"Another California Swindle"

As a splendid addition to the Bancroft's outstanding collection of Bret Harte materials, Mr. Robert B. Honeyman, Jr. of San Juan Capistrano has presented to the Library three different issues of the pirated *Mliss. An Idyl of Red Mountain* (1873), together with a holograph letter written by the author in 1899 and an advertisement for a stage production in 1878 of *Mliss. Child of the Sierra* starring Annie Pixley. All serve to illustrate Bret Harte's continuing frustration over copyright which followed the publication of his original version of this immensely popular story in the December 9th and 16th, 1860 issues of *The Golden Era*, a San Francisco literary weekly. His successful formula of combining a reporter's eye for authentic detail with a romantic plot set against the background of the "Wild West" in "The Work on Red Mountain," as the story was titled, worked for his imitators as well. Publishers and theater managers quickly recognized a gold mine in the character of Mliss, frequently without regard for the author's artistic and financial concerns.

At the request of the publisher Harte extended the story in a version that appeared in *The Golden Era* during the fall of 1863. That the author preferred the shorter version is proven by its inclusion, under the title "Mliss," in *The Luck of Roaring Camp*, when that collection appeared in 1870. Under further pressure from the *Era*, Harte struggled to turn the story into a novel, but gave up after nine or ten chapters. In 1873 the weekly commissioned R. G. Densmore to do the job. Complaining bitterly about "another California swindle," Harte, then living in England, explained the history of *Mliss* to his Boston publisher, J. R. Osgood in a letter dated April 2d, 1873:

I find now that the "Golden Era" is reprinting the second story in three columns with an advertisement saying that it will be completed in "sixty-two" chapters. Of course this means a swindle on the public, or a forgery. I regret to say that they are quite capable of doing either in California ...
The California swindle assumed national proportions when Robert M. De Witt, a New York publisher, issued the augmented version in book form. Only an editorial note on page thirty-four mentioned the fact that Harte's story ended at that point, the remainder of the one hundred and forty-eight pages being the work of another author. Harte promptly sued in the New York Supreme Court to have De Witt's publication suppressed, and won his case.

Idyl of Red Mountain. A Story of California with the remainder of the one hundred and forty-eight pages being the work of another author. The letter of January 19th, 1899, donated by Miss Pixley, still, of course, without Harte's name.

Unauthorized reprints in England had followed the rapid growth of Harte's popularity until a British court injunction prevented the sale and production of his pirated works. In the letter of January 19th, 1899, donated by Miss Pixley, Harte wrote to Joseph Hatton, his collaborator on a play about the western heroine.

Do you know anything of the enclosed [probably a stage adaptation of Missis]? As the copy you and I collaborated upon, is, and would be, the only authorized version of 'Mliss' in this country, and, as you remember, I stopped the importation of Miss Pixley's printed version here, it seems to me that you and I ought to know something about this—and I don't.

In spite of Harte's initial enthusiasm for the dramatic representation of Missis, his policies in connection with the colony of Alta California and to engage in the trade of California exports, but because of their subsequent subversive activities Figueroa had them arrested on March 25th, 1835, and deported the following May.

A reception in the Library will mark the opening of a new exhibition relating to Drake which will remain on view through September. This year's Keepsake, now being printed by Lawton Kennedy, is The Voyage of Sir Francis Drake Mapped in Silver and Gold, by Helen Wallis, Keeper of Maps at the British Library in London.

The actress had already distinguished herself as Snow White in an extravaganza for the inauguration of Wade's Opera House in San Francisco. According to press notices on the back cover of the brochure, audiences in Philadelphia and Providence were readily moved by "the rough humor and backwoods' ways" of the characters in a "stirring and realistic picture of California life." It is signed by John E. McDonough, proprietor and manager, who also played Yuba Bill. Whether the McDonough production succeeded in its efforts to achieve California realism may be judged from the publicity pictures which are part of the Bancroft's T. W. Norris Collection, one of which is reproduced here.

32d Annual Meeting

The Friends of The Bancroft Library will hold its annual meeting on Sunday afternoon, June 17th, at three o'clock in Wheeler Auditorium. Following the business meeting, the major speaker will be Professor David B. Quinn of the University of California, whose topic will reflect the meeting's date being exactly four hundred years after Sir Francis Drake landed on the coast of California.

Choice examples of private press books include several printed by William Morris at his Kelmscott Press: A Dream of John Ball (1892), which Morris himself wrote, his translation of the French Tale of the Emperor Coustant and of Over Sea (1894), and works of other writers such as Poems Chosen out of the Works of Robert Herrick (1889). A younger contemporary of Morris, Thomas James Cobden-Sanderson, assisted by Emery Walker, established the Doves Press, represented here by Goethe's Faust (1906-1910) and Tennyson's Seven Poems & Two Translations (1902). The Essex House Press was founded by Charles Robert Ashbee and Laurence Hobson, who continued in the Kelmscott tradition and in fact used most of that earlier press' equipment; its output was primarily literary, including Wordsworth's Intimations of Immortality (1912) and Chaucer's The Flower and the Leaf (1902). The Golden Cockerel Press, under Robert Gibbings, produced illustrated editions of Samson and Delilah (1923) and Gulliver's Travels (1925).

Illustrated volumes form a significant part of the Hearst Collection, reflecting the diversity of taste in the Victorian and Edwardian periods. Owen Jones' The Grammar of Ornament (1856) is a major work in aesthetics and Jones' page borders for H. H. Milman's edition of Horace (1853) exemplify his philosophy. A contrasting figure, Ralph Caldecott, who delighted in portraying English country and outdoor life, is represented.

Ex Libris: W. R. Hearst

From the library at San Simeon, the Hearst Corporation of New York has presented to The Bancroft Library some five hundred volumes, ranging from fine press imprints to items of association interest, reflecting William Randolph Hearst's wide interest in the arts. Journalist, politician, and collector paid the highest price for two prominent Californians—Senator George Hearst, who had fostered Willie's career as a newspaperman by giving him the San Francisco Examiner, and Phoebe Apperson Hearst, the first woman Regent and a major benefactor of the University of California. It is possible that the Bancroft had only a few representative pieces from this rich, new collection.

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by eight of his Picture Books (1887-1888). The short but brilliant career of Aubrey Beardsley is covered in a complete set of The Savoy (1869), whose covers and titles were designed by the artist, as well as by his edition of Pope's The Rape of the Lock (1868). At the turn of the century when the photo-engraving technique, revolutionized book illustration, Arthur Rackham became the leading artist utilizing this process. Included here are editions of Harold Seddon Evans' The Sleeping Beauty (1899) and Shakespeare's The Tempest (1904). The painter, printer, and stage designer Charles Ricketts of the Vale Press is represented by Shaw's Saint Joan (1912), for whose first production he was responsible.

Since William Randolph Hearst expended so much energy on the building of his castle at San Simeon it seems only natural that he would collect widely in the history of architecture. Rudolph Ackermann, a fine-arts publisher, specialized in color-plate volumes, came the leading artist utilizing this process. Included here are his editions of Charles Lamb's The Castle of Otranto (1819), Sir Walter Scott's The Heart of Midlothian (1818), and perhaps his masterpiece is William Black's A Princess of Tihou (1886) and Judith Shakespeare (1884) have been inscribed by the author to the American publisher James R. Osgood. James Whitcomb Riley's The Boys of the Old Glee Club (1907) is inscribed by his brother, John A. Riley. And there are two copies of Sir Winston Churchill's Lord Randal (1916) and The Fool Errant (1917), one in dark red cloth inscribed by the author to William Randolph Hearst, the other in light red cloth inscribed by Churchill to Marion Davies.

Such a diverse group of books reflects the eclectic interests of its collector, strengthens the Bancroft's extensive holdings in many areas, and appropriately complements the Hearst Family Papers now housed in the Library.

A Special Request

For the past ten years The Bancroft Library has annually received approximately $50,000 from the Chancellor to augment its regular budget for the purchase of books, manuscripts, maps, and pictures. Many of these special purchases have been described in past issues of Bancroftiana. Now, in the wake of Proposition 13, the Chancellor has informed the Library that as of July 1st such funding will no longer be available.

To help compensate for this substantial loss the Council asks individual Friends to consider making a special contribution, over and above their membership fee, to be used exclusively for the purchase of the kinds of materials formerly financed by the Chancellor's special fund. Such contributions may be sent now to Mrs. Ethel Buel at The Bancroft Library, or as an augmentation of dues at the time of renewing membership.

Marmaduke Journal

Travelled about 12 miles and encamped... (1931) published by Henry Coulter in 1862 describes the effects of the unfavorable harvests of that and the preceding years. Among literary authors extensively represented in the collection are Sir Arthur Conan Doyle, with some twenty in first editions, and Leigh Hunt, with twenty-six. The novelist, essayist, and poet Maurice Henry Lewis's The Jewels of the Seven Seas (1886) is an unrecorded variant state. And the large number of first editions by Sir Henry Rider Haggard includes variant issues of Church and State (1895), The Lady of the Heavens (1908), and Mrs. Lancelot (1912).

Fine bindings from the San Simeon library are noteworthy. A copy of Madame de La Fayette's La Princesse de Cleves (1899) is handsomely bound by Aitflor in blue gilt morocco with doublures decorated in floral patterns, and includes the five plates of A. Lamotte in two states, before and after signing. Joseph Brethaupt's French olive green morocco binding of Charles Nordier's Le Fables de Aesop deserves special mention. The collection includes sixty-four pages of outlines of the colored illustrations used. A particularly handsome Kelligram binding is an 1818 edition of The Fables of Aesop with engravings by Thomas Bewick. An apparently unique copy of the 1795 edition of Poems by Goldsmith and Parnell, in a polished calf gilt binding by Riviere & Son, includes four large woodcuts of Thomas and John Bewick in duplicate, being printed on paper and on satin, mounted on rose leaves.

Finally, a choice group of association items are found in the Hearst Collection. A number of textbooks used by young Willie Hearst bear his boyish signature, including Stories from Herodotus (1879), Albert Harkness' An Introductory Latin Book (1878), and Herman Melville's Moby Dick (1851). Perhaps the most significant association item is Frederick Shoberl's Forget Me Not, a Christmas, New Year's and Birthday Present (1839), which bears the inscription of Queen Victoria. Copies of the London edition of William Black's A Princess of Tihou (1886) and Judith Shakespeare (1884) have been inscribed by the author to the American publisher James R. Osgood. James Whitcomb Riley's The Boys of the Old Glee Club (1907) is inscribed by his brother, John A. Riley. And there are two copies of Sir Winston Churchill's Lord Randul (1916) and The Fool Errant (1917), one in dark red cloth inscribed by the author to William Randolph Hearst, the other in light red cloth inscribed by Churchill to Marion Davies.

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Marmaduke Journal

Travelled about 12 miles and encamped...
The Cartoons of Rollin Kirby

Along with the Library of Congress and the Metropolitan Museum of Art, The Bancroft Library now owns a representative selection of original drawings by Rollin Kirby, one of the foremost editorial cartoonists of the first half of this century. Through the generosity of Mr. Rollin Post of Greenwich, Kirby's grandson, sixty-nine cartoons have been added to the Pictorial Collections. In addition, a gouache painting of Abraham Lincoln, dated 1904, and an original illustration for Collier's Magazine, dated 1912, as well as a portfolio of biographical information, clippings, and tearsheets are included in this gift.

Rollin Kirby was born in 1874 in Galva, Illinois, and as an aspiring young artist he studied in New York at the Art Students League, under Breckenridge and Twachtman. From there he traveled to Paris where he studied for two years with Whistler. Returning to the United States Kirby established a studio in New York, but the rewards were meager and by the turn of the century he decided to abandon painting in order to become a professional illustrator. From 1901 until 1910 his illustrations appeared in such magazines as Collier's, Harper's, Life, McClure's, Scribner's, and Scribner's, and then, looking for a broader outlet for his talents, in 1911 he secured, through his friend Franklin P. Adams, a job as cartoonist for the New York Mail.

The next year he moved to the New York Sun, and within a few months he began a series of social cartoons for the New York World, called "Sights of the Town." In 1914 he joined the World as its political cartoonist, and it was here that he had his greatest success, three times winning the Pulitzer Prize for the best American cartoon of the year. "On the Road to Moscow" was the winner for 1918, "News from the Outside World" in 1924, and in 1928 his "Tammany" was called by experts one of the greatest cartoons ever drawn. Three years later he not only had a major one-man exhibition at the Metropolitan Museum of Art and published a book, Highlights: A Cartoon History of the Nineteen Twenties, with an introduction by Walter Lippmann, but he also signed a contract with the World-Telegram where he continued to work until 1939. After three years with the New York Post he "retired" in 1942, and continued to contribute cartoons to such publications as Look and The New York Times Magazine, for which he also wrote editorials. Kirby died in 1952.

The Bancroft's collection contains excellent examples of work from all periods of his career, including the first of his cartoons done for the New York Mail in 1911, showing Teddy Roosevelt wooing the presidential candidacy, "At Sea" is one of three cartoons which employ his famous personification of Prohibition, which became a universal symbol to stigmatize the defenders of the Eighteenth Amendment during the long and bitter fight for repeal of this law. Also
Following the sale of the Library to the University of California and its transfer to Berkeley in May, 1906 the collection grew, following directions laid down by its founder. Geographic concern was with materials relating to the history of the American West, including Mexico and Central America. Since the incorporation of the University's Rare Books Collection into the Bancroft in 1970 a change in collecting policy was effected, and the Map Division now includes maps of all areas published before 1800, and of western North America before 1900. Although California and Mexico continue to be focal points. During the 1970's the Library has attempted to take into consideration other Berkeley campus map collections and now relies on these units to secure modern maps, geological maps, and those in languages of East Asia. Likewise, Bancroft has de-emphasized collecting of maps for other areas, as general as the African continent and as specific as Yolo County, which come under the purview of cartographic collections at other University of California campuses and at Stanford University.

Among major collections which have come to the Library are those of George Davidson, hydrographer, astronomer, and first Professor of Geography at the University of California, and Charles M. Weber, founder of Stockton's Geologic Survey's maps of California and Nevada in the 1860's and 1870's came to the University's Department of Geology when that state agency went out of existence and were later transferred to Bancroft. The collection of Carl I. Wheat, containing some 2,000 sheets, has been described in that author's major cartobibliographies, Maps of the California Gold Region and Maps of the Transmississippi West. It is to be noted that the Wheat family presented to the Bancroft all remaining stock of the latter five-volume collection. Although the collection was available for scholarly research, and in fact provided the basis for Professor Robert Harlan's biography of Nash published in 1970, it has only now been completely arranged. Consisting of fifteen letter boxes and two cartons, with guide to correspondents, the Nash Papers may now be used by a wider public in the Heller Reading Room.

John Henry Nash was born in Woodbridge, Ontario on March 12th, 1871. At the age of sixteen he left high school and became an apprentice in the shop of James Murray, a leading printer in Toronto. He worked as a compositor for several years in that city and later for a few months in Denver before moving to San Francisco in 1895, where he found employment with the Hicks-Judd Company. In 1898 he joined the newly-formed firm of Stanley-Taylor where his ability was quickly recognized, and for the first time he was allowed freedom to express some of his ideas about printing and book design. The first number of the firm's quarterly, Western Printer, was designed and set by Nash and remains today a model of effective and appropriate style.

Several years later Nash and Bruce Brough established the Twentieth Century Press. Paul Elder, the prominent San Francisco bookseller and publisher, became an important client and later a partner when the Tomoyé Press replaced the Twentieth Century maps relating to Bay Area water supply and land development came to the Library from the Spring Valley Water Company, predecessor of the San Francisco Water Department. Other modern collections include those of the Sierra Club, and of maps, prepared in the early 1940's by order of the California Attorney General, which attempt to show land owned and occupied by Japanese-Americans in relation to strategic facilities. Most counties and major cities in the state are covered by the manuscript or annotated maps in this latter group. Also housed in the Library is a collection of some 1,400 maps relating to Mexican land grants belonging to the United States District Court for the Northern District of California.

Almost all of the rare and valuable maps in the Bancroft have come to it either as subsidized purchases or as outright gifts from individuals, institutions, or from the Friends. In addition to its successful efforts to secure for the Library the Honeyman Collection, the Friends of The Bancroft Library have contributed toward the purchase of such collections as that of Alfred H. De Vries, which is notable for its sixteen-to-nineteenth century Dutch maps and atlases, as described in the issue of Bancroftiana for September, 1972.

Papers of John Henry Nash

More than three decades ago the library and personal correspondence of the renowned San Francisco printer, John Henry Nash, were purchased for the University of California with gift funding. These materials eventually were placed in the Department of Rare Books and Special Collections at Berkeley, and when that unit was incorporated into The Bancroft Library in 1970 the papers were transferred to the Manuscripts Division. Although the collection was available for scholarly research, and in fact provided the basis for Professor Robert Harlan's biography of Nash published in 1970, it has only now been completely arranged. Consisting of fifteen letter boxes and two cartons, with guide to correspondents, the Nash Papers may now be used by a wider public in the Heller Reading Room.
Century Press. Many examples of fine printing were produced before the plant was destroyed in the fire of April 18th, 1906. Elder Theodore Low DeVinne and the printing historian Henry Lewis Bullen. In 1909 the Press was returned to San Francisco and Nash continued as its printer for several years until he formed a new partnership with Henry H. and Edward DeWitt Taylor. The firm of Nash, Taylor and Nash flourished from 1911 to 1915, producing many notable books that included Charles Warren Stoddard's A Bit of Old China and John Galen Howard's Dinnet lesse. Of the latter, Henry L. Bullen wrote to Nash:

The book is a beautiful example of chaste typography, with all the details of proportion, margins, color and workmanship perfectly arranged. Simplicity in this book is the fruit of much study and much knowledge of the essentials of fine printing. This was a book to love as a piece of printing, and to love more with acquaintance.

Following a brief association with the Blair-Murdoch Company, Nash opened his own shop. Free of employer and partner, he was able to control every phase of his printing. From 1916 until 1938, when he retired from business, Nash produced books, pamphlets, broadsides, and job printing which embodied the technical perfection he demanded. Vital patronage came from William Andrews Clark, Jr., of Los Angeles, who chose to print catalogues of his extensive library, now a part of the UCLA campus, as well as Christmas books for distribution to friends. William Randolph Hearst commissioned him to publish a biography of his mother which appeared in 1928, followed by one of his father in 1933. Bibliographic organizations such as the Grolier Club of New York City and The Book Club of California were a continuous source of support, as were various individual clients including Albert M. Bender.

Most of Nash's other publications were intended as gifts for friends and clients. In 1922 his gift printing of Philip Wicksteed's translation of Boccaccio's Life of Dante, which became his own favorite among his gift books, was one of his most extravagant productions, costing him thirty-five dollars a copy. Other titles include Barney McGee (1917). The Heathen Chinee (1924), and The Psalms of the Singer David (1925). His most ambitious publication, Melville Best Anderson's translation of The Comedy of Dante Alighieri of Florence, appeared in 1929. Six years in the making, it was, and still is considered to be his masterpiece. Of this volume, Carl I. Wheat, the San Francisco lawyer, author, and book collector, wrote to Nash: "The Dante is all that we have hoped and expected. It is a chef d'oeuvre to be proud of, and I am sure that you must be happy that it has turned out so well. Had you done nothing else in the way of fine printing, this single work would place you in the small company of great masters in this art."

Nash retired in 1938, moved his library and shop to the University of Oregon in Eugene, and accepted a temporary appointment as Professor. He supervised the design and composition of books selected by students to be printed by the John Henry Nash Fine Arts Press. In 1943 he returned to Berkeley where he died four years later.

Desiderata

Following the recent accession of some twenty first editions by Sir Arthur Conan Doyle in the Hearst Collection, described elsewhere in this issue, the Library would like to secure six additional titles to round out its holdings, Adventures of Gerard. London, George Newnes Limited [1903].


The Captain of the Polestar, and Other Tales. London, Longmans, Green and Co., 1890.


Should any be available as gifts to the Library, please communicate with Mrs. Eloyd Tovey, by letter or telephone (642-3781).

Frederick Anderson

The Bancroft Library and the world of scholarship have suffered a great loss in the unexpected death on January 7th of Frederick Anderson, Literary Editor of the Mark Twain Estate since 1964. A graduate of Stanford University in its Class of 1948, Fred Anderson received his degree in librarianship at Berkeley and joined the staff of the University Library two years later.

Consisting of some six hundred literary manuscripts written by Clemens, along with forty-five of his extant notebooks and journals and more than three thousand of his letters, the Mark Twain Papers were deposited at the University of California in 1949 by Clemens' only surviving daughter, Mrs. Clara Clemens Samassoud, and upon her death in 1966 became a permanent part of the Library's collections. Anderson was only the fifth editor of the papers since Mark Twain's death in 1910: Albert Bigelow Paine, Clemens' own secretary, was followed by Professors Bernard DeVoto of Harvard, and Dixon Wecter and Henry Nash Smith of Berkeley. Professor Emeritus Smith is serving as Acting Editor while a search is underway for a permanent head for this unit.

Under Fred Anderson's editorial supervision the University of California Press has been publishing two large sets of Mark Twain's works, one consisting of unpublished writings, the other of authoritative texts of the published works. He was also responsible for the successful applications for grants from the National Endowment for the Humanities which have helped support the editorial and publication activities of the Mark Twain Papers. In addition to serving as Literary Editor of the Mark Twain Estate he was an Honorary Trustee of the Mark Twain Memorial in Hartford, Connecticut, and was the acknowledged primary authority on the manuscripts of the American novelist.

A memorial service was held in the Faculty Club on January 11th, at which five of his closest colleagues spoke warmly albeit unreservedly of his achievements and his personal attributes, and a moving tribute, in the form of a memoir, written by his mother, Mrs. Donald Kaufman, was read. A special fund has been established, to which contributions may be sent to The Bancroft Library, for the augmentation of the Mark Twain collection in memory of Fred Anderson.

Special Gifts

One of our Friends, John Levinsohn, has generously offered us some copies of his interesting and attractive little book, Coz Hollow, Early Days of a San Francisco Neighborhood from 1776. A copy of this local history, printed by Lawton and Alfred Kennedy in 1976 with twelve illustrations, will be given to each person who enrolls a new member in the Friends during 1979. A copy will also be sent to any person who requests one on the grounds of having obtained a new Friend during 1978, including those who contributed a Christmas membership.

As alternate option, one may select a set of two colored reproductions by Lawton Kennedy of watercolors painted in 1842 by Conner Meyers, one depicting the American capture of Monterey, the other a dance in Peru.

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The Bancroft Library, Berkeley, California

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This recently acquired early California daguerreotype depicting four miners in the small town of Volcano, Amador County, c.1854 not only nicely complements the Bancroft’s extensive accounts of Gold Rush life in the form of diaries, journals, and letters held in the Manuscripts Division, but also enhances the Library’s impressive collection of daguerrean era views.