

1: The Goldenrod lode; a frontier drama in verse. - CORE

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THE GOLDENROD LODGE 39 (He goes down to the margin of the pond, when the Sheriff s voice speaks abruptly from the gloom upon the trees at the right.) We ll likelier need a spade. (The boy, already following Goldenrod, hears him and stops.

First, according to the California Native Plant Society, clear your planting area of invasive plants such as vinca major, Scotch broom or English ivy. The University of California Cooperative Extension encourages the use of star jasmine, winter jasmine, and forsythia as non-invasive plants. Consider gardening to attract pollinators. Watch birds, bees and butterflies for hours of visual pleasure as they feed, bathe, nest and look for shelter. Fill your new garden with plants and flowers that bloom during different seasons to provide food and shelter for wildlife all year. Look for a variety of annuals, perennials, evergreens and deciduous plants best suited to your elevation and sun exposure. Forest Service suggests planting berries for food. Some examples include golden currant, Oregon grape and chokecherry. Try planting goldenrod in the fall for flowers that feed pollinators at the end of the season. Hummingbirds are nectar feeders. They are drawn to tubular flowers such as penstemon and bee balm. Birds need food, shelter and protection from the elements in winter. Berry-producing trees, shrubs and vines are ideal. Birds will enjoy elderberry, Oregon grape, wild gooseberry, Chinese pistache and holly leaf cherry. Insects provide the necessary protein to raise hatchlings. To attract insect eaters, plant Oregon grape, penstemon, ceanothus and California fuchsia. Asters, sunflowers, salvias, cosmos and milkweed attract bees. They provide both nectar and pollen. Herbs such as lavender, thyme, basil and rosemary also have blossoms that attract bees. Simply look for native plants that are blue, violet, white and yellow. Additional recommendations by NAPPC include blue-purple western aster, red columbine, California poppy and California goldenrod for blues, reds, yellows and oranges. Showy milkweed and wild buckwheat have lovely white perennial flowers that both attract and act as host plants for birds, bees and butterflies. Consider adding a water feature. Place a small rock or other perching object in the water for birds and butterflies to use while they bathe or drink. If you wish to provide water year round, place a submersible heater in the birdbath to prevent the water from freezing in winter. When planting to attract pollinators, your garden will not only look beautiful, but will be of service to wildlife and insects that live in the Mother Lode.

3: Colorado rare books. Mt. Gothic Tomes and Reliquary

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See other formats The yellow flakes in the pan were but auguries of hope soon to be realized. Yet no one found the vein, and so the legend grew that beavers had hidden the magic vein beneath the waters of their pool, and thus concealed it from the eye of man. The beauty of this open air theatre lent itself most naturally to romance. Two small streams flowed from densely wooded hills and murmuring across the stage, sank into the silence of a beaver pool. A log cabin with its oiled paper window, a rough sawbuck by the door, sooty pots and kettles and a tripod by the smoke stained rocks, gave the hint of human occupancy. The stage was dark when the play commenced save for the glow of the fireflies which flitted here and there among the pines and hovered where the streams had bathed the banks with moisture. Soft woodland music filled the air, and gave background to the chanting voices of the trees. When fireflies, music and voices ceased, the audience became aware of the dim outlines of the stage in the half light, which grew in intensity as the play progressed until when the camp fire was kindled, the 1 surrounding spruce trees were tinged with a warm and ruddy glow. During the long dialogue between Goldenrod and the Boy, the fire was allowed to sink and leave the audience totally unprepared for the shock of the forest fire whose terrifying glare crimsoned the eddying clouds of smoke and silhouetted the trees against the background of flames. Then the stage was deluged with rain, giving the impression of a widespread and heavy downpour. The forest fire sputtered out. All was darkness and silence again, except for the fireflies, music and the chanting forest voices. To the historian, in retrospect, it is difficult to say that the play was the climax of the evening. It was an integral part of the entertainment and fitted so perfectly into the scheme of things that the memory of that autumn evening in the hills is like the colors of sunset all blended in one harmonious whole. In the early dusk the members and their many guests assembled at the camping ground in the open space above the theatre where on grills placed over glowing charcoal fires a delicious supper was prepared. It was almost dark when supper was over. Stars glimmered overhead or beckoned from behind the trees that topped the surrounding mountain sides. It was time for the play. When the play was over, we straggled up the path again to the camp site. A large camp fire was lighted, about which we gathered. Songs were started, and stories told. Time was forgotten. It was well past midnight when the last of our guests had departed and the few hardy souls who remained had left the glowing embers for the warmth of their blanket rolls. The fire light died, but not so the memory of that evening. With each of us there remained a bit of precious romance from "The Goldenrod Lode. Duke, an English ne'er-do-well E. Thompson Otero, a Mexican teamster John S. Bosworth Voices in the Spruce. Steele The Scene is in a forest in the Rocky Mountains, about Incidental Music by John H. Collbran Director for Music Irvin J. Hanington, James I Grafton Rogers. Site by permission of G. Baird A glade in a spruce forest on the upper slopes of an abrupt canon in the Rocky Mountains. Close behind the audience, imagine a sudden canon cliff. The stage is a little opening formed by the junction of two streams the larger flowing from right to left between the players and the observers, the smaller trickling from the spruce-cloaked background over little waterfalls directly to the center. There, between the audience and the stage, a beaver colony has augmented a natural pool by means of a mud-and-stick dam. A beaver-house emerges from the still waters; the chips and chewed stumps of aspens by the stream to the left. To the right, a tiny log cabin with sod roof built into the bank. A smoky kettle on a tripod, a woodpile, and other signs of a crude but permanent habitation. No lights now dusk and silence. Then many fireflies, their glow appearing as brief little lights swinging low in short arcs of their circling flight over the moist ground. Voices from the flanking spruce trees, chanting to half-heard music like the sighing of needle-clad boughs. Trim spruce and young, hark and give tongue! Quicken my years with the fresh thoughts you know! Envy, do you as I did in the ages by Motion and light in the fireflies below? Tell me, are saplings content as they grow? Chieftain and sire, who would aspire, Dusky and stolid, to drink and to parch Here till the years are spent, one in a regiment Mustered forever, but never to march? Who stands content with a rootlet

that bars Fluttering somewhere with fireflies and stars? Decades increase Wisdom upon us, with lichens and tears. Living is longing, and fireflies are part Of a twilight where hands should not reach with the heart! The music dies with the voice. A shadowy figure slips down the bank to the left, onto the stage, stealthily explores the stage and cabin, finds everything deserted, and, with his back to the audience, whistles a bird-call into the background. It is repeated in answer, and three other figures two carrying lanterns, one a flaming piece of pitch pine slip from the background and the left bank into the center of the stage, with subdued words to some hidden horses and the jingle of spurs. The lights reveal them as a group of frontiersmen. The first to enter Is the DUKE a young man in the shabby remnants of English sporting styles, a checked cap, and a hunting-coat. The SHERIFF is a bulky man of fifty, with only a vest over his soiled shirt-sleeves, boots, a diamond pin without a necktie, and a flavor of the bar-room. PINTO is a boyish express rider, with a wide sombrero, white "chaps," a brilliant bandana, and an arsenal all in proper Wild West style, and immaculate. This is the place; His cabin s yonder. Blame your own stupidity! Lord, every lame Old partridge on the highlands plays us so To hide a nest! But an hour ago He climbed Sheep Mountain. Why in blazes pack Up timberline to reach a little shack Here by the canon? Cause it works, you fool! Two winters now he s shook me there to cool Myself in fallen timber. And again Invent some penny thriller to explain Your absence to the town, and then go deal Your faro crookeder than last, and feel Your stacking even! Sheriff, dear old chap, Your re quite pathetic! Shut your trap For once, Duke! Where s the boy? Scoot And tell us when he comes! He tramps for sure As fast as a cayuse can lope. No mine In sight! Not a sign Of mineral! To my mind Peculiar hell! Who d calculate to find A Bank of England, with a safety-vault To hold his nuggets? He s the kind that d salt Their yellows in a gopher-hole. But, Duke, A-reck nin by the specimens he s brought To town these last ten autumns, there had ought To be a hole as big as Hades where he dug. But his cache is buried snug. Oh, he could hide the diggin s sure enough! I calculate that bluff Takes more in pots than cards. When that galoot Appears, you all just take to brush and let Me shuffle up the deck. A voice in the dark, left background. I ll bet He s comln! Hush, you varmint, or I ll scalp You! But, Dad, I couldn t hardly help To holler! He s just Across the ledge. They extinguish their lights. If you cussed A grown man as you do that boy, he d line You full of buckshot. What I do to mine S my own. Hide out, the lot of you! They disappear in the dusk in various directions. Ooldenrod, with faded flowers in his hat, a staff in his hand, a pack, and an appearance of being at the end of a long tramp, comes down the hillside to the left. He is a prospector of about fifty, his hair a little grizzled, his person not unkempt, but somehow individual. His speech is somewhat book-learned. He pauses to ap praise the glade, comes down to the fire-embers in the center, and then speaks in a burst of relief. Home again, home, where every shadow spreads A warmed familiar blanket, and the heads Of ancient spruces nod, with just the look That granddads, dozing in a chimney nook, Give some belated son! So, home again, From one more venture to the dens of men, While all my aspens flutter in delight, And titter, sister-like. And these sweet hills Once more secrete me in their gorgeous frills And petticoats, as those gigantic maidens did Old Gulliver.

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