

BANCROFTIANA

PUBLISHED OCCASIONALLY BY THE FRIENDS OF THE BANCROFT LIBRARY
UNIVERSITY OF CALIFORNIA, BERKELEY, CALIFORNIA 94720

No. 75

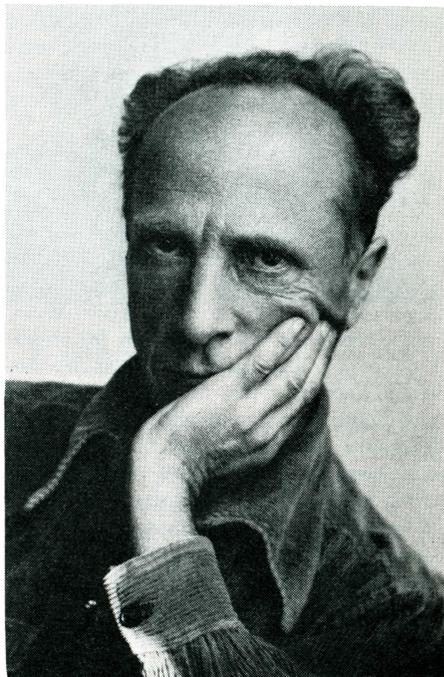
June 1980

Johan Hagemeyer, Photographer

"There is a more rapid sequence of rediscovery in photography than in any other art," claims Susan Sontag in *On Photography*. A case in point is the work of Johan Hagemeyer. Relatively unknown in the contemporary history of photography, and then only in the context of his friend Edward Weston, Hagemeyer is slowly achieving singular recognition. Included last year in the Whitney Museum's "Photography" exhibition, and in the San Francisco Museum of Modern Art's "California Pictorialism" show in 1977, Hagemeyer's prints will only become more important for the very personal vision they explore.

The Bancroft Library is fortunate to hold the largest archive of Hagemeyer's work—some eleven hundred photographs, ten thousand negatives, and a variety of personal records, presented by the artist's nephew, David C. Hagemeyer, in 1963. The collection includes many landscapes and still lifes, but the majority of the prints are portraits, a selection of which is included in the Library's current exhibition, "Classic California Photographers." Complementing the archive is the transcribed interview with Hagemeyer conducted in 1955 by the Regional Cultural History Project.

Johan Hagemeyer was born in Amsterdam in 1884, one of five children in a working-class family. He left school at fifteen to take a job in an insurance broker's firm, and soon embraced socialism, intellectual anarchism, and vegetarianism. Spending a mandatory one and a half years in the army, he became an officer, but played the flute rather than carrying a knapsack. Returning to the brokerage house, Hagemeyer became more politically idealistic, and



Edward Weston by Johan Hagemeyer.

decided to leave his unhappy career to study pomology at a local horticultural school.

With his degree in fruit-growing, and intrigued by all that he had heard about America, Hagemeyer came to the United States in 1911. Employed first in nurseries on the east coast, later that year he moved to California and worked on a ranch in the Santa Clara Valley. In the following year he was for a brief period at the University of California's Botanical Garden (then located just north of the Library) but soon moved to southern California, pioneering in the culture of avocados in Altadena and dates in the Imperial Valley.

In 1915 Hagemeyer traveled to Washington, D.C. and while there contracted pneumonia. He spent much time during his prolonged recuperation looking at photographs and books in the Library of Congress. Like everyone else in those days, he was an amateur photographer and he became interested in Stieglitz' periodical, *Camera Work*. On a visit to New York in 1916 he met the charismatic Stieglitz at 291 Gallery and was encouraged to make a career of photography. Returning to Berkeley the following year, Hagemeyer apprenticed himself to a commercial portrait photographer named McCullagh, but his financial situation forced him to take a job as cook on a coastal freighter. At Los Angeles he jumped ship and determined to find work in his newly-chosen profession.

Through friends he met Edward Weston and the two formed a fast friendship. Hagemeyer moved in with the Weston family, cleaning the studio and doing housework in exchange for room and board. He stayed with the Westons in Glendale on and off until 1920, when he moved to San Francisco to open his own studio. The city provided the source for his photographs of new skyscrapers, ship decks and ventilators, electrical wires, streetcars, and figures in his industrial landscapes with a constructivist viewpoint. He concentrated on imaginative aerial views and ground level views, on geometric detail, on the play of shadows, and on the new technology; he proclaimed himself a radical for photographing garbage cans, and was commonly criticized. This early work does show the *Camera Work* influence of Stieglitz and Paul Strand, who had excited him a few years before.

Hagemeyer's photographs were shown along with some by Weston at Gump's Gallery in 1925. He also exhibited in Carmel, and liking the area peopled by artists, musicians, and philosophers, he bought a cottage and opened a portrait studio where he said his clients were mostly "wealthy discriminating people from the East." George Sterling, Robinson Jeffers, Lincoln Steffens, and Van Wyck Brooks became his friends as well as his subjects, and his studio often functioned as a gallery for art exhibitions and musicales. During these years in Carmel he continued to keep his studio in San Francisco, where he usually spent the winters. However, his best work was done during his later years in Carmel. His exquisitely lit "cam-

era portraits," the term with which he stamped his photographs, were widely sought. He attributed his change to portraiture to a change in philosophy:

When I started to do industrial things and landscapes, I almost started some kind of trend, a certain kind of point of view. Then others began to do it and it was easier in that line, because it was not mobile. The human being is mobile. He has something to say all the time. You never know what and when.

A major exhibition of his work was held in 1938 at the deYoung Museum in San Francisco. Reviewing the show for the *San Francisco Chronicle*, Alfred Frankenstein wrote:

. . . the man behind the camera has a painter's sense of the picture surface and a modern photographer's sense of the living, characteristic, unposed moment in the subject's life. . . His is a gallery . . . of astonishing moments when the repose of the features and the fall of the light have created sculpture in Hagemeyer's lens.

Increasingly annoyed by the growing commercialism of Carmel, Hagemeyer sold his cottage and returned to San Francisco in 1947. He briefly maintained a studio on Telegraph Hill, but soon moved to Berkeley where he enjoyed associating with scientists, philosophers, and writers at the University. Times became more difficult financially in the 1950's; his ailing wife died in 1953, and frail and ill himself, he had to sell his grand piano to pay medical expenses. Johan Hagemeyer died in 1962. R. L.

33d Annual Meeting

More than eight hundred of the Friends and their friends gathered in Wheeler Auditorium on Sunday afternoon, May 11th, to hear Ansel Adams speak on "My Life in Photography." And they gave a standing ovation to America's foremost photographer at the conclusion of his quietly delivered remarks in which he warmly remembered the high points of a career spanning more than half a century, beginning "in 1926 or '27" when Albert Bender saw some of his prints at a show in Berkeley and immediately arranged for a book of them to be published. In his talk Adams also recalled his fond



Five of the six members of the "official party" in Wheeler Auditorium: Henry K. Evers, James D. Hart, David S. Saxon, Ira Michael Heyman, and Ansel Adams. Joseph A. Rosenthal was off camera at right at the moment this photograph was made by James Lerager.

associations with The Bancroft Library, before whose Friends he had spoken in 1963 and in whose vaults are many of his fine works.

Prior to the main address, greetings were presented by the University's President, David S. Saxon, and by Vice Chancellor Ira Michael Heyman, who will succeed Albert Bowker as Chancellor of the Berkeley campus on July 1st. The new University Librarian, Joseph A. Rosenthal, reviewed various on-going projects relating to conservation and other topics, and the Bancroft's Director, James D. Hart, briefly publicized major acquisitions of the past year. The meeting, chaired by Henry K. Evers, approved the financial report and unanimously elected four new members to the Council: William P. Barlow, Jr. of Oakland, Mrs. Philip K. Bradley of Berkeley, Robert P. Hastings of Los Angeles, and Mrs. Edward H. Heller of Atherton. Applause was given to the retiring Council members, including Henry Miller Bowles, E. Morris Cox, Mrs. Vernon L. Goodin, and Preston Hotchkis, all of whom had served two consecutive terms.

Following the formal meeting, a reception was held in the Library's Heller Reading

Room to open a new exhibition in the Gallery. Created by Irene Moran, Lawrence Dinnean, and William Roberts, "Classic California Photographers," which may be viewed through August 29th, includes work by the nine artists represented in the forthcoming Keepsake: Robert H. Vance, Carleton E. Watkins, Eadweard Muybridge, Adam Clark Vroman, Arnold Genthe, Imogen Cunningham, Edward Weston, Dorothea Lange, and Ansel Adams. Work by other California photographers, including Johan Hagemeyer and Peter Stackpole, is also shown. The Library is interested in enlarging its collections of work—prints, books, correspondence, ephemera—by these artists and welcomes gifts from the Friends.

A Special Homecoming

In 1577, *Sermonario en Lengua Mexicana*, written by the Augustinian Friar Juan de la Anunciación, was printed in Mexico by Antonio Ricardo. Although its foliation is consecutive, the book is divided into three distinct sections, each with an individual title page and pre-

liminary unnumbered text. Exceedingly rare, with only ten copies recorded, the *Sermonario* is of great value, even if defective. Thus, the Library's copy, lacking a title page and the third section (a catechism in Náhuatl and Spanish) is considered a good copy. It was purchased by Hubert Howe Bancroft from the Fischer Collection, auctioned by Puttick and Simpson in London on June 1st, 1869.

Recently a substantial portion of the missing catechism section was presented to the Library by Professor W. Michael Mathes of the University of San Francisco. The fragment, found among badly damaged and incomplete books destined for trash collection in Mexico, was recovered and later identified by Mathes, who hoped to complete it by facsimile. On finding that the Bancroft copy lacked precisely this section, a comparison was made by Vivian Fisher and Patricia Howard of the Library's staff, who discovered that corresponding water stains indicated that the missing section, recovered over a century later, most probably was once part of Bancroft's copy.

ROHO'S Silver Anniversary Catalogue

Marking the twenty-fifth anniversary of the establishment of Bancroft's Regional Oral History Office, an attractive and useful guide to its interviews has recently been published. *Catalogue of the Regional Oral History Office, 1954-1979*, compiled and edited by Suzanne Riess and Willa Baum, comprises three hundred ninety-two entries for four hundred sixty-eight interviews, which themselves comprise 67,285 pages of transcribed primary source material in diverse areas of the history of California, the west, and the nation. Funding for the publication was provided by Mr. Ben Swig of San Francisco, Mr. and Mrs. Wofford B. Camp of Bakersfield, the Setzer Foundation of Sacramento, Prytanean Alumnae, Inc. of Berkeley, and an anonymous donor.

The titles are grouped by topic, with main entries under agriculture, water resources and land use, the arts, business and labor, conservation, law and politics, social history, science and technology, and the University of California. The indices include names of interviewees, authors of introductory material, interviewers,

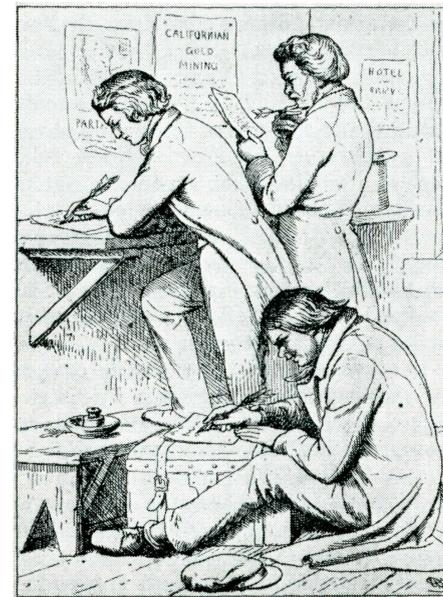
and many other subjects. A useful addition is a listing of those taped but often not transcribed interviews given to the Library for the Donated Oral Histories Program.

Copies of the catalogue may be purchased at \$6.50 from the Regional Oral History Office, The Bancroft Library, Berkeley 94720.

Belgians in the New World

An exhibition organized in honor of the visit to the Berkeley campus on April 25th of Prince Albert and Princess Paola of Belgium and in celebration of the one hundred fiftieth anniversary of Belgian independence has been on display in the Library's Rowell Case for the past three months. Drawn from books and manuscripts in the Bancroft Collection and from documentary and pictorial materials in the University Archives, the items shown dramatize Belgium's interest in the Americas. Colonizing activities in Central America, military participation during the period of French intervention in Mexico, and early settlers traveling to distant California, some of them prior to the Gold Rush, all are reflected in the exhibition. More recent cultural exchanges at the University of California and at the two international fairs held in San Francisco, in 1915 and 1939, contribute further variety.

In the nineteenth century Belgium looked to the New World as an area for possible expansion; the Compagnie Belge de Colonisation, created in 1841 under royal patronage, attempted to establish agricultural, industrial, and commercial ties with various Central American states. Remy de Puydt, who headed a five-month exploratory expedition to Santo Tomás in Guatemala, prepared a glowing report on his findings, and six months later on March 16th, 1843, the first group of colonists departed from Antwerp. In eighteen days, with the assistance of the natives, they cleared land, built a storehouse, thirteen huts, a smithy, an oven for baking bread, a church and a boat landing, traced a main road and cut trees for export to Europe. Promotional brochures prepared by the Company at this time vaunt the gentle salubrious climate, the abundant fish and game, the fertile soil, and the prodigious natural resources of the country—namely its natural woods, including mahogany, ebony,



An illustration by Edward Dujardin for Hendrik Conscience's *Het Goudland* (Antwerp, 1862).

and cedar, as well as such exotic products as rubber, quinine, tobacco, vanilla, coffee, indigo, rice, and chocolate.

While the Bishop of San Salvador, Jorge de Viteri, envisioned utopian results from the union of industrial Belgium with the unexploited wealth of Central America, there were dissenting voices. One such, that of a former director of the Company, Prosper Brouez, depicted the less than ideal conditions under which the settlers labored: agonizing bites from swarms of mosquitoes and other insects, torrid heat, slimy mud, spoiled and scanty provisions, and illness. In 1846 the Belgian government published the findings of an official investigation of the Santo Tomás settlement, which included maps, statistical information not readily available elsewhere, and statements of individuals associated with the colony.

Colonizing went on in Mexico, too, as evidenced in a pamphlet published in 1855, in which the Belgian Consul Louis Keymolen protested the outcome of a court case related to his attempts to establish a farming community, Marianapolis, under the protection of the Belgian government. But it was later, at the time of the reign of Maximilian and Carlotta in the 1860's, that many young Belgians came to

Mexico in the service of the Queen's Regiment. Their adventures are chronicled in print in a fictionalized tale by Théodorit, Comte de Foudras, of the activities of a certain Vanderbrogge who warred against enemy guerrillas, and also in the graphic, factual account by the Belgian soldier, Charles Loomans, of the battle of Tacambaro and his subsequent imprisonment. Letters selected from German diplomatic records further document the difficulties encountered in repatriating these men after the defeat of the French in 1867.

Several Belgians were known to have come to California in the early days, among them Victor Eugène Auguste Janssens, who arrived at the age of seventeen from Mexico with the Híjar-Padres colony in 1834. In later years Janssens dictated his reminiscences for Hubert Howe Bancroft, and in a letter of 1853 he told of the improvements on his ranch in Santa Barbara County. And Jacques Antoine Moerehout, born in Belgium, not only served as French Consul in San Francisco from 1846, but was also involved in surveying mines, settling land claims, and promoting the sale of California lands to French colonists after the Gold Rush.

A vivid personality who appeared somewhat later on the scene was Jean-Nicholas Perlot whose lively accounts of his none too profitable mining ventures in California in the 1850's and his subsequent success in Oregon as a truck gardener provide the basis for his informative and entertaining autobiography, *Vie et aventures d'un enfant de l'Ardenne*, published in 1900, just three years before his death. Also included in the exhibition are the two volumes of Hendrik Conscience's immensely popular *Het Goudland*, in which the Flemish author who never left home portrays the purely imaginary adventures of three Belgians seeking gold in California.

The exhibition also documents cultural events that took place on the University's campus, including the talk, delivered in the Hearst Greek Theatre in 1920, by the poet and playwright, Maurice Maeterlinck, whose subject was the immortality of the soul. He spoke in French, but an English translation is on display. Antoine de Vally, accompanied by the pianist Jeanne Feront, presented a French operatic recital in Wheeler Auditorium in 1921. And Ghent-born Modeste Eugène Alloou, a member of the music faculty, conducted the California

Music League Symphony Orchestra in a concert given at the old Harmon Gymnasium in 1924. More recently, Ansel Adams, as part of his Centennial Portfolio for the University of California, photographed viewers at an exhibition of paintings by René Magritte in 1966.

M. B.

Joseph M. Bransten, 1900-1980

The Friends note with sorrow the passing of one of the earliest members, Joseph M. Bransten of San Francisco, who served four terms as a member of its Council—elected in 1952, 1956, 1963, and 1967. On the Council he was always a dynamic and enthusiastic leader of diverse activities ranging from drives for added members to search for funds with which to underwrite special acquisitions.

His name is tied most closely to his creation of a major Coffee & Tea Collection, presented to the Library in 1971, and now comprising one hundred twenty-eight titles (described in *Bancroftiana* for June, 1973), but he also contributed greatly to the Bancroft's collection of western authors. He helped initiate our reassembling of the manuscript of Frank Norris' *McTeague*. In the late 1950's, in answer to *Desiderata* lists in *Bancroftiana*, he presented twenty-nine titles by Mary Austin as well as a number of Gelett Burgess items, including a group of original drawings for *Blue Goops*, which were shown in the recent *Les Jeunes* exhibition.

The Bransten family has asked that memorial contributions be sent to The Bancroft Library; together with Mr. Bransten's bequest to the Library and their own gifts, there has now been established an endowment fund whose income will be used in perpetuity to supplement the Coffee & Tea Collection and to purchase other items which come within the purview of Joe Bransten's wide collecting interests.

History of Nuclear Medicine

Seven years ago the Library's History of Science and Technology Program was organized to document the development of nuclear physics at Berkeley and the electronics industry on the San Francisco peninsula. In 1978 with

this initial project nearing completion, the Program focused on the biological and medical applications of Ernest Orlando Lawrence's invention, the cyclotron, and a prime activity became the interviewing of key medical physicists at Berkeley, conducted by Dr. Sally Hughes, a medical historian, under a grant from the National Endowment for the Humanities. To date nine interviews have been completed or are in progress and transcripts will soon be available for study in the Heller Reading Room. A half dozen more interviews are planned for later this year.

The origins of medical physics on this campus may be documented by the letters which Lawrence exchanged in the early 1930's with his younger brother John, a recent graduate of the Harvard Medical School. In these letters, many of which are in the Bancroft's collection of Lawrence's papers, the brothers discussed the exciting therapeutic possibilities of the products of the cyclotron, particularly in regard to the treatment of cancer. During the summer of 1935, John Lawrence, in Berkeley to recuperate from an automobile accident, was caught up in the excitement generated by Ernest's young group of cyclotroners, who had improved upon the early models of that device and were now producing radioisotopes in biologically and medically useful amounts.

But there were also potential hazards, as John Lawrence pointed out in an interview last year:

When I came in '35 I discovered that they were working around a radiation that they didn't know anything about . . . so I borrowed a microscope from Herbert Evans [the anatomist] and some rats and mice. There was a young physicist, Paul Aebersold, who was getting his Ph.D. with my brother. So we started to study the effects of neutrons on these animals.

They soon determined that neutrons were many times more effective than X-rays in destroying cells—a dramatic new therapy for cancer seemed possible. Equally important for those working around the cyclotron and with radioisotopes was John's immediate imposition of more stringent safety standards.

At the same time Dr. John Lawrence and a handful of nascent medical physicists at Berkeley and at the University's Medical School in San Francisco began to explore the medical uses of the radioisotopes produced by the cyclo-

tron. Radiophosphorus was found to be beneficial in treating leukemia and polycythemia, the latter a disease characterized by an overabundance of red blood cells. By 1937 the promise of a field, which a decade and a half later would be named nuclear medicine, was too great to resist and Lawrence accepted a joint appointment to his brother's Radiation Laboratory and to the Medical School. In the following year, largely with money given by William S. Crocker, the Crocker Radiation Laboratory was founded, to apply discoveries in physics to problems in biology and medicine. A few months later neutron therapy was administered for the first time anywhere to a cancer patient. With the construction of the 60-inch medical cyclotron in 1939, Berkeley became the world's prime producer and distributor of radioisotopes until the development of reactors took over after World War II.

In 1942 the Donner Laboratory, a multidisciplinary center for research and training in medical physics and nuclear medicine, opened its doors across the street from the Hearst Greek Theatre. Both Lawrence brothers felt "very strongly," as John recently commented, "that the great future of biology and medicine . . . is tied up with basic science." Built with money given by the Donner Foundation, whose president had lost a son to cancer, the laboratory was to emphasize cancer research, although other fields were added over the years. Lawrence recruited Hardin Jones, a physiologist who became interested in the parameters of aging, and Cornelius Tobias, a physicist who became an expert on the biological effects of radiation and a prime developer of radiation therapy for pituitary disorders. The papers of these men, together with those of Joseph Hamilton, a founding member and subsequent director of the Crocker Laboratory, have been acquired by or promised to the Library. s. H.

"Women Are Too Easily Made Tools of the Men"

In a letter of November 17th, 1870 addressed to the California journalist, lawyer, and suffragist Laura De Force Gordon, Susan B. Anthony notes that she was unable to raise the \$10,000 needed to continue publishing her newspaper, *The Revolution*, a leading force in

the women's equal rights movement. In this important letter she also refers to the schism in the movement, particularly regarding Henry Ward Beecher's leadership role in New England: "Women are too easily made tools of the men who come into the movement & every man of them wants to direct—wants all of us women to fall into his lead." This is one of seven holograph letters by Anthony contained in the correspondence of Mrs. Gordon, spanning the years 1856 to 1882, which has recently been acquired by The Bancroft Library.

Laura De Force was born in Pennsylvania in 1838 and at the age of twenty-four married Dr. Charles Gordon, subsequently traveling with him by wagon train to Nevada, where they lived for two years at Virginia City. In 1870 they moved to Lodi, California. Even before her settlement in the Golden State, Laura De Force Gordon had gained a reputation as a powerful public speaker. At a lecture delivered in San Francisco on February 19th, 1868, she made "the first attempt to awaken the public mind to the question of suffrage," according to Elizabeth Cady Stanton in her *History of Women Suffrage*. In 1872 she expended her energies in lobbying the legislatures of both California and Nevada on behalf of the constitutional amendment which would eliminate the word "male" from the article on voting rights.

Her arguments earned her enough public acclaim to be nominated by the Independent Party for state senator in San Joaquin County, where she won two hundred votes in spite of vehement opposition. In 1877 she played a leading role in the successful passage of the "Woman's Lawyer Bill" which admitted women to the courts of California. By this time she herself was studying law and joined forces with Clara Foltz, who had been refused admission into the profession after having successfully passed her qualifying examination. A widowed mother of four, Mrs. Foltz drew up a petition and Mrs. Gordon, then a reporter for the *Daily Democrat*, publicized her case. The bill lingered in the Assembly where it was hostilely received, and only a last minute appeal to the Governor secured final approval.

Gordon and Foltz carried the struggle further into Hastings College of the Law, where women had attended classes until the dean, Judge Hastings himself, and the board of directors denied them official admission. They immediately appealed to the District and Supreme



Laura De Force Gordon

Courts, claiming that Hastings, as part of the State University, had no legal grounds for discriminating against women. Their eventual victory made legal history, and in December, 1879 the two women were admitted to the bar in California. Although that year still did not bring women the vote, the Constitutional Convention approved the text drafted by Laura De Force Gordon which became section eighteen of Article XX of the new state constitution: "No person shall, on account of sex, be disqualified from entering upon or pursuing any lawful business, vocation or profession."

While these years established Mrs. Gordon's political and professional success—in 1885 she became one of the first women admitted to practice before the United States Supreme Court—her own letters in this collection reveal the personal sacrifices which accompanied her public career. The largest group of letters, one hundred and forty in all, were written by her husband between 1863 and 1872, signed affectionately "Ever thine, Charlie." These letters stop at the time Mrs. Gordon began her news-

paper work, apparently as a means of supporting not only her cause but herself as well. She first edited the woman's page of the short-lived magazine *Narrow Gauge* in Stockton, and then became editor-publisher of the *Stockton Weekly Leader*, later the *Sacramento Weekly Leader*. In 1875 she sold the Sacramento paper and moved to Oakland, where for the next three years she worked for the *Daily Democrat*.

One of her most moving letters, written to a young friend, was composed at the time of her divorce in September, 1877. "The saddest of all earthly experiences has been mine also, during the past six months, and I am now a widow, realizing to the fullest possible degree what anguish the heart can endure, by loss of those nearer and dearer than life." Here, and in letters written to her parents, Laura De Force Gordon speaks of the financial insecurity that befalls a divorced woman. But she retained her courage.

I am still engaged in business, but have disposed of my newspaper office and escape the drudgery of publishing a Daily Paper. I have my job printing office, but am arranging to dispose of it, and hope soon to be free to go wither I desire.

Travel funds were no longer available and in order to accept speaking engagements she had to rely on expenses paid by the host organizations; most invitations came, however, with the remark: "We are unable to pay expenses."

Even after Mrs. Gordon established her own law office in 1880, financial worries appear throughout her correspondence, for many of her clients were women of small income. Nevertheless she earned fame as when her defense of an Italian immigrant won her honorary membership in the Royal Italian Literary Society of Rome. In 1901, six years before her death, she retired to her farm in Lodi, where apparently she had planned to manage her twenty acres of land with a syndicate of unmarried suffragists. Sixty-five years later, when relatives found her letters in a five-gallon oil can in the basement of their home, her pioneering work was all but forgotten. These letters now join her other works in the Library—the newspapers she published and her guide to *The Great Geysers of California*—where they nicely enhance the Bancroft's strong collection of materials concerning the women's movement throughout the west.

A. O.

The Bancroft Fellows

For the academic year beginning in September two fellowships have been granted to graduate students within the University of California system whose research is based on source materials held in The Bancroft Library. This year's winners are Daniel Allardyce Cornford of the Santa Barbara campus and Susan Kay Gillman of Berkeley.

A graduate of Oxford University with honors in politics and economics, Mr. Cornford received a master's degree from the University of Wales and has been studying in the Department of History at Santa Barbara since 1974. His dissertation is to be a case study of the labor movement and radicalism in Humboldt County from 1880 to 1950, focusing principally on the lumber industry and its workers. In addition to the records of these companies, the Bancroft's holdings of the records of the International Workingmen's Association and of newspapers from the county will be utilized.

Ms. Gillman, who received her bachelor's degree from Bryn Mawr, is working toward her doctorate in Berkeley's Department of English. The subject of her dissertation is to be Mark Twain's lifelong obsession with multiple identity, particularly twinship and doubleness, and how this is reflected in the world of nineteenth century America. She will make extensive use of the Mark Twain Papers as well as the Bancroft's collection of dime novels published by Beadle and Adams.

We congratulate these new Bancroft Fellows and welcome them to the Library.

Desiderata

The Bancroft Library has a fine collection of California county histories, many of which have become increasingly rare; but some titles are still lacking on our shelves. Therefore, we are providing a list of our lacunae by county and we appeal to you as Friends to help secure these needed volumes. Communications may be addressed to Miss Patricia Howard, Acquisitions Librarian, The Bancroft Library.

Contra Costa

History of Contra Costa county. With illustrations descriptive of its scenery, residences, [etc.] From original sketches by artists of the

highest ability. Oakland, Thompson & West, 1882.

Fresno

Winchell, Lilbourne Alsip. *History of Fresno and Madera counties . . .* Joseph Bancroft, editor for Madera county. Fresno, Cawston [c.1933].

Humboldt

History of Humboldt county, California, with illustrations, descriptive of its scenery, farms . . . with biographical sketches. S.F., Print. for W. W. Elliott, 1881.

Kings

Small, Kathleen Edward and J. Larry Smith. *History of Kings county, California.* Chicago, Clarke, 1926. 2v.

Los Angeles

Burdette, Robert Jones, ed. *Greater Los Angeles and southern California, their portraits and chronological record of their careers . . .* Chicago, L.A. [etc.] Lewis, 1906.
McGroarty, John Steven. *The county of Los Angeles . . .* Chicago, Am. hist. soc., 1923.

Merced

Radcliffe, Corwin. *History of Merced county . . . (narrative and biographical).* Merced, Cawston, 1940.

Orange

Pleasants, Adalina Brown. *History of Orange county, California . . .* L.A., J. R. Finnell & sons pub. co.; Phoenix, Ariz., Record pub. co., 1931. 3v.

San Benito

History of San Benito county. With illustrations descriptive of its scenery, farms [etc.] . . . S.F., Elliott & Moore, 1881.

San Diego

Black, Samuel T., ed. *San Diego county, California; a record of settlement, organization, progress and achievement . . .* Chicago Clarke, 1913. 2v.
History of San Diego county. With illustrations . . . S.F., Elliott, 1883.

San Francisco

San Francisco: its builders past and present, pictorial and biographical. Chicago, S.F., Clarke, 1913. 2v.

San Luis Obispo

Ballard, Helen M., and others. *History of San Luis Obispo county, state of California; its people and its resources.* Senator Chris N.

Jespersen, editor-in-chief; Harold McLean Meier, publisher . . . Audrey V. Kell, biographical editor. [L.A.?] 1939.

San Mateo

Stanger, Frank Merriman. *History of San Mateo county . . . narrative and biographical.* San Mateo, San Mateo Times, 1938.

Santa Barbara

Gidney, Charles Montville. *History of Santa Barbara, San Luis Obispo, and Ventura counties, California . . .* Chicago, Lewis, 1917. 2v.

Phillips, Michael James. *History of Santa Barbara County . . .* Chicago, Clarke, 1927. 2v.

Stanislaus

McCabe, George T. *Stanislaus county; its history . . .* [Modesto] Stanislaus county bd. of trade, 1920.

Ventura

Ritter, Elizabeth Kreisher. *History of Ventura county, state of California; its people and its resources.* Edwin M. Sheridan, editor emeritus . . . Mary Jane Windsor, biographical editor . . . [L.A.?] Harold McLean Meier, 1940. p. H.

Virgil Williams: Painter & Teacher

Mountain Home, an oil painting by Virgil Williams depicting the artist's Mount St. Helena residence in 1874, has recently been transferred from the University's art collections to The Bancroft Library. A bequest of the artist's widow, Dora Williams, in 1917, the painting now hangs in the Gallery where it nicely complements the work of other California artists and provides a superb example of Williams' pictorial technique.

Born in Taunton, Massachusetts in 1830, Virgil Williams was a direct descendant of Roger Williams, founder of Rhode Island. The boy was expected to succeed his father, a successful Yankee merchant, in carrying on the family business, but his interest in art seemed paramount. While a student at Brown he drew a disparaging caricature of the University's president. When the drawing fell into the subject's hands, Virgil was summoned to appear before him; expecting to be chastised he was instead praised for the fine quality of the ren-

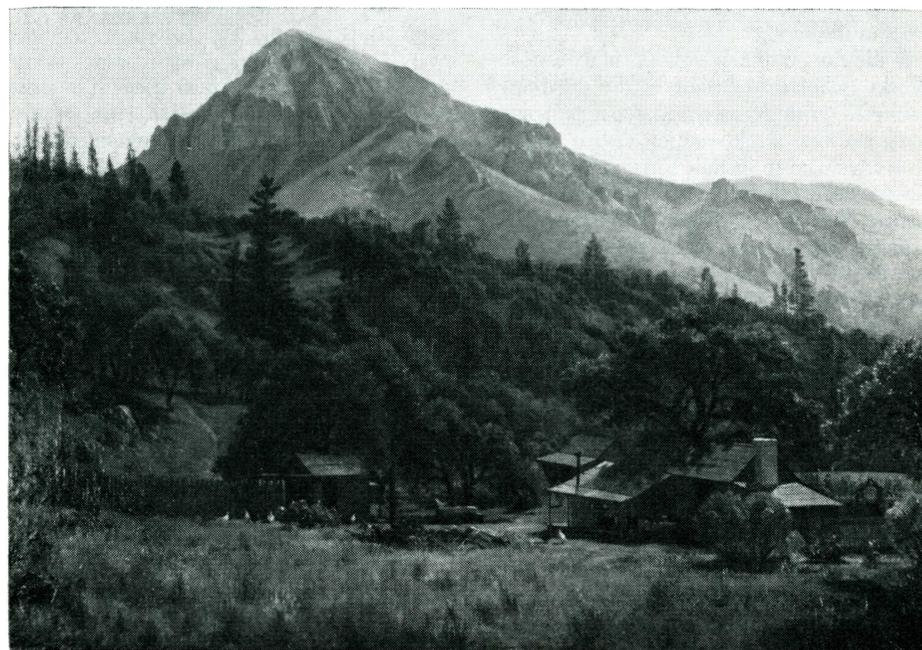
dering. Word of this incident reached Williams' father and with such recognition of his son's work the elder Williams agreed to support his study in Europe.

Williams lived in Rome for ten years, copying the Italian masters and creating new scenes on canvas, many of them landscapes with colorfully dressed peasants. Here he met and later married the daughter of William Page, a well-known New York artist, learning from his father-in-law the technique of layering colors, one over the other, rather than premixing. But the continuing life of a student could not provide the luxuries Miss Page had previously enjoyed and the marriage ended in divorce.

In Florence, Williams became friendly with Robert B. Woodward, founder and developer of Woodward's Gardens in San Francisco. Later, when Williams was proprietor of an art gallery in Boston, Woodward visited him and was so impressed by the works Williams had completed in Italy that he purchased the entire collection and persuaded the painter to move to San Francisco. In Woodward's Gardens, located at Fourteenth and Mission streets, Williams opened a gallery which joined an amusement park, zoo, and aquarium in providing a resort where San Franciscans might enjoy their leisure.

Failing to achieve a commercial success through commissions from wealthy Californians, Williams returned to Boston in 1867 and established another gallery. He married Dora Norton, an art student, and gained valuable teaching experience at Harvard. Early in 1871, by then respected in local art circles, he was back in San Francisco and became one of the organizers of the San Francisco Art Association. Within three years the Association was able to raise sufficient funding through subscription to establish the California School of Design at 430 Pine Street, in quarters sublet from the Bohemian Club.

The opening of the school was timely, for interest in art in the City ran high, and newly rich citizens who wanted to own and display collections of paintings and sculpture were ready to patronize Williams' students. Among them were Chris Jorgensen, William Keith, Julian Rix, and Theodore Wores, all of whom are represented in the Bancroft's collections. Another was Fanny Osbourne, later Mrs. Robert Louis Stevenson, who with her daughter, Isobel, ferried across the Bay from East Oak-



A partial view of MOUNTAIN HOME by Virgil Williams

land to take classes at the California School of Design.

Mrs. Osbourne and Mrs. Williams became close friends and faithfully corresponded when Fanny lived in France studying art and carrying on a romance with Stevenson. When he came to California to marry Fanny, it was Dora Williams who was the sole witness at the ceremony, "our Best Man and Bridesmaid rolled in one," RLS said. The Williamses, knowing of Stevenson's frail health, encouraged the couple to honeymoon in Napa County away from the San Francisco fog, near the Williams ranch on the slopes of Mount St. Helena. Thus, they played a major role in setting the scene for RLS's *The Silverado Squatters*, which was dedicated to them.

Williams' ties to the Napa Valley had begun with his visits to R. B. Woodward's Oak Knoll Ranch on the western range of the valley. The Williams ranch house, probably an earlier one than depicted in the Bancroft painting, was described as white shingle with a vine-covered veranda; the garden, reclaimed from the wilderness, contained flowers and vegetables, berry vines and fruit trees. The painter loved the outdoors and always welcomed an oppor-

tunity to hunt in the Knight's Valley hills. It was on the return from such a jaunt in late 1886 that he complained of chest pains and instructed his wife to prepare for their return to San Francisco the following day. Later that night, December 18th, Virgil Williams died in his mountain home.

M. M. B.

Newly Published Mark Twain

The Mark Twain Project has recently published five new volumes in its two editorial series, the Mark Twain Papers and the Works of Mark Twain—the first such publications since 1975. *Mark Twain's Notebooks & Journals, Volume 3*, edited by Robert Pack Browning, Michael B. Frank, and Lin Salamo, is the tenth volume in the series of Papers (all previously unpublished manuscripts), which is now projected at thirty volumes, including more than fifteen of the author's letters. The University of California Press has also issued the first popular edition of material from the Papers, called *The Devil's Race-Track*, selected by John S.

Tuckey from two previously published volumes in this series.

In addition, four new volumes in the series of Works (scholarly editions of the previously published writings) are the first to appear since 1973, marking a rejuvenation of that project, now scheduled to include forty volumes. The newly-issued titles are *The Adventures of Tom Sawyer*, *Tom Sawyer Abroad*, *Tom Sawyer, Detective*, in one volume, edited by John C. Gerber, Paul Baender, and Terry Firkins; *A Connecticut Yankee in King Arthur's Court*, edited by Bernard L. Stein with an introduction by Henry Nash Smith; *The Prince and the Pauper*, edited by Victor Fischer and Lin Salamo; and *Early Tales & Sketches, Volume 1* (of 5), edited by Edgar M. Branch, Robert H. Hirst, and Harriet Elinor Smith.

Under the direction of the Project's new editor, Robert H. Hirst, seven members of the staff are continuing to devote their full time to editing Mark Twain's Papers and Works. Next year they plan to publish the first three volumes of *Collected Letters* (through 1874) and a second volume of *Early Tales & Sketches*. They have also recently initiated a broadened and inten-

sified search for the texts of all extant letters and manuscripts and the Bancroft now acquires several copies of Mark Twain letters every month. The Friends and their friends can assist this program by informing Dr. Hirst of any such materials so that he may obtain photocopies of them. R.H.H.

COUNCIL OF THE FRIENDS

Henry K. Evers, <i>Chairman</i>	Stephen G. Herrick
William P. Barlow, Jr.	Kenneth E. Hill
Miss Mary Woods Bennett	Warren R. Howell
Mrs. Philip K. Bradley	David McDaniel
Mrs. Jackson Chance	John R. May
A. Lindley Cotton	James E. O'Brien
James M. Gerstley	Norman Philbrick
Mrs. Richard P. Hafner, Jr.	Atherton M. Phleger
James D. Hart	Norman H. Strouse
Robert P. Hastings	Daniel G. Volkmann, Jr.
Mrs. Edward H. Heller	George P. Hammond, <i>Honorary</i>

Editor, *Bancroftiana*: J. R. K. Kantor

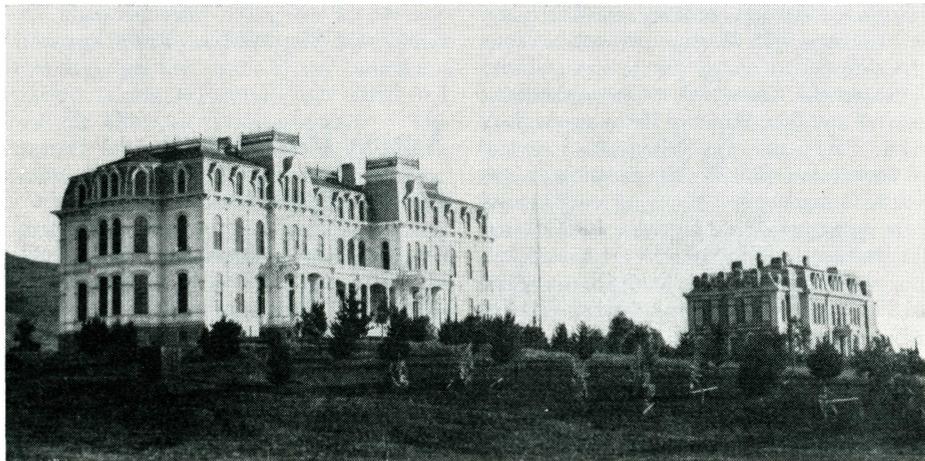
Contributors to this issue: Marcelle M. Baxter, Marie Byrne, Robert H. Hirst, Patricia Howard, Sally Hughes, Richard Lorenz, Annegret Ogden.

A limited supply of the following publications is available to Friends 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.

- KEEPSAKE 7 *Stockton Boyhood* edited by Clotilde Grunsky Taylor, \$10.00
- KEEPSAKE 8 *American Images of Spanish California* by James D. Hart, \$5.00
- KEEPSAKE 9 *The Ralston-Fry Wedding* edited by Francis P. Farquhar, \$7.50
- KEEPSAKE 10 *Mexico: Ancient and Modern*, introduction by James D. Hart, \$5.00
- KEEPSAKE 11 *Rose, or Rose Thorn?* by Susanna Bryant Dakin, \$5.00
- KEEPSAKE 13 *GPH: An Informal Record of George P. Hammond*, \$7.50
- KEEPSAKE 14 *Desert Rats* by Charles L. Camp, \$10.00
- KEEPSAKE 15 *Valley of Salt, Memories of Wine* edited by George Koenig, \$12.00
- KEEPSAKE 16 *A Kid on the Comstock* edited by Dolores Waldorf Bryant, \$15.00
- KEEPSAKE 19 *Sailor's sketch of the Sacramento Valley* by John Yates, \$15.00
- KEEPSAKE 20 *The Great Landslide Case* by Mark Twain, \$10.00
- KEEPSAKE 21 *Some Treasures of The Bancroft Library* edited by J. R. K. Kantor, \$10.00
- KEEPSAKE 22 *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
- KEEPSAKE 27 *The Voyage of Sir Francis Drake* by Helen Wallis, \$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
- Goddard Map of California, 1857*, \$3.00
- The Padre on Horseback* by Herbert Eugene Bolton, \$5.00
- One Hundred Sixteen Uncommon Books on Food and Drink* by Marcus Crahan, \$10.00
- The Plate of Brass Reexamined, 1977*, \$5.00
- The Plate of Brass Reexamined, A Supplement, 1979*, \$2.00



North Hall (at left, in its original white paint) and South Hall, photographed between the summer of 1873 and early 1875. This unique view of the Berkeley campus' first two buildings was recently presented to the University Archives by John W. Woodward of Kensington. The Bancroft Library is located on the site of North Hall.