Blanding Sloan's California Etchings

Fourteen original etchings by Blanding Sloan, dating from his 1931 trip through the Gold Country, have recently been acquired by the Library and provide an interesting contrast to the nine photographs, depicting the Depression in the Los Angeles area, which heretofore had been Bancroft's only representation of the work of this California artist. Along with views by Dorothea Lange and Imogen Cunningham, Sloan's photographs were exhibited in Haviland Hall on the Berkeley campus in November, 1934, as part of an exhibition dealing with the self-help cooperative movement in California.

Born in 1886 in Corsicana, Texas, where his father was a leading surgeon, Sloan studied at the Chicago Academy of Fine Arts and designed costumes and lighting effects for the Chicago Players Workshop. Subsequently he maintained studios in Sau- gatuch, Michigan, in Carmel and San Fran-
By the time he was forty years old, Sloan had produced an impressive oeuvre which is partially described in a catalogue, a copy of which is also in the Library. Engravings and Block Prints of Blanding Sloan, published in 1926 by the San Francisco firm of Johnck, Kibbee & Company, lists one hundred and thirty-eight etchings and forty-one block prints whose subjects range from San Francisco to Carmel to the University of California campus. Included are views of Sloan's "studio in the woods" in Carmel as well as his studio and marionette theater at 2625 Polk Street in San Francisco. In his introduction to the catalogue, Idwal Jones notes the artist's humor and vitality: "This present display of his etchings are an augury — and a present source of delight to those who love craft, line and poetic feeling."

His artistic craftsmanship and quick eye for salient detail are well represented in this new group of etchings. There are views of Coloma, of Mark Twain's cabin at Jackass Hill, and of the old stage coach station at "Forrest Home." Aside from the useful subject matter, students of art and printing will be interested in the complete set of annotated proof states which accompanies each etching. For example, John [i.e. James] Marshall’s Cabin is represented in four successive versions which allow us to follow the evolution of this plate from the preliminary line etching (here reproduced) through the succeeding states when aquatint was added to produce tonal values, and when dry point, roulette, burnishing, and scraping were employed to develop the final form.

Blanding Sloan's move to New York City brought to a close his career as a participant in the California art community, but this suite of etchings remains to preserve his reputation as an artist, to the scenes where western history was made.

31st Annual Meeting

Joan Didion, novelist and essayist, a fourth-generation Californian who graduated from the University in 1956, addressed a large audience gathered in Wheeler Auditorium for the 31st Annual Meeting of The Friends of The Bancroft Library on Sunday afternoon, June 4th. Speaking on "The California Woman," a title she chose but later found "a meaningless generalization," Miss Didion mentioned such specific women as Julia Morgan, Isadora Duncan, and Gertrude Stein, and then turned to consideration of her own life as a Californian:

I was born in Sacramento in December of 1934. The last surviving member of the Donner Party, Isabella Breen, the infant found close to death in the fire pit with the walls of snow, died in March of 1935. California history was very close to us in Sacramento.

Later in her talk she noted that "it is different to be Western, and to pretend that this is no longer or never was so is to ignore the narrative force of the story Westerners learn early... that the wilderness was and is redemptive, and that a radical break with civilization and its discontents is distinctly an option."

Under the chairmanship of William P. Barlow, Jr., the business meeting was conducted prior to the major address. The Friends approved election of John R. May to a second four-year term along with the following new Council members: A. Lindley Cotton, Mrs. Richard P. Hafner, Jr., James E. O'Brien, and Norman Philbrick.

The Coverdale Bible

Through the generosity of the same anonymous donors who presented the Tollemache Codex described in the last issue of Bancroftiana, the Library has received a fine copy of the editio princeps of the English Bible, translated by Miles Coverdale. The volume is handsomely bound in sixteenth century morocco, the work of Tuckett, Binder to Queen Elizabeth I. Dedicated in 1535 to Henry VIII, this Bible was long thought to have been printed by Christopher Froschover of Zurich. It now seems more likely that it was the work of two printers, Parts I, II, and VI most probably were printed by Eucharius Cervinonus, who set up a press at Marburg, the seat of the Protestant University, in 1535. Parts III-V appear to be the work of Johannes Soter, a printer of Cologne, who owned the type used for the small framed initials found in the text. The crudely done woodcut illustrations, throughout the text, used previously in a Frankfurt Bible of 1534, are the work of Hans Sebald Beham. Hans Holbein the Younger designed the so-called "English" title page of 1535, with its elaborate woodblock panels picturing Henry VIII, flanked by King David and St. Paul, giving the Bible to a group of mitred prelates.

Miles Coverdale was born in 1488 and educated at Cambridge. An Augustinian friar, he left the Order in 1527 to become an itinerant evangelical preacher and reform advocate, and spent much time on the continent, apparently making the acquaintance of William Tyndale in Hamburg. He was highly favored by King Henry VIII, and with the aid of Thomas Cromwell secured the King's support for his version of the Scriptures. Consecrated Bishop of Exeter in 1531, he was deprived of his see at the accession of Queen Mary, but returned to England under Elizabeth and participated in the consecration of Matthew Parker as Archbishop of Canterbury. He died in 1568.

As he did not know Hebrew and seems to have made little use of the Greek Biblical text, Coverdale depended upon the German Bible of Ulrich Zwingli (1544-26), Luther's German Bible (1532), the Latin version of the Hebrew scholar Sanctes Pagninus (1528), William Tyndale's New Testament and Pentateuch (1525-30), and the Vulgate of St. Jerome. At Cromwell's insistence, Coverdale brought out a revision of his version in 1530, based upon the so-called Matthews Bible of John Rogers, printed in Paris and known as the "Great Bible" on account of its large size. It is from this 1539 revision that the best known portion of Coverdale's work, the Psalms, passed with alterations into the Book of Common Prayer. His Psalms are also the newly translated Psalter of the Proposed Book of Com
Maps of the March 16th, 1775 three Spanish ships Hezeta Expedition under the command of Lieutenant Bruno de los Remedios (Sealion Cove, Alaska). Three additional charts by Hezeta and Bodega y Quadra are dated 1775 and in-clude two versions of a map showing the coast from Monterey to Alaska titled "Carta Reducida de las Costas y Mares Septentrionales de California." One version is by Hezeta, the other by Bodega y Quadra and Antonio Francisco Mourelle. Also by Bodega and Mourelle are the "Plano del Puerto de la Bodega" (Bodega Bay), and the "Plano de la Entrada o Puerto de Bucareli" (Bucareli Bay, Alaska). Three additional charts by Hezeta are the "Plan de la Bahia de la Anchicón" (Columbia River entrance), "Plan de la Rada de Bucareli" (Greenville Bay, Washington), and the "Plano del Puerto de los Remedios" (Seal Cove, Alaska). These attractive maps are drawn in pen-and-ink, some have watercolor as well, and several of the sheets are interesting also for their watermarks, which show a horse and rider over the letters "SBP" and a bull over the name "Patrone." The maps differ in some respects from copies found in the archives of Spain and while most of the differences are relatively minor stylistic ones, some may be of consequence. For example, one shows more soundings than does the version in the Archivo General de Indias in Seville, another has a scale "tiusas de Paris," and still another has a cross, possibly denoting a landing place. The added French scale might be an indication that these maps were either made by a French draughtsman, or that they were prepared for a French official.

Le Conte Family Letters

All Hail! Proud Queen of Science! Haughty Josephine! whose infinite delight is to grind that infinitesimal heel into the ten thousand hearts of your ten thousand and one victims, and to respond to their ten thousand times ten thousand wails of mortal agony with a ringing burst of joyous mirth! listen to the utterance of the mighty spirit of the sublime Emperor of Geometry, communicated in allotropic autograph, flowing from the ferruginous pen of his metempsychosed self, embodied in the prince functionary, Benjamin the Scribe. Thus begins the delightfully flowery letter of September 13th, 1856 sent by Benjamin Peirce, the noted mathematician and professor at Harvard University, to the wife of his good friend and colleague, John LeConte, at that time professor of physics at South Carolina College. This is one of a group of Peirce letters included in a box of correspondence to and from John and Eleanor Josephine Graham LeConte which has recently been made available for scholarly research by their grandson, Dr. L. Julian LeConte of the University of California. Covering the period from 1852 to 1896, the correspondence is rich in many respects. It provides an invaluable look into the personal lives and, to some extent, the research interests of two famous American scientists, Peirce and LeConte, as well as recording their comments on the activities of the American Association for the Advancement of Science and of such friends as Louis Agassiz and Alexander D. Bache. In addition, it affords a well-articulated view of the Civil War period, as seen from the LeConte home in Columbia, South Carolina, and gives fresh information concerning the first years of the Berkeley campus.

John LeConte, a slave-owner and a passionate supporter of the southern cause, wrote of his feelings about the impending Civil War to Peirce, his sympathetic friend in the north. He attacked both the Harpers Ferry incident and the statements made by northern radicals advising slaves to poison their masters. He desired a clear separation of the two sections of the country, and even made plans for the establishment of a southern scientific society. In a letter dated November 25th, 1860 he wrote:

It is almost impossible for the Northern mind to comprehend the breadth and depth of the feeling of the people of the South in relation to this perpetual anti-slavery agitation at the North. You must bear in mind, that with us it is not a question of abstract rights;—it is a practical question,—a question involving the security of property and person,—of the lives of our wives and children.

In the post-war period, Josephine LeConte, writing long letters to her sister Mary (Mol-
She was somewhat angular, of course, and rather bony... Her forehead was very high and prominent, having, indeed, an exposed look, like a shelterless knoll in an open prairie: but, not content with this, though the hair above it was often thin, she usually dragged the latter forcibly back, as if to increase the altitude of the former, by extending the skin. Her mouth was of that class called "primped," but was filled with teeth of respectable dimensions... She had large feet, too, and in walking her toes were assiduously turned out.

Thus did John Ludlam McConnel describe "The Schoolmistress" in his volume of Western Characters, published in 1853, and included in the Koundakjian Collection of American Humor, described in the issue of Bancroftiana for January, 1971. At one glance this Collection makes it clear that women as objects of burlesque are mentioned in the number of women writers of humor; these works offer the student of women's writings and history the opportunity to compare the kind of humor written by men about women with that which women have written about themselves.
Woman" in Charles H. Webb’s Parodies, which appeared in 1876. The uneducated housewife captured the ire of David R. Locke in Hannah Jane (1881):

She blundered in her writing, and she blundered when she spoke; And ev’ry rule of syntax that old Mur-ray made she broke; But she was fresh and beautiful, and I—well, I was young;

Her form and face far, far outweigh the blunders of her tongue.

But, in a typical twist from satire to sentimental self-reproach, the author concludes: What wonder that she never read a magazine or book, Combining as she did in one, nurse, housemaid, seamstress, cook… She has made but little progress, and in little are we one;

The beauty rare that more than hid that great defect is gone. My well-to-do relations now deride my homely wife, And pity me that I am tied to such a clod for life.

As an antidote to the high-pitched expectations from marriage fostered in sentimental novels and poetry, the humorist offered a source of relief for repressed hostility and sanctimonious conventions. The moral tone of Victorian writings has deadened most of the wit in modern ready, but as an early expression of those resentments that are still much alive today the works in the Koundakjian Collection offer diverse and often charming views. To those interested in solving the puzzle of identifying female humor as distinguished from male humor, the Collection will be a worthy object for scrutiny. He or she may wish to begin by speculating on the sex of the author, one J. Taylor, who in a playful letter of 1873, Clemens gives a friend “a Recipe for Making a Scrapbook Upon the Customary Plan.” His advice is to buy a new scrapbook and:

. . . labor with enthusiasm for three days, leaving in poetry, theology, jokes, obituaries, politics, tales, recipes for pies, poultices, puddings . . . [then] while the next six months drift by, cut out scraps occasionally & throw them loosely in between the leaves of the scrap-book, & say to yourself that some day you will paste them…

In another letter of March, 1894, Clemens makes arrangements to meet Bram Stoker, the author of Dracula, in order to sell him stock in the ill-fated Paige Compositor Manufacturing Company. Before the year ended he would return Stoker’s initial payment of $100 when the mechanical typesetter company, in which Clemens had invested heavily, was dissolved.

Among various other items in this collection are several books from the author’s personal library, manuscript pages from The Gilded Age (one page in Mark Twain’s hand and one in the hand of his collaborator, Charles Dudley Warner), numerous photographs of Mark Twain, one of which is here reproduced, and three original pen-and-ink drawings made by Daniel Carter Beard for the first American edition of A Connecticut Yankee in King Arthur’s Court. There are also newspapers and magazines in which short pieces by Clemens were first printed, such as issues of the Sacramento Daily Union for 1866 containing Mark Twain’s letters written from and about the Sandwich Islands, and fourteen numbers of the Galaxy from the years 1868 to 1871, when the humorist edited the “Memoranda” department of that journal.

This welcome addition to the Mark Twain Papers generously supplements an earlier gift of Mr. and Mrs. Appert, described in the issue of Bancroftiana for January, 1974.
The Arts and the Community

Ever since San Francisco's earliest days artists have congregated in the city and made it their home; the city, in turn, has provided appreciative audiences and, occasionally, generous patrons. In recent years, the area's performing and visual artists have increased in numbers and diversity, attracting wider constituencies, which in turn have provided new sources of financial support. "The Arts and the Community," a series of the Bancroft Library's Regional Oral History Office, captures some of these experiences through interviews with participants: artists, lay leaders, political experts. Comprising three major and four briefer sessions, these interviews also explore some of the newer developments in federal, state, and local support for the arts during the past two decades, particularly as they affect the San Francisco area.

"Art, Business and Public Life in San Francisco" by the late Harold L. Zellerbach is the first of the full-length memoirs. As a patron of the arts and for many years president of the San Francisco Art Commission, Zellerbach gives a zestful account that links a failed bond issue to a study by Nancy Hanks, who later headed the National Endowment for the Arts, and tells how that study, in turn, led to the concept of the pioneering Neighborhood Arts Project. He also traces the Performing Arts Center from inception to its present construction.

The celebrated sculptor and arts commissioner Ruth Asawa provided the memoir, "Art, Competence and Citywide Cooperation for San Francisco." She has combined her personal philosophy of the role of art in public and private life with vivid episodes of cooperative creation of paintings and mosaics in schools, the genesis of her "crocheted" wire sculpture, and "dough-ins" that contribute to such public arts as the fountain at the Hyatt Union Square Hotel.

The third major memoirist, Philip S. Boone, is an eloquent and unique aficionado of the San Francisco Symphony, pre-World War II college days through his long term as president of its Board. In "The San Francisco Symphony, 1940-1972" he considers the question of excellence in a symphony orchestra, recounts the rise of student interest until Opera House boxes became jammed with university undergraduates, and gives his interpretation not only of the way a conductor stands and moves on a podium but of what an audience can deduce from that posture.

Harriet Nathan conducted these three long memoirs, while Suzanne Riess, also of the ROHO staff, is now tapping the shorter sessions with Martin Snipper, Director of the San Francisco Art Commission, and with Stephen Goldstine, president of the San Francisco Art Institute, who was in charge of the Neighborhood Arts Project in its period of greatest expansion. Ms. Riess is also interviewing Maruja Cid, a former community organizer for NAP in the Mission District, and John Kreidler, who provided the concept of hiring artists under the federal Comprehensive Employment Training Act (CETA) for work in schools and community agencies.

Series memoirists have been selected for their significant leadership and participation as well as for their varied personal insights and experiences. Each also expresses conviction of the crucial importance of the arts to the quality of public and private life. These taped and transcribed interviews are only a sample of the wealth of information which has been provided by San Franciscans concerning art and artists, and are intended to supplement earlier series in such fields as "Books and Fine Printing," "Arts, Architecture and Photography," and "Social History of Northern California," all of which are available in The Bancroft Library.

Desiderata

In the past we have listed, from time to time, certain titles which have been difficult to procure, and our readers have been generous in their response. We now note a few items which the Library would like to add to its collections.


Lawrence, D. H. Sons and Lovers. New York, Faber & Faber, 1946.

Moore, George. A Flood. New York, Har­


Taggard, Genevieve. Long View. New York, Published by the Author, 1940.


Should any be available as gifts to the Library, please communicate with Miss Patricia Howard, by letter or telephone (642-3781).
Vanished Campus

An unusually enthusiastic response to the University Archives’ spring photographic exhibition, “Vanished Campus,” has led to an extension of its showing in the Joseph C. Rowell Case, located in the second floor corridor of the Library Annex, through the month of August. The exhibition highlights campus buildings which either no longer exist or whose functions have changed. In the first class one will find Bernard Maybeck’s Heirt Hall, the first women’s gymnasium, which burned in 1922; in the second category are views of exhibitions held in the Power House Gallery during the 1950’s.

Such displays are meant to be entertaining as well as didactic; this one puts out a call for information, as well. One of the structures shown, College Hall, can be called the first women’s dormitory at Berkeley. Constructed in 1909 with private funding, it stood on the corner of Hearst and La Loma, across from Founders’ Rock. In the early 1930’s it was known as Hansford Hall, but there is no documentation readily available concerning its demise, which occurred prior to 1948. Should any of our readers know of the circumstances under which it disappeared, the University Archivist would be delighted to have this information.

J. Taylor—Unmasked

The J. Taylor, author of A Fast Life on the Modern Highway, cited on page 8, was Joseph Taylor.

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Interior of A. M. Bossel’s grocery store at the corner of Grant and Francisco Streets, Berkeley, c.1900, with Bertha Bossel, at right, and her sister, Anna L. Ogden, behind counter. The gift of Mr. Paul Ogden of Walnut Creek, this photograph typifies many which turn up in family attics and are of great value to the Bancroft’s historical picture collections.