Dante Gabriel Rossetti's Illustrated Sonnet

With funds provided by The Friends of The Bancroft Library and by the Chancellor's Opportunity Fund, The Bancroft Library was recently able to acquire a collection of the Rossetti family which, in addition to important books and manuscripts, includes a rare, India paper proof copy of Dante Gabriel Rossetti's illustration for his own "Sonnet on the Sonnet." The development and subsequent history of this design is interesting and relatively well-documented, since the design is of considerable importance among the last works produced before his death.

Probably in March, and certainly by early April 1880, Dante Gabriel and Christina Rossetti had determined to present to their mother a personalized copy of Main's Treasury of English Sonnets to celebrate her eightieth birthday on April 27th. Although this volume disappeared from sight in the 1890's, we know that it contained a manuscript sonnet by Christina which was never published, and that Gabriel's illustrated manuscript, "Sonnet on the Sonnet," stood as a frontispiece. That the project had been under discussion for some time is evident from a letter dated April 2d from Christina
to her brother in which she says: "I still think the FIRST sonnet-conclusion quite admissible, and poetically superior, despite an 'Imperial' something in the second which has a stay to it splendid sound.

It appears that he had consulted Christina on the question whether the sestet of his sonnet which refers to the crossing of the River Styx at death might be likely to produce any painful impression on their mother, for she continues: "I hope I am not making any mistake in my judgment: but our dearest mother has much to brighten and endear to her the approaching immortality... Still, I most keenly appreciate the tenderness which makes you debate such a point at such a sacrifice."

In addition to this interesting letter, two preliminary studies for the design have survived. The earlier one, executed in pen and ink on a sheet measuring four and three-quarter inches by seven and three-eighths inches is inscribed on the back in Christina's hand: "Size of Treasury of English Sonnets." It would seem evident that Christina supplied Gabriel with pre-cut paper so his drawing would fit precisely into its intended place in the extra-illustrated book.

We may be sure that all went as planned, for on the same day as her birthday Gabriel wrote: "It was sweet indeed to me to receive this day, and written in so firm a hand, the reassurance of what was the first thing I learned to know in this world—my Mother's love."

In the same manner he continues with an explanation of the imagery employed:

I have no doubt that your discerning eyes plucked out the heart of the mystery in the little design. In it the Soul is enshrined in the 'memorial to one dead deathless hour,' a ceremony easily effected by placing a winged hour-glass in a rose-bush, at the same time that she touches the fourteen-stringed harp of the animating spirit, or soul, as signified by the word 'animal' written on the upper corner; the harp is the sonnet, with fourteen strings for the fourteen lines of that form of composition; and the spreading branches of the tree represent the all-embracing aspects of life which the sonnet can apprehend and embody. The farther end of the branches terminates in a split coin, on one side of which is revealed the soul in its emblem the butterfly, and on the other the intertwined letters Alpha and Omega. The design is highly interesting, not only because of its correct drawing and novel style, but also from the fact that it is a pictorial tribute towards what Rossetti always considered his special vehicle in verse.

Our proof copy of the illustration which stood as a frontispiece to Sharp's book is inscribed: "To W. B. Scott, with friendly regards from William Sharp. April 27, 1880."

According to William Michael Rossetti, his mother was extremely fond of the book and of two 'personal' sonnets which it contained, but it was Dante Gabriel himself who was first to "pay the toll to Death." His health declined rapidly and he died before two years had passed, on April 9th, 1882. William Sharp, a writer who had been a family friend during Gabriel's later years, and particularly during his final illness, quickly organized the materials he had been gathering on Rossetti's life and œuvre. We find the following entry for July 26th, 1882 in the diary kept by Christina on behalf of her mother:

Mr. Sharp called and I lent him my Main's Sonnet-book containing Gabri­el's beautiful Indian-ink drawing and autograph. He showed that next day I was eighty. I am allowing both design and words to be engraved in facsimile for Mr. Sharp's forthcoming memoir of Gabriel.

It should be noted that wood engraving was the universal method employed to make facsimile reproductions at this time. The arts of photography and the camera are not yet fully developed, and within fifteen years gravure and half-tone photo-engravings had entirely supplanted the wood engraving. A comparison of our proof wood engraving with the photo-engravings of Sharp's book, which he presented to his mother on her birthday, in the floral design along the lower right corner being the inscription, "D. G. Rossetti, pro Mātē fecit, 27 : 4 : 80: [sic] actually it reads Apr: 27. 1880... The Sonnet on the Sonnet, as it is given in this design, differs only from the printed copy in the use of the word 'intricate' in place of 'arduous' in the fifth line; and only a portion of the son­net is illustrated. The figure is that of the animating spirit, or soul, as signified by the word 'animal' written on the upper corner; the harp is the sonnet, with fourteen strings for the fourteen lines of that form of composition; and the spreading branches of the tree represent the all-embracing aspects of life which the sonnet can apprehend and embody. The farther end of the branches terminates in a split coin, on one side of which is revealed the soul in its emblem the butterfly, and on the other the intertwined letters Alpha and Omega.

The meeting was called to order by retiring Chairman William P. Barlow, Jr., who introduced Berkeley's Vice Chancellor Ira Michael Heyman, bringing greetings from President David S. Saxton and Chancellor Albert H. Bowker, both of whom had to be away from campus on that day. Acting University Librarian Joseph A. Rosenthal gave a few remarks on Drake's achievement, and then Director James D. Hart presented his annual report on the Bancroft's notable ac­complishments and diverse activities.

With the retirement, following two consecutive terms on the Council, of Mrs. Ed­ward H. Heller and Mr. Barlow, and the resignation of Mr. Brayton Wilbur, Jr., the Nominating Committee offered the names of Mr. Stephen G. Herrick, Mr. David Mc­Daniel, and Mr. Norman H. Stoue to fill these positions. All were elected unanimously, as were present members nominated for a second term: Miss Mary Woods Bennet, Mrs. Jackson Chance, and Mr. Henry K. Evers.

Following the business meeting a reception was held in The Bancroft Library's Heller Reading Room and the Gallery to open a new exhibition, "Sir Francis Drake," consisting of books, maps, pictorial items and objects related to the circumnavigation from Pre-Raphaelite days. When he died in 1890 the print as well as several of his books became a part of the Bell-Lecterle Rossetti Family Collection. The Library is indeed pleased to have obtained this marvelously comprehensive body of materials dealing with the Rossettis and documenting their contributions to Victorian letters and art.
of the globe by the British explorer. Copies of the annual Keepsake, The Voyage of Sir Francis Drake Mapped in Silver and Gold, written by Dr. Helen Wallis, Keeper of Maps at The British Library, were also included in the exhibition, which remains on view through September.

**Partnership in Community Service**

In many countries of the world there is no word for “community.” This, according to Winifred Heard, an alumna of the University’s Class of 1920, is one clue to the uniqueness of American volunteerism and the importance of organizations such as the YWCA, Traveler’s Aid, and the World Affairs Council in creating understanding of human rights and the need for greater individual participation in community affairs. Mrs. Heard knows whereof she speaks, having spent over fifty years as chairman, president, or trustee of numerous civic endeavors, most recently the University of California Berkeley Foundation. Many of these undertakings have been enthusiastically shared by her husband, Bartlett Heard, Jr., including a fondness for local theatricals that dates back to their student days at Berkeley in the years 1918 to 1920. In *Partners in Community Service*, interviews conducted by Gabrielle Morris of the Bancroft’s Regional Oral History Office, the Heards relate a good number of their experiences throughout their long life together. This volume, now available for research in the Bancroft’s Division, is one of a continuing series on Volunteer Leadership that includes memoirs by Caroline Thoresen and friends providing musical background. Mrs. Heard’s long interest in the move by the Sigma Phis into the distinguished Thoresen house on Piedmont Avenue, designed by Greene and Greene. Winifred and Bartlett Heard spent most of their married life in Berkeley, in a handsome Mediterranean-style home, designed by William Wurster, erected on a portion of the Duncan McDuffie estate on Roble Road. Its well-tended grounds reflected Mr. Heard’s long interest in native species. Parties for their two children and entertainments for groups connected with their civic interests often filled the rooms. The Heards were also often in Phoenix, attending to business concerns begun by Bartlett Heard, Sr., a leading figure in Arizona land and water development. On those visits they were also engaged in setting up the Heard Museum, of which they are still trustees; built on property which had been part of the family homesite, the museum is based on collections of Southwest Indian artifacts gathered by Mrs. Heard, Sr.

In addition to overseeing family interests, the Heards pioneered in filming commercials for Bay Area businesses, Bartlett coping with the unreliability of early color film. Winifred and friends providing musical background. Travel has been another means of combining enjoyment and tending to social concerns throughout the world. Alumni friends as well as foreign students who lived in their homes provided personal contacts in many of the countries they visited on organizational matters. Much of the memoir deals with Mrs. Heard’s experiences in local, regional, national, and world YWCA programs. After World War II she and a committee which included Bernice Hubbard May and Isabel Gordon negotiated the transfer of the famed Asilomar conference center at Pacific Grove from the YWCA to the California park system. This turned out to be a lengthy and delicate maneuver because some state officials considered that the YW’s concern with civil rights indicated “Red” sympathies. Bartlett Heard recalls that in those years the family car made so many trips to the Monterey peninsula it knew its own way there.

Mrs. Heard’s convictions about good volunteer management echo the professional competence she achieved by long study and practice.

There was a time when you just wanted a person on your local board because of their name. But you really have to produce, because there’s a job to be done and a board can’t afford to carry a lot of dead wood. When you only meet once a month for a couple of hours, it’s terribly hard to train a board. We are so bound up in the actual running of the place that there’s not time to get into in-depth discussions of the motivation behind it all.

Like most volunteer leaders, Mrs. Heard’s favorite chore is not fund-raising, although she is skilled in this vital art. “You can always raise money for a cause you believe in,” she asserts. But you have to ask for it, she adds, going on to describe imaginative plans she has helped devise for the University and for Berkeley’s Alta Bates Hospital, contrasting them with simpler “dollar a member” efforts from their activities for the YWCA.

A warm account of the accomplishments and concerns of a distinguished University of California alumni couple, *Partners in Community Service* provides insights for anyone involved in board membership for volunteer organizations.

G. M. [4]

**The Californias of Thomas A. Dornin**

From Mazatlan, Thomas A. Dornin wrote to his commanding officer, Thomas Ap Catsby Jones, on April 23d, 1843:

I left Monterey on the 1st of April, and reached this port on the 12th, having passed one day at the Towns of Santa Barbara and San Diego. Left all tranquil on the coast, our Citizens and their property duly respected. The survey of the Port of Monterey is finished with very ample soundings from Point Pinos to the whole sweep of the inner bay.

As commander of the U.S. ship *Dale* during the years 1842 and 1843 Dornin corresponded with a large number of officials, including Jones, John Parrott, U.S. Consul at Mazatlan, and David Henshaw, Secretary of the Navy. Copies of these letters and of others written later while commanding the *Portsmouth* are included in a fine letter book which has recently been presented to the Library by Dornin’s distant relative, Miss May Dornin of San Francisco, who served as University Archivist until her retirement in 1964.

Born in Ireland in 1800, Thomas Aloysius Dornin was educated at St. Mary’s College, Baltimore, and entered the United States Navy in 1815. He served aboard the *Java*, *Franklin*, and *Peacock* in the Mediterranean, and later cruised in the Pacific. In 1841 he was promoted to commander and took charge of the *Shark*, subsequently the *Dale*. Ten years later he was given command of the *Portsmouth* and ordered to the Pacific coast of Mexico, there to keep an eye on William Walker’s expedition to Baja California. During this tour he forced the Mexican insurgents at Acapulco to allow free access to American ships, and then moved on to Honolulu where he supported the United States Consul in the embarrassing British and French expansion in the Sandwich Islands. Dornin died in Savannah in 1874.

The bulk of the correspondence covers the period from December 1841 through December 1854, and deals with Walker’s proclaiming Lower California an independent republic under his presidency, as well
as with Dornin’s problems with the Mexican authorities. Writing, once again from Mazatlán, to Captain Cornell on May 20th, 1854, he notes:

The opportune arrival of the U.S. Revenue Cutter Wm. L. Marcy under your command, at this Port, prompts me to suggest and solicit your cooperation in sending back to their homes several American citizens now unjustly imprisoned at Mazatlán, and several who have been imprisoned, but destitute, are now awaiting means to return to California.

Continuing, Dornin relates that these Americans had sailed from San Francisco to Guaymas and upon arrival there had been seized by the officials of the Department of Sonora and placed upon a barren island, "exposed to the burning heat of the Sun in the day, and the chilling dampness, peculiar to that climate, at night." Such conduct violated all treaty stipulations between the two nations, then living at peace with one another.

The letter book concludes with a listing of all official correspondence received by Dornin while commanding the Portsmouth. This new acquisition brings to the Bancroft two nations, then living at peace with one another.

One of the principal owners of incunabula in the United States, The Bancroft Library is fortunate to have four hundred and three titles (seventeen of which are leaves only) printed before 1501. Comprising philosophical, theological, scientific, historical, and literary works, the Incunabula Collection includes specimens from each of the major western European countries, Italy having the largest representation, with one hundred and thirty-two titles from Venice alone. The greatest portion of these works come from the library of James Kennedy Moffitt, a graduate of the University of California in its Class of 1886, for thirty-six years a University Regent, as well as chairman of the executive committee of the Crocker National Bank of San Francisco. Several volumes are from the collection of John Henry Nash, one of the leading typographers of the early twentieth century at his university of C. K. Ogden, well-known linguist and originator of Basic English, and still others come from diverse gifts and purchases.

The earliest printing held by Bancroft is a leaf from the Forty-Two Line Bible, planned and probably in part printed under the direction of Johann Gutenberg at Mainz, c. 1454. The Library also has a leaf from the Catholic...
Gutenberg was Anton Koberger of Nuremberg, Nuremberg Chronicle, (1493) of books throughout Europe. His most famous work is the Speculum Historiale, 1499), found at the Library in a copy handsomely-bound in old blind-stamped pigskin with clasps. From the C. K. Ogden library comes Roberto Caraccioli’s Speculum Poenitentiae (not after 1479), printed by Berthold Ruppel and Michael Wenssler, with a binding of kidskin stretched over wooden boards of the time.

The career of Erhard Ratdolt provides a link between Germain and Italian types. He began printing in 1487 at Augsburg, his native city, and among his productions held by Bancroft are Abu Ma’shar’s Flores Astrologiae (1488) and his De Magis Coniunctionibus (1496). However, it is his earlier work done at Venice between 1476 and 1486 which is better known. Typical of this period is the John Henry Nash copy of a Calendarium for 1476, printed in partnership with Peter Łóślein and the Augsburg painter Bernhard Maler, and featuring woodcut initials, diagrams, and illustrations. Also from the Nash collection is his edition of the Rationale Divinorum Officiorum (1480) by the Dominican friar, Guelphus Durandus, an important expository work on the rites and ceremonies of the Catholic Church.

At Strasbourg, Johann Mentelin printed Alfonso de Espina’s work on faith, Fortia, 1471, and as his assistant, Adolf Ruch, known as the R Printer from the capital R of bizarre design used in his books, is represented by Vincent de Beauvais’ Speculum Historiale (c.1473), an early encyclopedia. Another Strasbourg printer, Johann Grüninger, was particularly known for his beautifully-illustrated books like the edition of Horace (1498), also from Mr. Mentelin’s library. This includes commentaries by the contemporaryphilologists Cristoforo Landino and Antonio Manzini, and bears the book label of Charles William Dyson Perrins, a famous collector of Italian humanist manuscripts and an early insurrectionist.

Printing was introduced into Italy at Rome by two Germans from Mainz, Conrad Sweynheym and Arnold Pannartz, whose work is represented in the Bancroft by Bessarion’s In Calumniatorum Platonis (1495), which is in contemporary boards. It was at Venice, though, that Nicolas Jenson designed types which freed the printed book from manuscript conventions; his first imprint is the 1470 edition of Eusebius’ De Preparazione Evangelica, a fine copy in vellum being part of the Nash collection. C. K. Ogden’s copy of the more time-honored edition of De Vita Philo Lapiatui (1475) by Bessarion bears the armorial stamp of Newstead Abbey.

The greatest of the Venetian printers was Aldus Pius Manutius, famous for his issues of Greek and Latin classics. His specially-designed Greek font of six hundred characters may be seen in the first edition of Aristophanes (1498), edited by Marcus Musurus, the Bancroft copy of which was once in the library of Louis XIV of France and comes to us from the collection of Daniel Dewey, Berkeley Genealogists, and former president Mills College. The best-known book from the Aldine Press was issued in 1499, the Hypnerotomachia Poliphili, a romance by the Dominican friar, Francesco Colonna. Printed in a handsome Roman type, it contains one hundred and sixty-eight woodcut illustrations and a variety of initial capitals. There are copies in both the Moffitt and Nash collections.

Printing also flourished elsewhere in Italy, as at Florence, which is represented by a small group of titles including Bernard of Clairvaux’s Modus bene Vivendi (1495/96), issued by Piero Pacini. The first edition of Horace to include the commentary of Cristoforo Landino was published by Antonio Miscornini in 1482, and the Moffitt collection includes several other editions from Italy with this commentary. Donato Acciaiuoli’s Expositio Ethicorum Aristotelis (1478) typifies the period. The Chronicon Europaeus of Giovanni Rannulfo Riglione has been owned by women, that of the Convent of Saint James of Ripoli.

From Milan come a similarly-varied group of titles, two from the press of Antonio Zarotus being the Hexameron (1475) of Ambrose and the Epitome in Pontificale Erculis (1481) of Peter Pircino. The first edition of Boccaccio’s De Coniecturis was published by Antonio Miscornini in 1478, a fine copy in contemporary boards of the time. From the Nash collection is his edition of the John Henry Nash copy of the Hortus Euphoron, printed by Philippe Pigouchet in 1498 on vellum, is a typical example. James K. Moiffit’s interest in the poetry of Vergil is reflected by the editions of the Banale (c.1495) and Georgica (1495), each with a Latin commentary, printed by André Bocardi of Pisa. In significance only to Paris was Lyons where the scholar-printer Jodocus Badius Ascensius published his early study of Latin literature, Sitae Morales, at the press of Jean Trechsel in 1492. Also from Lyons comes the first, and only fifteenth century, edition of Augustine’s Optus Quaestionum, printed by Trechsel in 1497.

The Bancroft’s Incunabula Collection represents a wide span of one hundred and eighty-seven printers and a great variety of subject matter. Useful for the study not only of early printing but also of the spread of humanistic and scientific interests in western Europe in the late fifteenth century, it forms a major resource for scholarship on the Berkeley campus.

P. J. R., JR.
from the United States made the journey to Spain, leaving quietly, without publicity, as "tourists" en route to France. Once in France they made their way discreetly to villages near the Spanish border and were taken in small groups across the Pyrenees at night, often led by smugglers who knew the mountain trails and the movements of the border police. Their destination was Albacete, the training base for the Internationals. Younger than most of the volunteers, the Americans came from all walks of life: students, teachers, seamens, factory workers, writers, and white-collar workers, most of them without any military training but convinced that they were committing the most significant political act of their lives.

Two volunteers, both students at the University of California, summed up their motives in letters they wrote to their families.

To me life under fascism would be unbearable and so I have no alternative except to go on fighting with the hope that we may someday break through and destroy the thing which is threatening the whole democratic world with the same kind of hell that the people of Spain and China are now being made to suffer.

And:

It takes real understanding to make one ready to risk one's life on the basis of ideas and ideals. That is what it was for me. Not having lived under fascism I didn't fully understand democracy although I've lived in a democratic country; it is only when you see people conscious and fighting with everything they can get their hands on to preserve democracy that you realize what it is.

The first organized group of American volunteers arrived in Spain in January 1937, and in a few weeks there were enough of them to form a battalion of their own, the Abraham Lincoln Battalion. They received their baptism of fire in February when the 15th Brigade was sent up to the hills overlooking the Jarama Valley, to guard the road from Valencia to beleaguered Madrid. Insufficiently trained and inadequately armed, many of them learning how to load their rifles in the trucks going up to the front lines, they nevertheless held the lines against the most formidable offensive the fascists had yet launched in their efforts to capture Madrid. There they remained until June, fighting with a determination and an inventiveness that made legendary the reputation of the American volunteers in Spain.

Only when the Jarama front became stationary did they have a chance to start training in earnest. After that came action at Brunete, Aragon, Quinto, Belchite, Teruel, Ebro—all the major offensives and battles of the war. With equal valor other Americans served in the transportation outfits and as doctors, nurses, first-aid men, ambulance drivers. The casualties in the unequal struggle were horrendous; of the estimated thirty-two hundred American volunteers, little more than half lived to return home.

By the end of 1938 the military situation for the loyalists was grim. Most of the country had fallen to General Franco's rebels; it was only a question of time before they were in complete control. In the fall of that year the decision was made to withdraw the International Brigade and it was from Barcelona, one of the last remaining loyalist strongholds, that they left. Hundreds of thousands of Spaniards massed in the heart of the city to bid them farewell, and the ceremonies connected with the withdrawal revealed the deep bonds of kinship and affection existing between the Spanish people and the Internationals.

Pledging themselves to continue to aid the Spanish people, the returning Americans spoke, petitioned, and peaceably demonstrated throughout the country calling for the lifting of the embargo which prevented the export of arms to the Spanish Republic, and formed the Veterans of the Abraham Lincoln Brigade which encompassed not only Battalion members but all those who had seen service in Spain. The Brigade made history in Spain and their historical role is dramatically documented by the material donated to the Library by the Brigade veterans in California. The collection, given in memory of the Battalion's first commander, Captain Robert Merriman, who had been a graduate student at Berkeley, includes letters written by volunteers on their way to Spain and from that country; issues of *The Volunteer for Liberty*, the organ of the International Brigades; copies of *Our Fight*, the journal of the 15th Brigade; propaganda posters issued by the Republican and Fascist governments; and the latest additions—a cassette-recorded interview with members, conducted by veterans Donald Macleod and Stanley Janis.

**Frederic W. Goudy & U. C. Old Style**

I had almost come to the conclusion that no University head or Press official would develop sufficient vision to wish to add a quality of distinction to University publications that can be secured as easily and effectively in no other way as by the use of a really individual type of its own. I am pleased that President Sproul is willing even to consider the matter.

So did Frederic W. Goudy, one of the country's renowned type designers and printers, respond, on December 30th, 1936, to an inquiry sent him by Samuel T. Farquhar, librarian, later Director of the University of California Press. The idea for a special type face had originated with University Regent Edward A. Dickson who made the suggestion to President Robert Gordon Sproul. Correspondence concerning the development of the University of California old style typeface during the next four years has recently been transferred to the University Archives as a gift of the Press and the Printing Department. By the following December an agreement had been reached for Goudy to complete the design in "roman caps, lower case, points and figures and usual signs . . . small caps . . . and italic to accompany, in sizes 10, 12, and 14 points." President Sproul commented: "I am sure that this addition will redound to the glory of the press which is already well known for its fine printing and inking." In December 1940, Frederic W. Goudy reported that the last of his working patterns had been delivered to the Lanston Monotype Company in Philadelphia which was producing the brass matrices. Five days later a raging fire destroyed Goudy's
famous workshop and Village Press at Marlboro, New York; of his original drawings only a single sheet of the California face designs survived.

Though demoralized by this loss, Goudy shepherded the new type through its production process and, some months later, finally completed work on his book, *Typologia*, issued in late 1940 by the University of California Press as the first publication to be set in the new face. Of this volume the graphic designer Carl Purington Rollins wrote to Farquhar:

The type I think almost the best that Fred has ever done. Retaining some of the characteristic Goudy touches, it is a normal, readable letter, completely appropriate for general book work. It composes well, and the page has a satisfying quality as well as distinction — a hard combination to achieve. Fred has done well by you—and you have done well by him to give the encouragement which a designer needs to produce such a satisfactory result. For years after the publication of *Typologia*, University of California Old Style appeared on official documents, certificates, and other printed items; many of the books won awards for graphic design. During the University’s Centennial celebration in 1968 the type was used in two memorable volumes, *Fiat Lux* with photographs by Ansel Adams, and *The University of California: A Pictorial History*. Though present cost factors make the setting of individual, matrix-cast characters almost a luxury, the University Press is now considering a proposal to convert the Monotype fonts to today’s photographic typography.

At the University’s Commencement ceremony held on the Los Angeles campus in June 1942, the seventy-seven year old Goudy was awarded an honorary degree. The citation read, in part: “You have added to the distinction of the publications of the University by the simplicity and beauty of the type you have designed for them; a triumphant individualist in a world of technology, you have come to lead all your fellows in what is truly the art of letters.”

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Belvedere Island, 1909. From an album of photographs, including many University of California scenes, compiled by Penelope Lacy Murdoch of the Class of 1912, later Mrs. G. Metcalf Simonson, recently presented to the Library by Mrs. Simonson.
A limited supply of the following publications is available for purchase. Simply remove this cover making a notation by each publication desired and return it with your check payable to The Friends of The Bancroft Library for the appropriate amount, adding sales tax.

**KEEPSAKE 7**  
Stockton Boyhood edited by Clotilde Grunsky Taylor, $10.00

**KEEPSAKE 8**  
American Images of Spanish California by James D. Hart, $5.00

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Mexico: Ancient and Modern, introduction by James D. Hart, $5.00

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GPH: An Informal Record of George P. Hammond, $7.50

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Some Treasures of The Bancroft Library edited by J. R. K. Kantor, $10.00

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Recollections of Old Times in California edited by George R. Stewart, $15.00

**KEEPSAKE 23**  
California Indian Characteristics by Stephen Powers with a preface by N. Scott Momaday, $20.00

**KEEPSAKE 24**  
Una and Robin by Mabel Dodge Luhan with a foreword by Mark Schorer, $20.00

**KEEPSAKE 25**  
The Actor from Point Arena edited by Travis Bogard, $20.00

**KEEPSAKE 26**  
Telling Stories by Joan Didion, $25.00

**Special Publications:**

Bancroftiana, 1-50, March 1950-September 1971, with Index, $37.50

Cow Hollow: Early Days of a San Francisco Neighborhood from 1776 by John L. Levinsohn, $10.00

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The Padre on Horseback by Herbert Eugene Bolton, $5.00

One Hundred Sixteen Uncommon Books on Food and Drink by Marcus Crahan, $10.00