony Bliss*

### *Scholar Profiles*

*Readers of Bancroftiana are accustomed to articles on the Library's projects and acquisitions, but for a change we here present a view from the Heller Reading Room of one scholar's use of our resources. Dr. Norbert Finzsch, Assistant Professor at the Institute for Anglo-American Studies, University of Cologne, has come to California just to carry on research at Bancroft, where he is a daily attendant from nine in the morning to five o'clock in the afternoon. Dr. Finzsch, who received his doctorate in U.S. History from the University of Cologne in 1980, arrived at Bancroft last September on a fellowship from the American Council of Learned Societies and will work at the Library until June.*

Coming to do research in The Bancroft Library is not a totally new experience for me. I worked extensively in the Library during 1978–79 in writing my Ph.D. thesis. As the criminal returns to the scene of his crime, so does the historian—if he likes the place. Among Americanists in the Federal Republic of Germany, where I come from, The Bancroft Library enjoys an undoubted reputation for its holdings of archival materials concerning the history of the western United States and Mexico and rare literary sources.

This time I came back to Berkeley to do some work on the labor movement on the Pacific Coast, especially in San Francisco, focusing on the interconnection between economic development and labor's attacks on immigrant Chinese workers from 1869 to 1898. This period is of interest not only because it represents a major shift in California's economic and social history, but also because it once more confirms California's historic role

INTRODUCTORY ADDRESS  
BY  
CHANCELLOR EMERITUS  
**ROGER W. HEYNS**  
AT THE OPENING  
OF AN EXHIBITION OF  
ACQUISITIONS IN MEMORY  
OF  
**THEODORE R. MEYER**  
AT  
THE BANCROFT LIBRARY  
4 MARCH 1984



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WESLEY B. TANNER, PRINTER: BERKELEY

THIS OCCASION HAS MANY PURPOSES: to open and to enjoy an exhibition of remarkable, interesting, and valuable additions to The Bancroft Library's resources; to report to the contributors to the Theodore R. Meyer Memorial Fund; to provide the opportunity for all of us, his devoted friends, to reminisce about Ted and to remind ourselves how he enriched our personal lives and increased the strength of the institutions to which he donated so much of his time: the Law, the Mechanics Institute, The Bancroft Library, and the University of California.

It is perhaps unfair to the rest of you for me to use this opportunity to reminisce, since I am sure all of you would welcome this rostrum as a chance to do so yourselves. It is also unwise, since Herman Phleger has written such an excellent essay on Ted, describing accurately his achievements and listing with respect and affection all the attributes we knew and loved in Ted. There is very little for me to add. Despite these considerations, I trust you will indulge me if I make a few personal remarks about my experience with Ted.

Ted began his tenure as chairman of the Board of Regents during my first year as Chancellor at

Berkeley. This audience needs only a brief reminder that events at Berkeley were almost monthly the subject of intense discussion by the Regents. Invariably, issues about Berkeley sharply divided the Board. Enthusiasm for Berkeley was hard to find, and objectivity, patience, understanding, and quiet confidence on the part of the chairman were vital – and Ted supplied them all. To me he was unfailingly fair and supportive. Even though the Berkeley community was accident prone and appeared on occasion to be suicidal, and the decisions of the Chancellor seemed occasionally to him to be a little opaque and close to wrong-headed, he never deviated from the traits I have described: objectivity, patience, understanding, and confidence. Berkeley's frequent loss of manner and style, rationality, and good sense obviously offended him as it did most of us, but the most he would reveal was bemusement. I will forever be grateful to him and to Elinor Heller, another member of the Bancroft family, who played a very similar role, for the fact that they quickly decided that I loved the University as much as they did, that they would not try to add conflict with Regents to the burdens of the Chancellor. History will determine whether they were right or wrong in this support, but there can be no question that this basic posture of trust in

me on their part, made the job not only endurable but do-able. If indeed the job of preserving the University was accomplished, my assessment is that in a very crucial way, *they* did it.

By this time, Ted would be very uncomfortable, and I would have reawakened even in him the possibility, always present, that other Regents were right about my credibility and judgment. So I quickly turn to another topic which follows logically, I think, from the purposes of this occasion to which I referred earlier.

My thesis is this: represented on this occasion – the opening of an exhibition in honor of Ted Meyer of materials for The Bancroft Library, attended by Friends of the Library and contributors to the Fund – are most, if not all, of the ingredients that have made Berkeley the distinguished University that it is.

Time doesn't permit me to do more than enumerate these elements but let me at least do that.

1. There is, in this ambiance, on the part of all of us, a commitment to excellence that manifests itself in the existence of the Library itself, in the appreciation we have for the scholarship that great collections permit, the recognition we share that important collections don't just happen but are painstakingly and expensively assembled and

carefully catalogued in order to be studied and understood. These attitudes, associated with a deep desire to be first rate, permeate this University community.

2. A characteristically Berkeley breadth of appreciation. The prime movers of the Memorial Fund had no narrow definition of what would be useful but have made, as you have seen, purchases that cover all the fields of the Bancroft collections: western Americana, Californiana, Latin Americana, rare books, and the histories of science and technology. Funds have been used for the work of the Library itself: the editing of the works of Mark Twain and the production of oral histories including recollections by Joe Moore of Ted Meyer's work for the Mechanics Institute. The acquisitions cover items from 2000 B.C. to archives of the Magic Theatre, an avant garde theatrical organization in San Francisco. This respect for diversity and this hospitality is very characteristic of Berkeley and is responsible for its health and vigor.

3. An appreciation of the importance of individuals in the life of the University. Like all large and venerable institutions, Berkeley has its bureaucratic tendencies but it has always had a human face. This is to a certain extent true of all universities, but Berkeley has always seemed to

me particularly to personalize its history. Buildings and rooms within buildings (even a dining hall), funds, collections, fountains, squares, gates – whatever – carry the names of people important in the life of the University. And I had ample opportunity to observe that there is nothing mechanical or pro forma about the naming process and I have the scars to prove it.

The significance of this desire to personalize its history is not only that Berkeley prizes individual achievement but particularly and especially because it esteems contributions to the University. And usually this desire to recognize contributions to the University has led, as it has with the Theodore Meyer Fund, to efforts that continue not only to show personal appreciation and recognition of the individual, but also contribute to the enrichment of the University.

4. The presence of unconditional affection for the University. Chancellor Heyman, at a recent gathering on campus, emphasized how important it was for Berkeley to have people who love it – who love it, warts and all, without requiring it to be perfect and without insisting that they be served by it. Represented here today are people who have enriched the University, strengthened it, given it unequivocal love, without bargaining with it – or if not uncritical love then at least the

criticism that is motivated by love. Berkeley's strength and stability and capacity to grow in excellence is enormously dependent on that kind of affection.

5. My last point is the reverse side of this need of the University for genuine affection. It is that the University provides opportunities almost without number for each of us to help. When we truly understand and appreciate and love it, we come quickly to understand that helping is not a one-way street; the University is not the sole beneficiary. We in turn are enriched, made stronger and better people through the contributions we make – of ourselves, our energies, and our financial resources.

Specifically then, at this moment, as we cherish the memory of Ted Meyer, as we relish the collection in his honor, as we renew our dedication to scholarship and The Bancroft, we are ourselves, along with the University, beneficiaries because of the opportunity we had to share in this whole wonderful endeavor.

The common pursuit of excellence, the appreciation of diversity, the appreciation of people, unconditional love, the opportunity to give and receive – these are symbolized here today, and they are the ingredients of Berkeley's greatness – and an entirely satisfactory memorial to Ted Meyer.

as a trend setter in political and social movements for the rest of the Union.

San Francisco was the scene of most of the fierce labor battles in the 1870s and 1880s, and saw strikes on the waterfront among seamen and in the city among brewers and shoemakers. This fact alone would make a study of the labor movement worthwhile. But in addition to fighting wage-cutting entrepreneurs, the workers did not refrain from attacking Chinese. The latter were perceived as labor-degrading "savages" who brought down wages, thus serving the interests of the monopolies, and who infested the city with crime and hitherto unknown vices and diseases. The anti-Chinese movement, by no means a purely working-class-backed movement, quickly gained momentum during the late 1860s and came to its full strength in the years 1877 to 1882. With the passage of the Geary Act and its renewal in 1892, the immigration of Chinese workers was halted for the rest of the century and the movement's foremost aim seemed to have been achieved.

My research focuses on the question of how far economic changes affected labor's attitude toward the Chinese and to what extent laborers' racism might have been the consequence of the separation of political action, trade unionism, and socialism on the West Coast. The Bancroft Library provides most of the essential archival materials for such a study: the census records for the years 1870 and 1880, correspondence and papers of the principal labor leaders, a huge collection of anti-Chinese pamphlets, and papers pertaining to the economic development of San Francisco and California.

*Norbert Finzsch*

### *And in the Reading Room . . .*

The Bancroft Library is a very busy place. During the 1982–83 academic year, 108,000 books, manuscripts, pictures, maps, microforms, and sound tapes were used in the Heller Reading Room and in the Seminar Room. Although there have been a few memorable days when about 150 people used the Library, on an average day we expect to have 75–85 readers. Since there is seating for 60 in the room, and since some maps and "elephant" folios cover half a table in themselves, the room can become very crowded.

Despite the occasionally hectic pace of re-

quests for materials, advice, and counsel at the reading room desk, Library users seem pleased with the service. A recently completed reader survey produced many favorable comments on the work of the staff and students who keep public services running.

We find too that the Seminar Room is being scheduled more and more frequently. This semester, five classes meet there regularly, and many other classes come to the room occasionally to use Bancroft material as a part of their classwork. In recent months we have had classes from the departments of Art History, Classics, Comparative Literature, Library and Information Studies, and Linguistics. No day goes by without a class in the Bancroft Seminar Room.

Librarians also give many tours to students and scholars from both the Berkeley campus and other Bay Area institutions. Last year, 71 tours were given to a total of more than 900 visitors from disciplines as diverse as history, English, geography, city planning, and German.

The reputation of the Bancroft's collections brings to the Library a great many researchers who have no current affiliation with the Berkeley campus. (In keeping our statistics, such users check the status box "Reference".) In fact, more than 60% of the material used in the Heller Reading Room is used by people in the Reference category. This does not necessarily mean that most of our readers are from off campus; we have noticed that out-of-towners tend to go through more material more quickly because of the press of time.

Readers come to Bancroft with varying degrees of library experience. While it is certainly gratifying to assist with a noted scholar's work, it is just as rewarding to introduce freshmen to the riches of The Bancroft Library.

*Irene Moran*

### *Bancroft Support from the Private Sector*

The Bancroft Library is very substantially assisted by its Friends who include not only many devoted individuals but Institutional members each contributing \$1000 or more annually. These generous supporters are:

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Since many of these and other corporations also match gifts made by people associated with them, The Bancroft Library has received further aid from more than 40 such matching gifts.

The Library is grateful for this support which enables it to buy books and other materials needed for research and to carry on programs for which State funding has not been budgeted.

### "Squaring the Circle": Tom Stoppard at Work

"Squaring the Circle" is the latest addition to a collection of Stoppard manuscripts acquired as gifts of the author and with the assistance of the Friends of The Bancroft Library. Written between 1980 and 1983, they represent a recent sampling of Stoppard's versatile craft. "On the Razzle" is a free adaptation of the famous Nestroy farce *Einen Jux will er sich machen* which also inspired Thornton Wilder's *The Matchmaker*. The radio play, "The Dog It Was That Died" was begun in July, 1982, according to the date on the holograph manuscript and finished a month later in typescript. The pencil draft for "Love for Three Oranges," Stoppard's libretto for the Prokofiev opera, is dated February, 1983. It is followed by a version in ink and a typescript.

With "Squaring the Circle" Tom Stoppard seems to have circled back to his career as a journalist which began in 1954 with the *Western Daily Press* in Bristol. The first pages of the holograph manuscript (dated 21 February 1982) comprise a detailed calendar of events surrounding the uprising of the Gdansk shipyard workers and the ensuing struggle between the Solidarity Union and the Polish government, August 1980 to April 1981.

Critics of Tom Stoppard's earlier plays, particularly the enormously successful *Rosencrantz*

and *Guildestern are Dead*, which established his international reputation in 1967, and the mystery spoof *The Real Inspector Hound*, have often complained about his playfulness and lack of political concern. In his defense Stoppard has been quoted as saying that art exists for its own sake and not to serve a cause. But a trip to Moscow and Leningrad in 1977 inspired a series of plays concerned with freedom of expression in totalitarian regimes. As a member of Amnesty International he met with Russian dissident writers and then visited his native Czechoslovakia to speak to playwrights Vaclav Havel and Pavel Kohout, who were engaged in a human rights movement. In sympathy Stoppard wrote *Professional Fall* for broadcast on British television in September, 1977, less than three months after his return.

"Squaring the Circle" continues the theme of freedom of expression just as it continues Stoppard's examination of what is real and what is art or imitation in dramatic performance. His recently performed play, *The Real Thing*, deals with this dilemma in a personal and comedic way. In "Squaring the Circle" he uses the format of a television documentary. Like a newscaster he adheres to the precise sequence of events, reporting on the real politicians and workers involved in the Polish crisis. But the first scene destroys the sense of reality. The Narrator (in the handwritten draft, Tom Stoppard) begins like a reporter:

*Toward the end of July 1980 Edward Gierek, First Secretary of the Polish United Workers' Party, which is to say the boss of Communist Poland, left Warsaw for his annual holiday in the Soviet Union by the Black Sea.*

*There he met . . .*

*. . . Leonid Brezhnev, First Secretary of the Communist Party of the USSR.*

But almost immediately Stoppard switches into the persona of "author" when he informs the audience, "This isn't them, of course—and that isn't the Black Sea. Everything is true except the words and the pictures." The author-narrator keeps filtering the action throughout the play, turning the documentary into a dialectic and didactic exegesis of the news. The characters purposely never emerge as individuals: even the "real" Walesa stays hidden behind the news hero with whom we have come to identify the cause of Solidarity. The play is about a political system that cannot tolerate change; Walesa is the everyman idealist who

STOPPARD.

(to CAM)

It would be possible, though tedious, to find out more nearly how everything looked and sounded and to make the detail authentic. But it would also be beside the point. The <sup>problem</sup> ~~important~~ ~~fact~~ ~~about~~ ~~the~~ ~~Polish~~ ~~crisis~~ ~~was~~ ~~that~~ ~~the~~ ~~government~~ ~~was~~ ~~trying~~ ~~to~~ ~~change~~ ~~the~~ ~~shape~~ ~~of~~ ~~the~~ ~~system~~ ~~without~~ ~~changing~~ ~~the~~ ~~area~~ ~~covered~~ ~~by~~ ~~the~~ ~~original~~ ~~shape~~ ~~and~~ ~~the~~ ~~very~~ ~~words~~ ~~which~~ ~~are~~ ~~mostly~~ ~~made~~ ~~up~~. ~~What~~ ~~happened~~ ~~was~~ ~~that~~ ~~an~~ ~~attempt~~ ~~was~~ ~~made~~ ~~to~~ ~~put~~ ~~together~~ ~~two~~ ~~ideas~~ ~~which~~ ~~couldn't~~ ~~be~~ ~~made~~ ~~to~~ ~~fit~~. ~~The~~ ~~attempt~~ ~~failed~~ ~~because~~ ~~it~~ ~~was~~ ~~impossible~~, ~~in~~ ~~an~~ ~~absolute~~ ~~sense~~, ~~in~~ ~~the~~ ~~same~~ ~~understanding~~ ~~of~~ ~~logic~~ ~~or~~ ~~mathematics~~. ~~Mathematicians~~ ~~know~~ ~~that~~ ~~certain~~ ~~things~~ ~~cannot~~ ~~be~~ ~~done~~, ~~not~~ ~~because~~ ~~no~~ ~~one~~ ~~has~~ ~~found~~ ~~out~~ ~~how~~ ~~to~~ ~~do~~ ~~them~~ ~~but~~ ~~because~~ ~~they~~ ~~are~~ ~~internally~~ ~~contradictory~~. ~~For~~ ~~example~~ ~~to~~ ~~take~~ ~~the~~ ~~case~~ ~~of~~ ~~the~~ ~~Polish~~ ~~crisis~~ ~~in~~ ~~particular~~.

A portion of Stoppard's draft of the Narrator's introduction to "Squaring the Circle," dated March 5, 1982.

tries to square the circle and fails.

There are at least five preliminary drafts of the Narrator's introduction to the play; surely, a sign of the importance of the statement as well as of Stoppard's difficulty in clarifying his point of view: between politics and performance, writing and reporting.

The following version of the introduction from the holograph draft dated 25 March 1982 is quite different from the explanation about squaring the circle in the later typewritten text:

*Mathematicians know that certain things cannot be done, not because no one has found out how to do them but because they are internally contradictory. For example, given a circle, any circle, it is not possible to construct a square having the same area. What happened in Poland was that a number of people tried to find a way of making freedom as it is understood in the West, particularly the idea of independent unions complete with socialism as it is understood in the Soviet Union and its East European Empire. They tried to change the shape of the society without loss or gain to the area covered by the original shape. They failed.*

The typescript, "Squaring the Circle: Poland

1980-81" reads:

*All the same, there was something going on which remains true even when the words and the pictures are mostly made up. Between August 1980 and December 1981 an attempt was made in Poland to put together two ideas which wouldn't fit, the idea of freedom as it is understood in the West, and the idea of socialism as it is understood in the Soviet empire. The attempt failed because it was impossible, in the same sense as it is impossible in geometry to turn a circle into a square with the same area—not because no one has found out how to do it, but because there is no way in which it can be done. What happened in Poland was that a number of people tried for sixteen months to change the shape of the system without changing the area covered by the original shape. They failed.*

How much of this text will actually be broadcast remains to be seen. Although Tom Stoppard is an experienced television script writer, he has only limited control over his words once they are separated from the written page. For The Bancroft Library's theater collection, "Squaring the Circle" provides a fascinating glimpse of the playwright's struggle

to match real life drama with the artist's vision of it; and to recreate that life for the same screen that had flashed it in television news-casts only a short time ago. *Annegret Ogden*

## Gift of a Book of Hours

An anonymous donor has presented to The Bancroft Library a fine book of hours written in Rouen, northern France, during the third quarter of the 15th century. The manuscript contains 147 leaves written on fine vellum in a gothic hand. There are 14 large miniatures and numerous smaller illustrations throughout the text. In addition, highly colored border decorations are present, all finely executed in the Rouenese style of the 1460s.

The manuscript also has an interesting provenance. It contains the bookplate of Richard Towneley of Lancashire with the printed date, 1702. Towneley, 1629-1707, was an important English natural philosopher, very much interested in meteorology, barometers, and the study of air pressure. He was a member of a prominent Roman Catholic family who had suffered persecution since the time of Elizabeth I. The family's wealth and ingenuity were sufficient to preserve their religion and large estate.

Towneley was known as a collector of books



This miniature depicting the flight into Egypt precedes the text for the hour of Vespers.

and manuscripts on scientific subjects. His library was dispersed at auction in the early 19th century and this manuscript, perhaps a family heirloom, may have been sold at that time.

Being the "Use of Sarum," or English version of the book of hours, the calendar and saints' lives included are of particular relevance to England. Curiously, one previous owner must have disapproved of St. Thomas à Becket, since all passages relating to him have been obliterated; the only damage to the manuscript which otherwise shows only normal thumbing.

We are very pleased to add this manuscript to our growing collection of medieval manuscripts. The Bancroft Library now owns eight books of hours plus numerous other liturgical manuscripts. *Anthony Bliss*

## Upcoming Exhibitions

With the closing on May 25th of both the exhibition of "Acquisitions Made in Honor of Theodore R. Meyer" (in the Gallery) and of the display of William P. Barlow's selected acquisitions during his first 30 years of collecting (in the Administrative Offices), we look forward to three more major exhibitions this year. Opening at the Annual Meeting on June 3 and continuing to October 1, "Manuscripts of Contemporary Authors" will be on display. The speaker at the Annual Meeting will be Sir Stephen Spender, most of whose manuscripts are owned by Bancroft and some of which will be included in the exhibition along with manuscripts of other contemporary authors, American, English, and Irish.

On October 9th, The Bancroft Library and the University Art Museum will cooperate in exhibiting the great collection of William Morris's diverse works assembled by Sanford and Helen Berger. Bancroft will mount a large exhibition of Kelmscott Press books and designs while the Art Museum will concentrate on Morris's contribution to the decorative arts. A major catalog of the exhibition will be published.

The annual exhibition of gifts to the Library will be installed in December and continue into February 1985 in recognition of the generosity of all the Library's donors in 1983-84.

Only one further exhibition for 1985 has as yet been firmly scheduled. In October, Ban-

croft will mount "European Backgrounds of California," documenting the contributions of various European countries to the development of California. This exhibit will be created for the visit to California of the International Association of Bibliophiles, a great organization of book collectors that meets every two years in a different nation.

The Library will soon dedicate an exhibit case to additions "New to The Bancroft Library" in the Administrative Offices area. Because of the demand for exhibit space, this case of changing displays may not always be available, but as often as possible we hope to provide an idea of the diverse types of material that are added to the Library. We expect that almost every month there will be something new for Friends to see.

## Rare Rossica in Bancroft

The Bancroft Library is distinguished for its remarkable collections of Western Americana. Less well known is the fact that its holdings contain unusual and valuable primary sources for, and early anthologies of the history of Russia in the sixteenth century. These are accounts written in Latin by foreigners who had visited or possessed an interest in Muscovy, as the country was then called.

The most outstanding example is a handsome book published in Cologne in 1587, Antonio Possevino's *Moscovia et Alia Opera de Statu Huius Saeculi*. The importance of Possevino has not been appreciated until recently. In the past decade two critical editions of his text have appeared: one in the United States and one in the Soviet Union. In response to a request made by Tsar Ivan the Terrible, Pope Gregory XIII sent Possevino in 1581 to mediate the Livonian war raging between Russia and Poland. As a zealous member of the new Jesuit order, Possevino hoped he could also promote the Catholic faith in Muscovy. He failed in this endeavor, but the commentary on his experiences he composed for the Pope constitutes a perceptive analysis of life and conditions in Muscovy. Possevino recounts in some detail three disputes concerning religion he had with the Tsar that do much to reveal Ivan the Terrible's enigmatic character. He also presents the daily log he kept while presiding over the tortuous negotiations to end the Livonian war, and selections from the cor-

respondence that passed among the protagonists.

Few works compare with the *Moscovia* in describing Russia at the dawn of the modern age as effectively as Possevino has portrayed it. The material on Muscovy occupies the first 115 pages of the Cologne edition. The subsequent extracts, which touch upon a variety of religious issues, are of less interest to Slavists but significant for cultural historians of the Reformation. They are largely polemical tracts and treatises the tireless Possevino composed to refute positions taken by Protestant leaders of the time.

The year 1630 is remarkable in the history of Russian studies. Marcus Zuerius Boxhorn edited and Johann Meyer published *Respublica Moscoviae et urbes* in Leiden. The book is divided into sections on the topography, politics and government, and history of Muscovy. It closes with a few miscellaneous extracts. Describing the provinces of European Russia and western Siberia, Allesandro Guagnini, an Italian in Polish military service, provides quaint details about men who hibernate all winter and fish that speak like humans.

The political section opens with a treatise on Muscovite religion composed in 1526 by the Austrian theologian Dr. Johann Fabri. Further details concerning ritual were drawn from Guagnini. The editor oddly calls the next unit, quoted from Possevino, in which the priest honestly and quite impartially reported on Russian life and customs, Possevino's "Diatribes Against the Muscovites."

The third section is based on a narrative certain English voyagers composed in Latin. It too describes the provinces of European Russia but places heavy emphasis on the commercial potential of the realm, in which the English were mainly interested. This section ends with Possevino's account of the negotiations to terminate the Livonian war.

Among other things, the concluding miscellany includes interesting letters issued in 1613 over the name of the new Tsar, Mikhail Fedorovich (founder of the Romanov dynasty), affirming Russia's adherence to treaties struck with the leaders of Belgium and Holland. Boxhorn's extremely attractive little book should properly be considered the first western compendium of Russian history.

Also in 1630, Elzevier, a distinguished printing house in Leiden, published *Russia seu*



Title page of Boxhorn's account of Russia, 1630.

*Moscovia*. No editor is named. The frontispiece features a tsar on a rostrum revealing the title, attended by a courtier and a Tatar warrior who is holding a large bow. This is not accidental; the book devotes wide coverage to the Crimean Tatars, Muscovy's closest and most dangerous neighbors.

The topographical description of Russia in the first section consists of a Latin translation of an account written in Dutch by the merchant Isaac Massa in 1612. It is comparable to Guagnini's narrative, save that Massa knew much more about Siberia. The appraisal of Muscovite political and governmental institutions, including observations on the army and coinage, come from the general history of Giovanni Botero, of which there are many editions in Bancroft.

The second part, devoted to the Tatars, is comprised of five chapters drawn from western writers. The first, on their habits and customs, comes from Michael the Lithuanian, a crusty old misogynist who employed the Tatars as a paradigm in his efforts to induce Poles and

Lithuanians to desist from what he considered to be their degenerate ways. A sketch of Tatar history has been lifted from Book 57 of Auguste de Thou's *Universal History*. An anonymous author outlines the geography of the Crimean peninsula. Marcin Bronovius tells what it was like to negotiate with Tatar officials and discusses other items of a political nature. This second part of the book likewise closes with a miscellany.

At first sight Boxhorn and *Russia seu Tataria* seem to cover the same ground, but they actually complement one another nicely. In the former the emphasis falls upon the authors, whereas the latter is a forerunner of modern composite anthologies. As early as 1630, Holland had succeeded in producing two books that provided readers with prototypes of the "symposium of experts" and area-studies texts. Both books convey the impressions of perceptive foreigners about a country still relatively unknown and which was considered strange and exotic.

It is exhilarating to find sources like these, and others equally valuable for this field, rare by any international standard, easily accessible in The Bancroft Library. *Hugh F. Graham*

## Prized Printing

We are very pleased to announce that the first three booklets issued from the Bancroft Press Room course (see *Bancroftiana* numbers 82 and 84) have been selected for the 1984 Western Books Exhibition sponsored by the Rounce and Coffin Club of Los Angeles.

*Wesley B. Tanner*



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