The THREUDEUS... named the conference room of the Lesli J. Sparks Physical Education and Recreation Center in honor of Alda Gail Curry, Director of Women’s PE from 1965-70. The event named women's history month. 

THE ACADEMIC PROGRAM: A new position on the theatre faculty and a part-time Diplomat-on-Campus were among the academic program this year. The newly created position is associated with the visiting professor, to the faculty. Chemistry professor Dr. Paul Hall is serving in Acting Dean of the College of Liberal Arts. Political Science professor Dr. Blythe, is setting up a series of eight- to ten-week seminars in politics and government for the faculty, starting in January. Dr. Shary is also organizing a Crystal City ride, 16-18 for on and off-campus students to predict what's going to be happening in international, state and local affairs. SCIENCE and Technology Center at the Universidade Autonoma de Cuernavaca in Mexico will join the Frankfurt (England) study opportunity now being well received by 20 Willamette students and Prof. Bill Conover. The Field Studies features Hawaii this summer, as 38 students will go to Maui and Oahu for a four-week study of the biological and ecological sciences. 

NAMES IN THE NEWS: Dr. Howard Rocker's article in last February's Willamette Scene on "Advocating Films in Campus Rheinheits" was picked up by the wire services and in early October was the subject of a student's commentary in the CBS news. After the letters were sorted following the organization, the development of the Public Relations area, the roster of personnel includes Ralph Wright, Assistant to the President for University Relations; Richard Johnson, Director of Alumni Relations and Associate Director of Development; Tete Woolll, Director of Development and Dean of Students; and Jon McMillan, Assistant Director of Information Services. 

SPORTS: Football: The Bearcats finished fifth in the PCC at 2-4 and for the season had a 3-4 record. "Fumblebug" played the team most of this season, coating Joe Schaefers' Bearcats at least two times. 

GIFTs: From Vera Armstrong estate, Ventura, Calif., $10,000 for scholarship endowment. From Myra M. Richards, Salem, $17,000 for Myra M. and Ernest Richards, scholarship fund. (Richards was a long-time English professor at WU). From Associated Students of WU, $4,000 for student services. From the Alumni Library and Art Center at the University, $10,000 for the library, a facsimile 12th century Japanese picture scroll "The Virgin and Child" and a 14th century Prussian Kanziglitch. Over one hundred students of Willamette's unrestricted operating funds come through the Oregon Independent Colleges Foundation representing 10 private colleges in Oregon. 

from the library vault

A BOOK TO ELEVATE the SOUL

'rhythms that iskgian to return it — either for loan or for sale

— Marie Franciscus Egan, 1967

By Adilee Backman, Asst. Prof. of English

Today the outward appearance of this book of prayers does not indicate its age or value; it was re-bound in the 19th century in a dull maroon with gold lettering; the pages were cropped when it was re-bound, and some of the marginal embellishments were lost, and the empty binding does not permit true handling of the pages. To open it for reading is to fear that one might damage it. The book is but slightly bigger than a pocket Oxford French Dictionary. Once it is open, great wealth is revealed, both in the exquisite colored lettering and paintings, and in the liberal overlay of gold leaf. The paintings themselves are approximately double the size of the front cover of this volume.

For over a month this summer I was tithe a title with this book, either in the library in Salem or in the dry, undisturbed, small manuscript room at the Huntington Library in San Marino. The exact nature of such a relationship is expressed metaphorically by Abbé Leroi, Les Livres d'Heures. In choosing books of hours at a subject of study, I gave myself the task of a one: one would extract an exquisite honey, I will spill the pages of this volume with all that I have plundered from these manuscripts as enticing as flowers. 

On the basis of the new edition I have described in some detail the picture's "enticing as flowers" which were reproduced for this issue of the Willamette Scene.
(1) Grotto. The portrayal is characterized by symmetry; the cross is central with 2 figures on either side of it and the arc of heaven directly above. Below, the Virgin and Mary Magdalene may be found in a traditional pose on Christ’s right, and on his left are a soldier and another spectator wearing a hat of Flemish style. “Demen laha mea aperes” is used here as the opening of matins. There is a luxurious touch in the use of gold to highlight areas of the illuminated letter and of the foliage botanical forms in the border. Here there are flowers in different stages of bloom and suggestions of insect life.

(2) Postcox. The portrayal of the descent of the Holy Ghost to the Virgin and the 12 Apostles is again symmetrical and conventional: the central cross (with bowed head and clasped hands), with 6 Apostles on each side in attitudes of prayer, somewhat precariously perched on benches. One might compare the portrayal of the same scene by the Master of Catherine of Cleves; the latter is a more ambitious work of art, but the design of the picture and even the color of the robes is the same. In the Pracea Pliae the artist continued his originality to the patterned tiles of the floor, some of which seem to reflect the Holy Ghost, whereas in the Hours of Catherine of Cleves the artist portrayed the elaborate vaulting of the interior of the building and the ornamentation and decoration of the exterior.

(3) Anunciation. The Virgin is seated in a traditional pose beside a table with a book; her position indicates that she has just looked up from her reading to see the angel Gabriel kneeling before her, holding a banderole which reads “Ave Maria plena gracia.” In the foreground is a vase holding the lily which is symbolic of her purity. It is characteristic of illustrations of prayer books and books of hours that the central verse is a “set piece” while in the background of that scene or in the margins of the page the artist can create freely. The artist’s pleasure in varying and patterning the floor tiles is again apparent, as is his delight in the ever-changing and fanciful botanical forms in the margin.

(4) Last Judgment. Christ, robed in orange and green, is seated on a rainbow symbolizing heaven, with his feet poised on the globe of the earth. The resurrected dead are highly stylized; all that can be seen of them are heads emerging from heavy black slices in the earth and water. A change from the artist’s usual symmetry is seen in the grotesque demon with threatening tongue who fills the lower right corner. An angel with long trumpet appears at Christ’s right and left hand, the figures are grotesque (probably unwittingly so) with vivid blue bodies and wings, and appear to be seated on slices of sky. The light of heaven radiates from the stars above.

(5) St. Nicholas. Garbed as a bishop, he is blessing three injured mariners in a wooden tub or boat — perhaps alluding to his miracle of calming a storm at sea.

(6) St. Anthony. He is pictured carrying a cane and with a pig at his feet. He is dressed in black and stands on a simple tile floor near a wall beyond which a formal garden appears. Possibly the flames at his feet refer to his temptation.

(7) Pietà. This scene, pictured with the artist’s characteristic simplicity and symmetry, shows again the background of the formal garden typical of these smaller paintings.

(8) St. Sebastian. Naked, tied to a tree, St. Sebastian is pictured pierced by several arrows, and with two of his persecutors still attacking. His face is similar in feature to this artist’s portrayal of the face of the martyred Christ. The stylized trees and walls are repeated.

(9) St. Barbara. As in other pictures of her, Barbara is shown before a tower with three windows, probably symbolizing the trinity.

(10) St. Agatha. She is holding a severed breast with iron tongs, indicative of her martyrdom. The tile floor, low wall, and highly stylized background are the same as those in the paintings of St. Anthony and St. Catherine.

(11) St. Catherine. She appears with the instruments of her martyrdom, the sword and the wheel, and with her persecutors, half reclining on the floor beneath her.

(12) A Funeral. (A larger picture following the series of portraits of the saints.) Before what appears to be a raised, draped coffin 4 mourners stand, one reading the service from a book on a lectern. To the right are the mourners in black, with hoods low over their bowed heads. A rich gold inlaid canopy hangs above the scene. In the text of the manuscript the Office of the Dead follows.

(13) Virgin and Child. The Virgin is pictured draped in characteristic blue garb, her halo and flowing hair here receive some decorative flourishes. The background is typical of the artist’s interior scenes, with the geometrical gold and blue canopy or tapestry above, a low wall which simulates marble, and a tile floor. Interestingly, the prayers which follow this drawing are French whereas the rest of the book is Latin.

The presence of this manuscript and other rare books in the library makes one wonder if this institution should not venture into some method of publicizing unexplored depths and unexpected treasures. Perhaps an answer is Christmas card production, following the example of major libraries and museums around the world. And perhaps interested persons could establish a “Friends of the Library” group. At any rate, it is to be hoped that present friends of Willamette will continue to supplement the library’s holdings of rare books in the grand tradition of Mr. Charles E. McCulloch and others.

Adel Birmbaum

WILLAMETTE SCENE

Annual Report

NINETEEN HUNDRED SEVENTY-ONE SEVENTY-TWO

was neither the best of times nor the worst of times for Willamette. It was a year of academic accomplishment, the eighth consecutive year in which gifts and grants exceeded one million dollars, and a year in which Willamette again balanced its budget.