

BANCROFTIANA

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In the beginning - we, who have beginnings, must think in terms
end, just for thought's sake; - in the beginning was ^{live} ~~plasma~~ ^{a little crea} ~~plasma~~ ^{alive}.

as it always does, and we have at once dead Matter, and Energy, or
~~dropping off a spring when the plasma of the first creature crumbled in death, the first matter is~~
~~dead~~ ~~on side by side, in active conjunction forever.~~ What we
-tic universe of Force and Matter is the dead ^{body and breath} ~~remains~~ of previous
~~everything was life, and life was never anything except living creatures. When a live~~
~~being.~~ ~~Plasma and being are in the beginning.~~ Matter and Force
life crumbles into ^{its vital, individual energy and by life} ~~material elements, and~~
~~is born again.~~ ~~They interact forever, and are inter-dependent.~~ ~~By~~
~~physical forces of heat, electricity, etc. Thus we have two worlds: the living, an~~
~~interdependent world.~~ ~~the materialistic universe, always.~~ ^{The living}

Lawrence's Manuscript of *Fantasia of the Unconscious*

During the summer of 1921 D. H. Lawrence sat among the roots of trees at Ebersteinberg at the edge of the Black Forest—"between the toes of a tree, forgetting myself against the ankle of the trunk"—writing *Fantasia of the Unconscious*. He had come from Taormina to be with his wife who had been there since early April, attending her sick mother. There is little mention of the book in Lawrence's correspondence, either then or later. In the Foreword he said that it was "a continuation from *Psychoanalysis and the Unconscious*," a shorter book he had completed some time after his departure from England in mid-November 1919. Despite his failure to mention *Fantasia*, however, obviously he felt a special compulsion to write it.

That he needed to do so, no one can doubt. The recent war years were a time when Lawrence had experienced his own kind of defeat. In 1915, Scotland Yard

organized the seizure of 1,000 copies of *The Rainbow* on grounds of obscenity. Already notorious for his elopement with Frieda Weekley-Richtofen, who at the age of thirty-two was the wife of his Romance Languages professor and the mother of three children, Lawrence was accused by the critics of producing in this novel "an orgy of sexiness." He keenly felt the unfairness of this criticism and raged against the suppression of the book. A short time later, in 1916, he finished *Women in Love*, but it remained unpublished for five years, a period in which he produced no more major fiction. His next novel, *Aaron's Rod*, was completed late in 1921, at the same time he was writing *Fantasia*.

While Lawrence was viewed as offending the most sacred public principles in England, he was also having his troubles in a more rarified social and literary atmosphere. From 1914, when he arrived in England

from Switzerland, until 1919, when he fled, Lawrence met, befriended, and then alienated many of the country's leading writers and intellectuals, most notably those of the famed Bloomsbury-Cambridge set. His relationship with Bertrand Russell was characteristic, beginning with discussion of England's social ills, proceeding rapidly to the point at which the two were to collaborate on a series of public lectures; but they had their differences, explored at great length in a number of painfully intense letters. Russell's connection with Lawrence nearly drove him to suicide and finally in 1916 he broke off with him entirely.

To these literary and personal difficulties one must add still more galling political ones. From its very inception Lawrence had been against the war, and when *The Rainbow* was seized there were hints that the charge of obscenity masked a more serious reason to suppress the book. Many people saw it as pro-German, a view corroborated in the mass mind because Lawrence was married to the daughter of a German baron. From then on he was frequently under surveillance, both official and unofficial. This violation of privacy caused many ugly scenes while the Lawrences resided on the Cornish coast, until they were expelled by military order in October 1917. Thereafter, while the war lasted he was forced to stay out of "prohibited" areas and had to register with the police whenever he moved. All of these indignities filled Lawrence with the bitterest anger against his countrymen. When he left England it was with a feeling of rejection, and during the remainder of his life he returned only briefly for visits.

From this nadir of personal and spiritual fortunes Lawrence attempted to raise himself in the philosophy of *Fantasia*, in many ways his central doctrinal work. When Middleton Murry, perhaps his closest friend and certainly his most ardent follower, finally read *Fantasia* in 1923 (significantly, Lawrence and Murry had then been estranged for almost five years) he was quick to see in it Lawrence's emergence from the nihilism of the war period. The essay, along with *Aaron's Rod*, bears an important relation to the beginning of a new career, one in which he was to search for a way out of the dissolution of that society

described so vividly in the great novels of his first career.

Fantasia of the Unconscious begins with a definition of Lawrence's attitude toward the scientific psychology of human relationships, that is, psychoanalysis. The book praises the deep validity of human life deriving not from mental but rather from blood consciousness. Western life, he felt, had been perversely dominated since the Renaissance by mentality, and Lawrence was vehemently opposed to all the productions of cerebral human culture, notably science and "objective" thought. Modern literature, including the novels of Conrad, Joyce, Flaubert, and Gide failed to celebrate the vitality in human experience. Even idealistic social movements were anathema, for they were synonymous with the imposition of a mechanical mental image upon the mysterious body of life.

Though Lawrence began at once insulting and exhorting his "little reader" to come down from the Biblical Pisgah to the true life of the lower self, there is, ironically, a good deal of idealism to be found in the blustery pages of *Fantasia*. Throughout his life he talked about and planned to start a utopian colony which he named Rananim, after a Hebrew song by his friend S. S. Kotliansky. Thus, *Fantasia* has all the earmarks of a modern *Utopia*, that idealistic production of Renaissance rationalism. For all its excesses it is profoundly provocative writing, filled with perceptions that are of great interest not only to the Lawrence scholar but also to social and intellectual historians of this period.

The Bancroft Library has been extremely fortunate in its acquisition of the earliest known manuscript of this remarkable work. The only other extant version, at the University of Texas, is the final text with the author's corrections and his Foreword, used in the first American edition. The Bancroft's manuscript is comprised of both typescript and holograph pages; the typescript is copiously corrected in Lawrence's hand, many pages being almost completely rewritten between the lines. Although it contains all the final chapter divisions, often with different titles, and a great deal of the published version, the text varies frequently from that of the first edition, providing extremely

important clues to its composition and to the formulations of Lawrence's thought.

In Chapter IV, "Trees and Babies and Papas and Mamas" ("Trees and Parental Behaviour" in the manuscript), for instance, Lawrence inserted three pages in his own hand at the beginning. They contain the entirety of the lovely passage on trees, marking the introduction of the author and his life at Ebersteinberg to create a fictional opening for the dry, jargon-filled doctrine in the remainder of the chapter. Thus one can palpably experience Lawrence's discomfort in playing the philosopher and his desire to fictionalize. Likewise, Chapter VIII, dealing with education and politics, has been greatly reworked in Lawrence's hand, the final two pages being completely in the author's holograph.

This manuscript of *Fantasia of the Unconscious*, a gift of The Friends of The Bancroft Library, is a brilliant addition to the Library's already exceptional collection of Lawrence manuscripts, including novels, stories, essays, poems, and letters. The most famous, of course, is that of *Sons and Lovers*, published in facsimile by the University of California Press with an introduction by Mark Schorer. The Library also has a fine assemblage of Lawrence first editions, which, together with the manuscripts, makes the Bancroft a major center for Lawrence scholarship not only in the United States but throughout the world.

T. H.

Retirement of Ethel Buell

For over sixteen years, more than half its existence as an organization, The Friends of The Bancroft Library have been fortunate to have had the exemplary services of Ethel Buell as Executive Assistant. In the late summer of 1963 she came to the Bancroft at the urging of her neighbors in Orinda, Professor and Mrs. Erwin G. Gudde, the former a great user of the Library, the latter a member of its staff.

Over the years Mrs. Buell has played a significant role in the affairs of the Friends, helping to plan the several receptions held each academic year, and attending meetings of the Friends' Council for which she prepared reports on financial and other matters.

In 1978, in recognition of her service, she received an Outstanding Performance Award from the Chancellor at Berkeley.

Many members, like the Council and the Bancroft's staff, will miss her, but expect to see her back at the Library for she has been presented a permanent honorary membership in the Friends.

Hardin Jones Papers

A recent addition to the Bancroft's History of Science and Technology Collection, the papers of Professor Hardin Blair Jones are a gift of his widow, Helen Cook Jones. Now arranged and available for use in the Library's Heller Reading Room, the papers reflect Jones' career in medical physics and physiology, his administrative role in the Donner Laboratory, and his research on aging.

Born in Los Angeles in 1914, Hardin Jones received his A.B. degree at UCLA in 1937, and attended graduate school at Berkeley where he earned the Ph.D. in 1944, with a dissertation based on one of the early applications of radioactive tracers in metabolic studies. Appointed to the Berkeley faculty in 1947, he was instrumental in founding the interdepartmental group in biophysics and medical physics.

Exploration into the process of aging was the major connecting thread in Jones' research, from his first work on lipid metabolism with I. L. Chaikoff in 1937 through his studies of longevity statistics, effects of radiation, origins and treatment of cancer, and effects of smoking and marijuana. Indeed, he began his association with the Donner Laboratory because of his need for radioactive tracers in work relating to research on heart disease and other vascular disturbances. At times he seemed to stretch the Laboratory's mission because of his research needs; in 1950 the Donner's Director, Dr. John H. Lawrence, commented to him about a paper entitled "Blood Lipids and Human Artherosclerosis:"

I notice nowhere in this paper are radioactive tracers mentioned. I think if this report is circulated exactly as it is to the AEC it might create a lot of comment as to why this work was done in the laboratory.



Hardin B. Jones, c. 1964

Although often propounding controversial ideas, Jones was never one to modify his research conclusions because of their unpopularity. Early on he warned of the hazards of smoking and in 1955 questioned the statistical proof that radiation treatments were increasing the life span of cancer patients. As he wrote to his colleague George de Hevesy on January 26th, 1956: ". . . one finds uniformly that the best estimate of untreated, undisturbed cancer is a death rate one-half to one-fourth that which is currently seen in all of the treated series." And later: "It seems to me, however, that the correct interpretation is that radiation is drastically reducing life expectancy in cancer groups."

While on a European sabbatical he expressed these views in several places including a meeting at Stockholm where he described the reaction to his talk as one of "near panic" among the statisticians in charge of cancer records. But, as he continued to write and speak about his findings, interest in his conclusions grew, and eventually most doctors came to agree with him about some types of cancer, notably breast cancer.

His research seemed to take a new turn in the 1960's as he moved to other health

problems, especially those generated by a changing social climate. He began an intensive study of the effects of drugs on the body, particularly marijuana. But it was ultimately his research on aging that helped to make his studies on drugs possible. In 1975 he wrote to his old friend W. D. M. Paton:

Pro-cannabis politics are still so steep here in the US that I have not been able to get a grant to study effects of marijuana. But I am able to do some readjusting of my work on aging so as to study the brain.

This was his last research, for he died on February 16th, 1978, after an extensive tour of Australia where he studied drug problems on that continent.

A.P.-D.

San Francisco's Early Fire Laws

Among the notable new acquisitions of early Californiana in the Bancroft is *Laws of the Fire Department of the City and County of San Francisco*, printed in 1858 by Chas. F. Robbins, Book and Job Printer. Included in this volume are laws passed by the San Francisco Fire Department in September, 1857, and also the "Constitution, By-laws and the Rules of Order of San Francisco's Pennsylvania Fire Company Number 12." A previously unrecorded imprint, it is significant as a Californiana addendum and at the same time gives us insight into the early history of fire fighting in San Francisco.

The laws passed by the Legislature in 1853 exempted members of fire companies from militia service and jury duty, while later ones provided for the establishment of a Fire Department and a Board of Delegates, as well as for the election of members to each of these bodies. The San Francisco Board of Delegates based its code on the state legislation and provided for the establishment of fire companies. However, the Pennsylvania Fire Company Number 12, comprised primarily of Philadelphians, had already been organized on September 14th, 1852.

The Pennsylvania's fire house was located on the north side of Jackson Street between Kearny and Dupont (present Grant Avenue); its lot had been purchased by the city

[4]

for \$7,000. The building was "a Corinthian structure" three stories high, the first of granite and the others of brick, and the cost was shared by the city, which contributed \$7,000, and the company, which raised \$5,500. "A Philadelphia style" fire engine was purchased by the company for an additional \$5,500. According to the By-laws, each member of the company would provide himself with the following clothing:

A dark blue pilot-cloth coat; a blue-black fire hat, Philadelphia pattern, with crown six and a-half inches in height [sic], with three inches rim, painted as follows: in front, the coat-of-arms of the State of Pennsylvania; on the back, a key-stone in outline, with "12" in the center, in gilt; the under edge of the rim to be painted green; blue-black oil cloth cape, with "Pennsylvania" in gilt letters in a semi-circular form, and "12" in gilt in each corner, with a gilt border one inch wide, and to correspond in every respect with a pattern set adopted by the Company.

The name of one of the book's former owners, Wm. H. Pettit, is stamped in gilt on the front cover. Pettit is listed in the 1858 San Francisco Directory as proprietor, with Edward Stahle, of the Metropolitan Baths located at 160 Montgomery Street. One can only speculate that Pettit was also a Pennsylvanian and served as one of the city's early fire fighters, possibly a member of this same company.

E. G. T.

New Editor for Mark Twain Papers

Following a nation-wide search for a candidate to succeed the late Frederick Anderson as Editor of the Mark Twain Papers, Robert H. Hirst, formerly a member of the Department of English at UCLA, has been appointed to the position. He received his Ph.D. from Berkeley's Department of English, and served on the editorial staff of the Mark Twain Papers for several years prior to assuming his teaching post at Los Angeles. His credits for editorial assistance include nine volumes in the University of California Press edition of the Mark Twain Papers: *The Correspondence with H. H.*

Rogers, Hannibal, Huck and Tom, and the *Mysterious Stranger Manuscripts* (all published in 1969); the *Fables of Man* (1972); two volumes of the *Notebooks and Journals* (1975); and three volumes of the *Collected Letters* (in press).

The Mark Twain Papers, a division of The Bancroft Library, is the major repository of primary materials relating to the life and work of Samuel L. Clemens. Forty-five of the extant notebooks and journals kept by the author, approximately 3,000 original letters written by Clemens, his wife, and their three daughters, more than 10,000 letters written to Clemens, and approximately 600 literary manuscripts by Mark Twain comprise the bulk of this voluminous archive. In addition there are original photographs, scrapbooks, contemporary documents and clippings, and 120 volumes from the author's library.

As Editor of the Mark Twain Papers, Hirst has become a member of the Bancroft's staff, directing the work of eight professional editors in continuing publication of Clemens' previously unpublished papers as well as the new, carefully prepared texts of the writer's previously published works, all with generous support from the National Endowment for the Humanities. The recent appearance of five volumes published by the University of California Press brings to eighteen the number of volumes in both these series. Hirst's own book, *The Making of "The Innocents Abroad,"* is scheduled to appear later this year under the imprint of the University of Nebraska Press.

Edwards' Diaries

In April of last year, Carolyn Hall Starbird of Milpitas and Harriet Hall Bruyn of Kentfield presented to The Bancroft Library a remarkable collection of diaries and account books written by their grandfather, William A. Z. Edwards. The diaries span the years from 1841 when Edwards was still in England, through the period of the California Gold Rush and his later years as a rancher, to his death in 1908. An array of personal records covering so long a period is likely to be of research interest for a variety of reasons, but for scholars of western American history the Edwards collection is particularly

[5]

rich because of the myriad facts it contains about day-to-day life in California from the beginning of its modern history in the mid-nineteenth century until the early years of this century.

Edwards kept fairly abbreviated records, but his diaries are sufficiently detailed to give an intimate glimpse of trans-Atlantic voyages, trans-American travel, and life in California during his day. Writing from the diggings at Nelson Creek, in Plumas County, Edwards recorded events of July 4th, 1854:

A.M. Cleaned my revolver. P.M. A large company of persons including several hundred headed by a band playing the Russian March several of the gents being dressed in imitation of Russian uniform and other tawdry trappings with badges of blue & red ribbons bearing the words Russian Army marched up the Sherwin floom [sic] to Independence Bar where a temporary building had been erected for the occasion. William Buckbee delivered an oration very appropriate followed by a Mr. Farleigh who assailed the northern abolitionists in strong language and touched on other political topics quite inappropriate to the day & had there been rotten eggs at hand he would surely have been pelted therewith. The assembly then adjourned to the Sherwin house and dined on various luxuries such as green peas, green corn, roast pork, oyster soup, oyster pie, claret, champagne, pastry, etc. etc. after which a ball was given which I joined (ticket \$10.) and danced twice estimated time to each figure 10 minutes this costing .50 per minute. About thirty ladies attended, several of whom did not dance. 106 numbers were sold. The music consisted of a violin, melodeon, picilo [sic] & cornette. Arrived home 3 A.M. of Wednesday July 5th.

We are able to observe the transition from labors in the gold fields to investing in farmland, and the successes and failures that Edwards experienced in becoming a California farmer and citizen of his adopted country. As he became known in his community, Edwards participated in local government; among the offices he held at various times were assessor and tax collector and county

supervisor in Santa Clara County. Through all this period he continued to introduce new crops and farming techniques, such as natural and chemical fertilizers to support high levels of productivity. In addition to recording the events of his business and community life, Edwards also gives attention to his extensive family. He survived two wives and was himself survived by his third wife and by several of his children.

Altogether there are sixty-eight volumes of diaries and account books, written in a strong and clear hand, and they will doubtless support research in a good number of different areas having to do with the settlement of the west.

P. E. H.

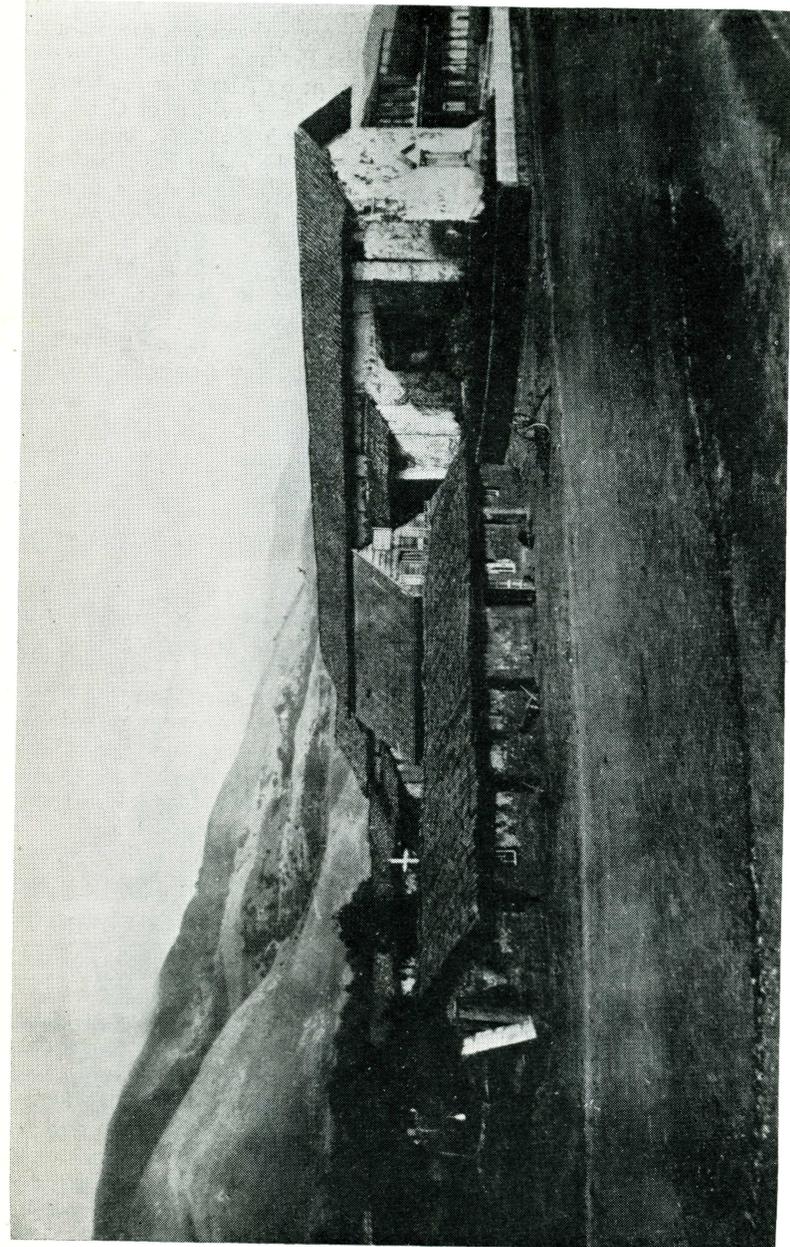
Bolton Redwood Grove

To honor the memories of Professor and Mrs. Herbert Eugene Bolton, the Bolton Redwood Grove was established last August in Portolá State Park near La Honda. Funds for the grove were a bequest of their daughter, Frances Bolton Appleton; and many members of the family, including grandsons Robert W. Brower and Thomas E. Johnson, were present for the occasion.

Dr. Bolton came to the University of California's Department of History from Stanford University in 1911 and five years later was appointed Director of The Bancroft Library, a post he held until retirement in 1940. His academic career was focused on the Spanish borderlands and the roles played by explorers and missionaries in shaping United States history. Among his many publications are *Outpost of Empire: The Story of the Founding of San Francisco* and *Rim of Christendom*, both awarded the gold medal of the Commonwealth Club of California.

At Commencement ceremonies in 1942 the University awarded Dr. Bolton an honorary degree, whose text reads:

Historian, archaeologist, cartographer; represented in many an American university by able disciples; author of a host of scholarly books; pathfinder in unexplored archives and territories of historical research; discoverer of the fundamental unity of New World developments and creator of the history of the Americas.



Carleton E. Watkins' photograph of an early daguerreotype of Mission San José de Guadalupe.

The Tebtunis Papyri

The munificence of Regent Phoebe Apperson Hearst to the University of California over a period of nearly three decades has been reviewed in various numbers of *Bancroftiana*, but only with the recent close examination and microfilming of the Library's Tebtunis papyri collection has the extent and value of her gifts in this area been discovered. In 1899 Mrs. Hearst financed an expedition to Umm el Baragât (the ancient Tebtunis) where the papyri were unearthed, later sent to London for processing. Some of the documents from this large find were published in the University of California series on Graeco-Roman Archaeology, and subsequently the entire collection, much of it remaining in an uninventoried state, was sent to Berkeley, where it was stored in the Library's Rare Book Room.

In 1978 the American Society of Papyrologists in conjunction with the University of Illinois received a grant from the National Endowment for the Humanities to establish the American Center of the International Photographic Archive of Papyri in which would be housed photographs of all papyri known to exist in North American collections. Last October, Mr. E. W. Wall came to The Bancroft Library from the Center at Urbana to photograph, restore, and remount under glass as much of the collection as he could; in six weeks only a small part was examined, the extent of the material being much greater than had been anticipated, perhaps comprising some 4,000 documents, making it the fourth largest collection in this hemisphere.

The ancient Egyptians had used papyrus to make cartonnage for mummified humans and sacred crocodiles, the embalmed remains first being wrapped in linen. The mummy-case was formed from papyrus, which was coated with gesso and decorated with paint and gold leaf. The dry air of the Nile basin helped to preserve the artifacts for centuries. When recovered by the Hearst expedition, the mummy-cases were treated with a mild acid to remove the gesso, allowing the fragments of papyrus to come loose. These were divided into two groups; the first consisting of 1,726 large fragments or groups of frag-

ments, was given inventory numbers. The second, embracing some 30,000 fragments ranging in size from less than one-quarter inch to two hundred square inches, has remained uninventoried.

The documents themselves date from the period of the Ptolemies, following the conquest of Egypt by Alexander the Great in 332 B.C. Most are written in Greek, the language of the bureaucracy, but a large minority are in the native Egyptian, using Demotic script, the final development of hieroglyphics. A very few, of more recent origin, are written in Latin, a language which seems to have been reserved for the highest officials of the Roman Empire. The texts reveal tax receipts and tax lists, censuses, loan agreements, bills of sale, reports to local officials, court cases. Some are private letters, and there are a few literary works, including portions of the *Iliad*. There are, as well, remnants of decorative paintings from the mummy-cases which somehow escaped the destructive acid; these give a hint of the great beauty of the original art work.

The Bancroft's collection represents a source of incalculable value for students of ancient history and languages. Because it is rare to find both Greek and Demotic papyri in one gathering of documents, the scholar is given a unique opportunity to study the uses of both languages by government officials and lay persons. Much work remains to be done before all the fragments are identified and properly remounted, and the Library hopes that with an additional grant Mr. Wall may return later this year to continue his work.

E. W. W.

Pamphlets by Conrad

"P.S. I have written 150 pages of the dullest trash!" Thus did the novelist Joseph Conrad, retired British sea captain, end a letter dated April 9th, 1896, addressed to his friend Edward Garnett. Those who have read any of Conrad's work will find it difficult to believe he could possibly write anything dull. However, not until 1913, with the publication of his novel *Chance*, did Conrad finally win wide recognition as a major writer.

Early in his literary career he turned to writing short stories and articles for leading

British and American journals and newspapers. In 1918, encouraged by bibliophiles who in friendly fashion saw an additional source of income for the novelist and prestige for themselves, Conrad permitted many of these articles to be privately printed as pamphlets in editions of twenty-five copies for special distribution by them and by him. These have always been collector's items. Two dozen different titles were printed by 1921, whose subject matter ranges from an appreciation of the art of Henry James to a grim account of the author's journey to visit relatives in the summer of 1914 when he and his family, having to flee Poland at the outbreak of the war, were stranded for several months in Italy. Fourteen of these pamphlets, in addition to Conrad's famous Preface to *The Nigger of the "Narcissus,"* have recently been acquired by The Bancroft Library.

Conrad began to write while at sea aboard French and British merchant ships during the twenty years from 1874 to 1893. *Almayer's Folly*, his first novel, was published in 1894. Within two years he had finished his second novel, *An Outcast of the Islands* (1896), and begun a third. While the first two works received generally favorable reviews in the London press, some critics accused him of imitating the work of other novelists. For the new novel, *The Nigger of the "Narcissus"* (1897), he consciously drew upon his personal adventures and dealt with them in his own style.

In August 1897, upon seeing the first installment of this novel printed in the *New Review*, Conrad began to write a Preface which would not only serve as an introduction to the work but to his career as a writer. Rather than being an analysis of the novel, it was a manifesto of feeling, a personal dedication, what he called "an avowal of endeavor." Many years later Conrad would say, "after writing the last words of that book I understood that I had done with the sea, and that henceforth I had to be a writer . . . I wrote a preface, trying to express the spirit in which I was entering on the task of my new life."

An abridged version of the Preface appeared as an "afterword" to the last installment in the *New Review* for December 1897. William Heinemann, the publisher of

The Nigger of the "Narcissus" in book form, refused to print the Preface with the novel, for he felt that to address the reader in so serious a fashion would harm the projected sales of the book. Conrad later restored the original text and had it privately printed in pamphlet form in 1902. Of one hundred copies printed only sixty survived; the rest were accidentally destroyed. Most of the remaining copies were eventually distributed among the author's friends in the United States and Great Britain.

The Bancroft's new collection of Conrad pamphlets, once in the library of John Quinn of New York, allows the scholar to see how the novelist reworked many of his texts, by comparing the serial publication with that of the pamphlet. For instance, in the Preface to *The Nigger of the "Narcissus"* Conrad wrote in the *New Review*: "... appeal to those qualities of our being that fit us best for the hazardous enterprise of living." In the pamphlet this was restored to its original state: "... appeal to what of us is on the surface, to those qualities of our being that fit us for the hazardous enterprise of living." Sometimes the changes reflect a smoother style, as in the *Henry James*, where "James's men's and women's sense" (*North American Review*) becomes "of Mr. James's men and women."

It is evident that Conrad valued the texts of the pamphlets, for in commenting on his book *Notes on Life and Letters* (1921), which collects them in one volume, he noted:

It would have been too much to have expected me to treat all this matter as removable rubbish. All these things had a place in my life.

The writing in these twenty-four pamphlets reveals what the author called "really innocent attitudes":

Conrad literary, Conrad political, Conrad reminiscent, Conrad controversial. Well, yes! A one-man show—or is it merely the show of one man?

E. T.

H. H. Bancroft's Walking Stick

Mr. Philip Bancroft, Jr., of Walnut Creek, recently presented a Chinese walking stick which was used by his grandfather, who



from a small damage to the nose which has been restored, Bancroft's walking stick is in an excellent state of preservation. This fine addition to the Library's collection of Bancroft family memorabilia will be put on display later in the year.

L. D.

Playbills and Programs

Oldest among The Bancroft Library's collection of more than thirty thousand theater programs and playbills is one from 1772 advertising the first author's benefit night at David Garrick's Theatre Royal in Drury Lane for *The Grecian Daughter*, one of the most successful dramas of the prolific Irish-born playwright Arthur Murphy. Paired with this melodramatic but happily-ended tragedy (whose first edition text of 1772 is also in the Rare Books Collection) was a production of Henry Fielding's farce, *The Lottery*, a play which in 1732 satirized the gross abuses of Parliamentary lotteries employed for revenue raising. Although Fielding's play enjoyed only temporary success, Murphy's tragedy was staged nearly every season in London from 1772 until 1810, while the text itself was issued in sixty-four editions in England, Ireland, and the United States.

Since playbills and programs contain an abundance of detail concerning casting and other production aspects of performances, their research value to theater historians can be inestimable. These ephemeral items often serve as the sole documentation for long-forgotten stage performances. The Bancroft's massive collection of such materials, including original posters, newspaper clippings and reviews, and early scrapbooks of theater aficionados, offer a wealth of source material and will constitute an important and substantial segment of the in-progress *Guide to Theatrical Materials in The Bancroft Library*.

Although the bulk of the collection relates to the British and American stages, there are items from ten other countries; these will be chronologically arranged in the *Guide* by cities and respective theaters, thus permitting the user to ascertain quickly the available source material for any theater during any season. London is particularly well represented with five hundred forty-five playbills from the Lyceum Theatre covering the

founded the Library in 1859. Perhaps a century old, its origin is unknown, but very likely it was produced in San Francisco's Chinatown. Measuring a bit less than thirty-six inches in length and carved in high relief with acorns and oak leaves, a snake attacking a bird, and a lizard stalking an insect, the stick is surmounted with a miniature portrait bust of Hubert Howe Bancroft.

With the patina of age this little portrait of Bancroft presents the appearance of ivory. Transfusing traditional oriental craftsmanship into a western motif, the likeness is highly detailed and excellent from the front. Since it is less convincing from the profile, perhaps the sculptor worked from a full-face photograph and depended on his imagination to complete the sides and back. Aside

years 1811 to 1931, and over two hundred fifty from the Theatre Royal in the Haymarket since 1820. New York is represented by programs from two hundred sixty-four theaters, including thirty-seven from the old Bowery Theater from 1847 to 1887 and four hundred ninety-one from Wallack's Theater between 1852 and 1915.

Large numbers of California, particularly Bay Area, programs are of course included in the collection. At least one hundred ten theaters in San Francisco are documented, with twenty-one playbills from Maguire's Opera House (1863-1877), forty-seven from the Baldwin Theater (1877-1898) and over two hundred forty from the Columbia Theater between 1895 and 1940—including a fine 1895 souvenir program commemorating its opening, enhanced by a photograph of its interior.

With the aid of the planned *Guide* this rich body of theatrical ephemera will soon be made accessible to readers in the Heller Reading Room, as the Library proceeds to search out more materials for the supplement that will doubtless follow.

M. H.

Recent Exhibitions

Rarely has a woman been so ardently pursued across three thousand miles of ocean and then three thousand miles of land as was the thirty-nine year old Fanny Van de Grift Osbourne by the twenty-nine year old Robert Louis Stevenson in 1879. They had met a year or two earlier in France where Mrs. Osbourne, on an extended vacation from her estranged husband in Oakland, had taken her two children, Isobel and Lloyd, for art lessons. Much against the advice of his friends and the wishes of his parents in Edinburgh, Stevenson crossed the Atlantic, landed in New York, booked passage on a cross-country train and arrived, ill, in California. While Fanny was awaiting her divorce from Osbourne, Stevenson went down to Monterey. They were married the following May and spent their honeymoon at an abandoned mine on the slope of Mt. St. Helena in the Napa Valley.

All this took place just a century ago and to mark the occasion the Friends held a reception in the Bancroft's Gallery on Sun-

day afternoon, October 14th, opening an exhibition entitled "Robert Louis Stevenson in California 1879-1880." Norman H. Strouse, a member of the Friends' Council, whose own extensive Stevenson collection forms the core of the Silverado Museum at St. Helena, delivered a short address highlighting the events of RLS's life, including his brief but very significant stay in California. Visitors to the Gallery that afternoon and during the subsequent two months were particularly delighted by a handsome wooden chest with its contents, a set of Stevenson's printed works elegantly bound in dark green levant with doubleures of purple silk moiree, last on view during the University's Centennial Celebration in 1968.

The volumes, in their original state, were presented by RLS to his friend Jules Simoneau, owner of a cafe in Monterey, who had nursed Stevenson back to health during his stay in that town in late 1879. Each volume bears his signature and inscription, and the set was treasured by Simoneau, who refused to part with it during his lifetime. Following his death the books were sold to a private collector, Andrew A. Brown, who had them bound, as heretofore described, by Miss L. Averill Cole of Boston. She utilized a decor depicting the leaves and berries of the *laurus nobilis*. The wooden chest, of Monterey cypress, was designed and constructed by Henry Atkins. In his will Mr. Brown bequeathed the chest and its contents to the University of California, to which they were conveyed in 1928.

Letters of Stevenson's mother, Margaret Isabella Stevenson, addressed to "My dearest son" and, later, to "My dearest children" documented in most dramatic fashion the love and affection which almost at once developed between mother-in-law and daughter-in-law. Mrs. Stevenson later accompanied them to Samoa and lived with them at Vailima, the plantation home which RLS had built and in which he died in 1894, at the age of forty-four.

The current exhibition of materials from the University Archives in the Library's Joseph C. Rowell Case highlights "The Thirties at Berkeley." That last fully peacetime decade in campus history opened, appropriately, with the inauguration of a



Channing Way Derby, August 27th, 1931.

new president—Robert Gordon Sproul, an alumnus of the Class of 1913, the only Cal man to be appointed to the position, one which he was to hold for twenty-eight years. In 1930 there were 11,824 students registered at Berkeley, with almost an even division between men and women; in 1939 there were 17,285, two-thirds of whom were men, perhaps a reflection of the Depression when women graduating from high school had to turn more quickly to the job market and marriage.

Included in the exhibition are posters and programs of dramatic and musical events, among them the Max Reinhardt production, in 1934, of *A Midsummer Night's Dream*, among whose cast were Olivia de Havilland, Julie Haydon, and Mickey Rooney as "Puck." There are views of student activities such as proms, reg lines, and the traditional gathering on Wheeler Hall steps, as well as the legendary Channing Way Derby. In 1937 the eminent Danish

physicist Niels Bohr came to Berkeley to deliver the Hitchcock Lectures, and one of the Dictaphone cylinders recording his talks is also shown. The exhibition continues through March 22d.

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