

BANCROFTIANA

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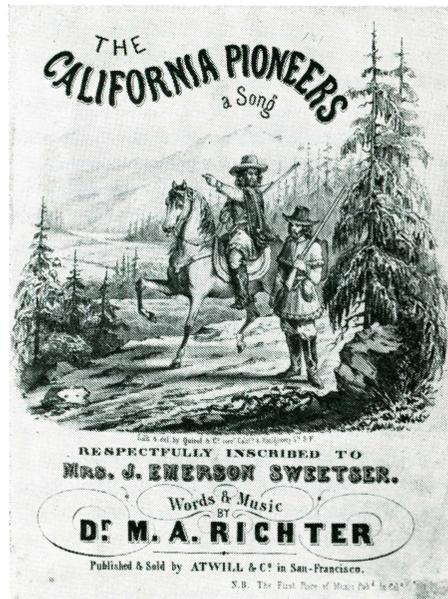
Early California Music Imprints

When The Bancroft Library acquired the Honeyman Collection of Early Californian and Western American Pictorial Material in 1964, it became the owner of much of the most important early music printing in California. Because of his interest in pictorial documentation, Mr. Robert B. Honeyman, Jr. had purchased sheet music just for the covers because they displayed the art of lithographers and engravers such as Britton and Rey, the Nahl brothers, George Baker, Benjamin Butler, Grafton Brown, and Theodore Boyd. The Library, however, also cherishes these works as documents of social history.

Music printing in California begins with a song by Dr. M. A. Richter, included in this collection, entitled "The California Pioneers," published in 1852 by Joseph Atwill, with a cover legend: "N.B. The First Piece of Music Pubd. in Cala." Its text begins:

I love this land, its sunny clime,
its golden sand, its birds, their chime
its turfy vales, its flowry hills,
its woodland dales, its crystal rills. . . .

Atwill, a Bostonian, had arrived in San Francisco during the gold rush in 1849 with a load of supplies which he quickly sold at the city's first music outlet, Atwill's Music and Variety Store. After a lucrative adventure in the gold fields, he returned to San Francisco in September, 1850, and rented a ground-floor shop on the Plaza, illustrated in the Honeyman Collection by a lithograph in the group of letter sheets, blank stationery that carried illustrations of local scenes or, more rarely, popular tunes. By 1853 the Atwill flag flew over his



own two-story building as shown in a lithograph on the cover of a group of sketches for the piano by Jacques Coo: "Yerba Buena," "Mission Dolores," "Presidio," and "Golden Gate."

The sheet music in the Honeyman Collection affords an entree into the musical theater of the 1850's in California, New York, and even London, where the gold rush was a popular subject for the stage—"The Good Time's Come At Last or The Race to California" and "The Two Lands of Gold" were London titles. This early sheet music was often illustrated with lithographs of the performers drawn from photographs; later sheets used actual photographs pasted in lithograph frames surrounded by scenes from the theatrical productions. The

serious musical stage was less well represented in sheet music, although the performances of such famed artists as Anna Bishop, Lola Montez, and Lotta Crabtree encouraged customers to seek out locally printed broadsheets, libretti, and plays exemplified by the Bancroft's copy of *Anna Bishop's Operatic Library*.

Pocket-size songsters were published in great quantity in the nineteenth century and San Francisco produced its share, perhaps the most famous being those assembled by John A. Stone under the name of Old Put and published by Appleton. Very few of these songsters contain musical notation, relying instead on the name of the tune printed just under the title. One exception is *The Silver Star Temperance Song Book* which includes music written by Mr. and Mrs. C. B. Crocker.

Scholars and students of early California printers and publishers of music will find in the Bancroft's holdings photographs of early shop buildings, illustrated advertisements in city directories and newspapers, music periodicals with columns on locally published new books, United States census records with schedules on the capital investment and products of local firms, and catalogs of works. In this last category, the Library holds the apparently unique copy of a *Catalogue of the Musical Publications* of Matthias Gray, the leader in both quality and quantity of San Francisco music publishing. In 1859 Gray opened his first store in partnership with William Herwig; by 1862 he was the sole proprietor and maintained a flourishing business until his death in 1892.

Gray's catalog was issued about 1870 to satisfy a requirement of the national Board of Music Trade that a prospective member publish at least one thousand titles. In one of his annotations Gray noted: "I pride myself on having the finest edition of Chopin's waltzes in the United States." He also proudly referred to the art on the cover: "The title page has a lithograph view of the celebrated resort of San Franciscans, the Cliff House and Ocean Beach." While the composers include the standard classical repertory (Mendelssohn, Schubert, Donizetti, and Bellini), the local popular stage composers are also represented and annotations point out favorite local singers. A valuable guide to the musical taste of the late nineteenth century for both students and collectors, the catalog merits reprinting in a modern edition.

M. K. D.

34th Annual Meeting

Art Hoppe charmed a large Wheeler Auditorium audience with his witty review of the occupants of the White House during the past two decades at the 34th Annual Meeting of The Friends of The Bancroft Library on Sunday afternoon, May 31st. A reporter on the San Francisco *Chronicle* since 1949, Hoppe was appointed a political columnist in 1960 by an editor who, he said, mistook innocence for objectivity. Following his remarks, the official party left the stage, which was then quickly re-set for a play based on several of Hoppe's "Heavenly Landlord" columns, directed by Professor Travis Bogard with the role of the landlord taken by Professor Robert Goldsby and that of Gabriel by Professor William Oliver.

The meeting was chaired by Henry K. Evers, Chairman of the Friends, who introduced the University's President, David S. Saxon, and the Chancellor of the Berkeley campus, Ira Michael Heyman, both of whom brought greetings. Sheila Dowd, Assistant University Librarian for Collection Development, spoke for the vacationing University Librarian Joseph A. Rosenthal, and thanked the Friends for their generous contributions over the years. The Bancroft's Director, James D. Hart, noted several recent outstanding gifts, and announced the opening of a fundraising campaign for the Mark Twain Project (described elsewhere in this issue), which the Chancellor enthusiastically endorsed. Two new Council members, Judge Robert F. Peckham of Palo Alto and Willis S. Slusser of Kentfield, were duly elected, and thanks were given to retiring members Atherton M. Phleger and Daniel G. Volkman, Jr., both of whom had completed two consecutive terms of office.

The Friends and their friends, enjoying the late afternoon sunshine, walked across to the Library where a new exhibition, "American Humor," was formally opened. Consisting in large part of manuscripts and printed materials from the Mark Twain Project, the exhibition, which is on view until the end of September, includes as well books from the Koundakjian Collection (see *Bancroftiana*, January 1971) and cartoons from the pictorial collection. A copy of the annual Keepsake, a hitherto unpublished story by Mark Twain, *Wapping Alice*, is also on display.

The Oxford Lectern Bible

Noting that they could not think of "a better home for this treasure which has provided pleasure for us during the past twenty years," Mr. and Mrs. Norman H. Strouse of St. Helena recently presented to The Bancroft Library a magnificent copy of the Oxford Lectern Bible of 1935. This volume, an outstanding specimen of the art of bookmaking, represents the best product of the machine and the beauty of hand craftsmanship.

Since the great Baskerville Bible of 1763, no comparable printing of the Holy Scriptures had appeared in England in folio size. The quest of George V for a suitable Bible to present to the Canadian Memorial Church at Ypres led to the decision by the Oxford University Press to make good the omission. Bruce Rogers, then living in England, was asked to design such a Lectern Bible, using the Authorized Version, in one volume not to exceed twelve hundred and fifty pages.

Born in 1870 at Lafayette, Indiana, BR, as he was affectionately known by his colleagues, became the greatest American typographer and type designer of the twentieth century. His career spans the rapid advances in the technology of printing and bookmaking, his earliest work being produced by hand, his Lectern Bible by machine. He was associated with the Riverside Press, Harvard University Press, and the Press of William Rudge, among others. In the words of his fellow typographer Carl Purington Rollins, the Lectern Bible

... represents the full and complete flowering of Mr. Rogers's genius as a designer of books. Into it have been distilled his powers of type design, and of harmonious page arrangement.

Bruce Rogers told the story of the production of this Bible in the pamphlet *An Account of the Making of the Oxford Lectern Bible*, published in 1936. An interesting estimate of his own work, one remark is particularly striking:

I had decided in the beginning that notwithstanding its size of page the composition should not be ponderous or too formal—'monumental,' I believe, is the word for the appearance I wished to avoid. I wanted this book to appear as though I were accustomed to knocking off folios daily, or at least weekly, as mere routine work.

In this spirit, in designing the Lectern Bible, BR avoided the use of decorative initials and other typographic ornaments, and relied instead upon the size and proportion of capitals and other display type for ornamental effects. The Bible was printed with a modified version of Rogers' Centaur type. This type, modeled after the letters drawn by Nicolas Jenson in 1470 for his edition of Eusebius, was designed by BR for an edition of Maurice de Guerin's *The Centaur* in 1915. Reluctant at first to use this type, as the Oxford University Press had requested, Rogers finally decided to redraw the face and have it specially cast on a nineteen-point body.

The Lectern Bible follows the practice, unusual for its time, of having the poetical books and other select metrical passages printed in verse lines. When first published in 1611, the Authorized Version, known also as the King James Version in honor of its sponsor, contained the collection of books known as The Apocrypha; in accordance with the liturgical requirements of *The Book of Common Prayer*, Rogers' Bible includes these books, often omitted in modern printings. Finally, Rogers notes that the capital Z, the initial letter of the preface, "The Translators to the Reader," was through oversight printed upside down, but reads just as well!

The Strouse copy of the Bible is one of two hundred specially printed on handmade Batchelor's paper, but it is far more limited in another way. It is one of but three copies bound by Roger Powell, perhaps the greatest twentieth-century hand binder. Known for his bindings of manuscripts, incunabula, and other early printed books, Powell first achieved fame through his bindings created for the Book of Kells and the Book of Durrow at Trinity College, Dublin. He was also among the first to give assistance to the Italian government in the restoration work necessitated by the severe flooding of the National Library at Florence.

The monumental character of this binding for the Lectern Bible, made in 1960, contrasts with the stark simplicity of the printing. The design is that of an eagle inlaid on a green morocco background. Traditionally a Christian symbol of the victory of the Word over chaos and evil, the eagle came to be associated with the fourth evangelist, John, who linked Christ and the Word, and from whose Gospel

(John 11) there appears quoted on the inside of the back cover: "I am the resurrection and the life." The lectern from which Scripture lessons are read in Anglican churches frequently has taken the form of an eagle, and BR himself used the eagle on several bound copies of the Bible.

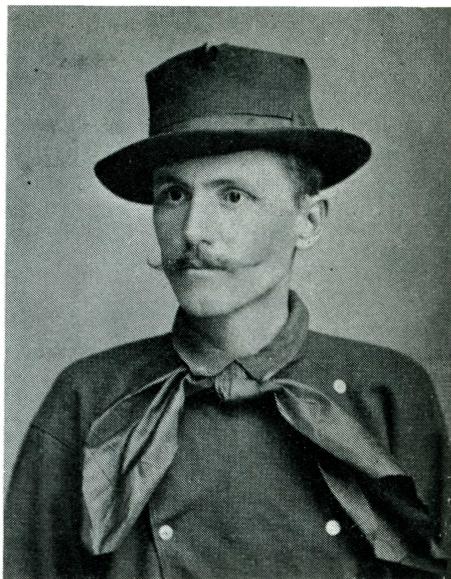
Sheila Waters drew the design on the Strouse binding, which is patterned after an heraldic eagle in the arms of the Chantry of Abbot Ramrydge at St. Albans in Hertfordshire. In its talons the eagle clasps a crossed orb, symbol of the kingship of Christ, a prominent theme in Anglican liturgical art. The eagle appears on both front and back covers, on the edges of which are given quotations from Psalm 23 and the Parable of the Lost Sheep (Luke 15), respectively. On the turn-in of each cover there are lines from the Second Song of Moses (Deuteronomy 32) and the Parable of the Wise Man who Built on a Rock (Matthew 7). Inside the front cover Powell has placed the opening words of Genesis: "In the beginning God created the heaven and the earth." The volume itself is contained in a teak box made by David Powell.

P.J.R., JR.

A Soldier's Life

Eli Lundy Huggins, soldier and gentleman, was also an ethnographer and a poet, a keen and perspicacious observer and student of life. His papers, consisting mainly of letters to his family, essays, field journals, and official army correspondence, were recently donated to The Bancroft Library by his niece, Dorothy Huggins Harding of Berkeley. The rich detail of his observations make this collection fascinating reading in itself, and since Huggins' career spanned the heyday of the United States' imperial expansion his papers provide a valuable source of data for a significant period.

He was born in 1842 and spent his boyhood on the Minnesota frontier where he came to know the Sioux and learned a bit of their language. In 1861 Huggins enlisted in the Union army and was wounded at the Battle of Chickamauga. After the Civil War he reenlisted in the regular army as a second lieutenant and in 1868, following the purchase of Alaska, he was stationed at Kodiak Island. His two years there yielded a series of articles detailing the life and customs of the natives. In addition to his con-



Eli Huggins in Montana, 1880.

scientious recording of hard ethnographic data on traditional customs and the material culture, Huggins was alive to those more subtle nuances revealing human character. Recounting a voyage by "bydarka" (similar to a kayak) he says:

You entreat the bydarshiks to go a little slower, and they strike up a plaintive chromatic air, keeping time with their paddles. The word *linboue*, to which their lips cling as if loth to let it go, betrays the old, old burden of the song. Leaning idly over the side of the boat, after they have finished, with your hand in the water, you unconsciously sing softly a snatch of the song you have just heard, and are a little disconcerted at the low, good-natured laugh which rouses you. This little incident, a revelation to your companions of the unity of your nature with their own, has done more to bind them to you than you could have effected by the most studied art, or the most beautiful largesse.

In 1879, Huggins transferred to the cavalry from the artillery, and was sent to Montana to join forces then engaged in subduing the Sioux. He was awarded the Congressional Medal of Honor "for most distinguished gallantry in action against the Ogallala Sioux at the battle of O'Fallon's Creek, Montana, April 1, 1880."

His scrupulous fair-mindedness as well as his knowledge of the Sioux language earned him the trust and respect of the Indian leaders with whom he negotiated, and later that year he effected the peaceful surrender and relocation of a large number of Sioux.

Following other domestic tours of duty, in August of 1900 Huggins was on his way to Peking as a major in the international expeditionary force sent to quell the Boxer Rebellion. While there he gave strict orders that there "should be no wanton destruction of any kind" by those under his command, for he was sorely grieved at the pillage and looting taking place around him. In a letter to his family he could not contain his horror at the plundering:

Every building in Tientsin, a city of 1,000,000 was 'looted,' and most of them burned. Temple and palace, mansion of mandarin and hut of peasant, all shared the same fate. Besides the plundering and burning many helpless natives were brutally murdered and otherwise outraged. The doings were discreditable to the so-called 'Christian' nations.

Once again, Huggins' knowledge of foreign languages, this time Russian which he had learned in Alaska, held him in good stead, and he was able to rescue two Chinese men from being abducted by a group of Russian soldiers who had already robbed them.

Huggins went next to the Philippine Islands where the United States was pursuing its policy of "pacification" of the native population. There he served as military governor of Ilocos Sur and Ilocos Norte until 1902. In the following year, having achieved the rank of brigadier general, he retired from active duty and moved to San Diego, where he died in 1929. J.J.P.

Fundraising for the Mark Twain Project

The current exhibition of Bancroft's collection of American humor, featuring its Mark Twain Papers, and the Keepsake of 1981 printing an unpublished short story by Twain relate to a larger publishing program of the Library. The Mark Twain Project, housed on the Library's fourth floor, is editing for publication everything of significance that Mark Twain wrote. This is appearing in two series. One is titled the

Papers, that print for the first time forty-five of the author's private notebooks, three thousand of his letters, and six hundred literary manuscripts, all in Bancroft, as well as similar materials located elsewhere. A second series, titled the Works, is comprised of accurate, comprehensive, well-edited texts of his previously published writings. The University of California Press has published, so far, seventeen volumes; an additional fifty-three volumes are projected over the next fifteen years.

The Bancroft Library is the major repository of primary materials relating to the life and work of Mark Twain. The core of the present collection is the material that was in the possession of the author at the time of his death in 1910. Subsequently the collection was housed for several decades in bank vaults, at Harvard University, and the Henry E. Huntington Library for the convenience of editors designated by the Mark Twain Estate. The archive was deposited at the University of California in 1949 by Clara Clemens Samossoud, Mark Twain's daughter, and upon her death in 1962 became an official part of the Library's collection.

The Project has a staff of eight professional editors, of whom only the Head is funded by the University. Support for the others and for the entire program has come from the National Endowment for the Humanities. The prospect of major federal budget cuts, as well as the large amount of its previous support, have led the NEH to adopt a policy of gradually requiring more financial aid from other sources. The NEH has informed The Bancroft Library that continued federal support for the Mark Twain Project will depend upon it obtaining at least half the needed funds. These the NEH will undertake to match, dollar for dollar.

For this purpose approximately \$1,000,000 must be raised in non-federal, non-state, and non-University funds. A campaign has therefore been begun by a committee of the Friends of the Library consisting of David McDaniel (Chairman), William P. Barlow, Jr., Henry Miller Bowles, Stephen G. Herrick, Kenneth E. Hill, and Norman H. Strouse to work with James D. Hart, Director of The Bancroft Library, Joseph A. Rosenthal, the University Librarian, and Robert H. Hirst, the general editor of the Mark Twain Project.

The Mark Twain Foundation, the Charles E.

Merrill Trust, the William Randolph Hearst Foundation, the Thomas M. Storke Foundation, the Flora Lamson Hewlett Fund established for the Library by William Hewlett, the organization of the Friends, and other donors have already contributed to the Project. Support from foundations will be a major factor in the Project's funding, but it is hoped that the definitive edition of America's favorite humorist will also find support from individual Friends of The Bancroft Library.

Every volume published by the Project makes a unique contribution to the preservation and study of America's heritage. Mark Twain's own judgment was that "It is the country's literature that preserves the country's achievements, which would otherwise perish from the memories of men." R.H.H.

The Byrons, Bret Harte & Harriet Beecher Stowe

The original manuscript of Bret Harte's review of Mrs. Stowe's controversial book, *Lady Byron Vindicated: A History of the Byron Controversy from the Beginning in 1816 to the Present Time* (1870), has recently been added to the Bancroft's collections. Purchased from a fund in memory of Theodore R. Meyer, the volume is bound in brown morocco with gilt tooling around the inside edges. The cover title, "An Essay by Bret Harte on Lady Byron Vindicated by Harriet Beecher Stowe," refers to the actual review of ten leaves and to an additional untitled essay, on the same subject, of seven leaves.

When Harte wrote his review which was published in *The Overland Monthly's* issue for April, 1870, he was at the height of his fame as the Far West's foremost writer. Harriet Beecher Stowe was by then known around the world for her bestselling novel, *Uncle Tom's Cabin*, which had appeared in 1852. Both authors contributed frequently to the *Atlantic Monthly*, and it was there in 1869 that Mrs. Stowe published her initial defense of Lady Byron—"The True Story of Lady Byron's Life." In it Mrs. Stowe accused Byron of incest with his sister, Augusta Leigh, based on what Lady Byron herself had told Mrs. Stowe of her unhappy marriage and the final reason for her early separation from the poet. What prompted the American novelist to this revelation years later was an article in *Blackwood's Magazine* in July, 1869, "brand-

ing Lady Byron as the vilest of criminals, and recommending the Guiccioli book [*My Recollections of Lord Byron*] to a Christian public as interesting from the very fact that it was the avowed production of Lord Byron's mistress . . . and Harper's, the largest publishing house in America, perhaps in the world, republished the book."

Lady Byron was dead by that time and so could not defend Mrs. Stowe against accusations by the British and American press of scandalmongering and mudslinging that followed her friend's article. But the intrepid crusader did not put down her pen. Rather, she wrote a whole book about the Byron controversy to prove that the Lady had been a victim of her husband's slander. In the introduction she exhorted her readers:

My fellow-countrymen of America, men of the press, I have done you an act of justice,—of all your bitter articles, I have read not one. . . . Reflection convinces me that you were, in many cases, acting from a misunderstanding of facts and through misguided honorable feelings; and I still feel courage, therefore, to ask from you a fair hearing.

Bret Harte gave Mrs. Stowe a hearing in April, 1870. According to his review:

Mrs. Stowe's rash publication has brought upon her the burden of proving not only the accusation, but the crime. And in this she failed signally.

In Harte's opinion she did, however, produce a literary curiosity, "an interesting and amusing volume—perhaps quite as interesting and amusing as it would have been had the charges been proved." He felt that Lady Byron needed no defender, and he did not believe that, posthumously, Mrs. Stowe should have played the prosecutor.

Although he rejected "Mrs. Stowe's theory that the act was the result of the deliberate intention of Lord Byron to crown the apex of his vices with a crime gratuitously monstrous," Harte was intrigued by her portrait of Lord and Lady Byron as "perfect opposites," he totally immoral and she totally moral, or, as Harte puts it, "She provided for fugitive slaves sent by Mrs. Stowe, while her wicked lad was fighting for the Greeks." Furthermore, Harte pointed out that Lady Byron's character was drawn from "personal observation, contact and sympathy," but her husband's was "made

consistently bad: just as Mrs. Stowe would picture it in a work of fiction." So the book interested Bret Harte for the very reason that its author was "applying the rules and license of fiction to matters of fact." Harte, who himself was criticized by his contemporaries for "vulgarity, obscenity and harsh realism," concluded that Mrs. Stowe had made "a cheap novel—that disgusts as often as it excites." A.O.

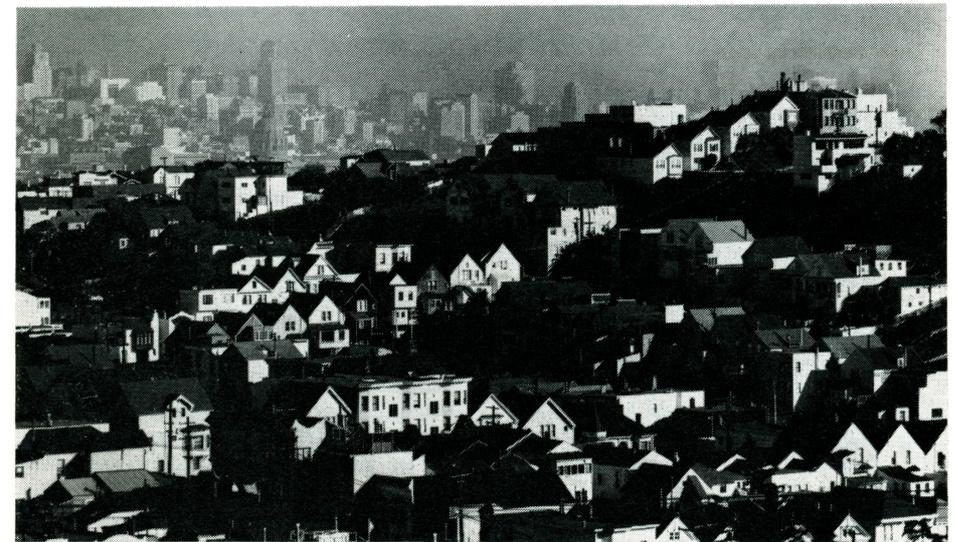
Photographic Archive of George Knight

Earlier this year the prominent San Francisco photographer George Knight presented to The Bancroft Library the archival set of his work from the 1940's through 1963. Consisting of more than nine thousand photographic items, as well as a written guide and reference cards, the collection includes hundreds of views of San Francisco, portraits of important local personalities, and extensive coverage of business and professional activity in the Bay Area and the West. Mr. Knight's perceptive eye, careful selection, and technical skill have created a body of work which is significant aesthetically and for documentary purposes. Since his subjects fall directly into the Library's collecting area, we feel most grateful that he has agreed not only to make this material available for

scholarly use but has spent his "spare" time for the last two years in organizing the collection.

George Knight first became interested in photography during his student days at the University of Oregon, but it was only after military service in World War II and again during the Korean conflict that he was able to complete the professional training begun earlier at the California School of Fine Arts. In 1954 he received a Bachelor of Fine Arts degree in photography, the first to be granted by that institution, and "re-started professionally and commercially with a 5 x 6 Ansco view camera." During the ensuing decades he received many commissions from book and magazine publishers, business firms, and governmental agencies, and his black and white work in architectural photography received a prize from the American Institute of Architects in 1960.

Although Mr. Knight closed his Fremont Street studio and retired from active professional work in the late 1970's, he is still very much involved in a variety of personal projects which include the continuing photo documentation of Eric Hoffer's life and career, a pictorial biography of Robert Louis Stevenson, and work on the second increment of his photo archive—a promised gift to the Bancroft—which will make available his work from 1963 to the present. L.D.



Houses on Potrero Hill, with downtown San Francisco in background, by George Knight, 1960.

The Bancroft Fellows

Three fellowships have been granted for the academic year beginning in September to graduate students within the University of California system whose research is based upon source materials held in The Bancroft Library. This year's winners are Lee Davis and Robert Richardi Weyeneth, with an honorary fellowship awarded to Sally Byrne Woodbridge, all of the Berkeley campus.

A graduate of UCLA with a degree in library science from the University of Southern California, Ms. Davis has been studying in the Department of Anthropology. Her dissertation topic involves the collection and analysis of a life history and folklore repertoire of a Hupa Indian woman elder of northwest California, and she will be utilizing the Alfred L. Kroeber Papers in the Manuscripts Division, and the Museum of Anthropology files in the University Archives.

Mr. Weyeneth attended Dartmouth College before attaining his A.B. at Berkeley in 1974. He is presently investigating the movement for public recreation in San Francisco during the period from 1870 to 1930, relating that movement to one concerning social reform. Materials in the Library relevant to his study include correspondence in the James D. Phelan and Peixotto Family Papers, municipal reports of the park and playground commissions of San Francisco, temperance literature, and city maps.

The editor of *Bay Area Houses*, published by the Oxford University Press in 1976, and co-author of *Victoria's Legacy*, issued in 1978, Mrs. Woodbridge has returned to academic studies to write a dissertation analyzing the ways in which the philosophy and goals of the University of California have influenced the physical form of the Berkeley campus. She received her undergraduate degree from Duke University and completed additional studies at the University of Paris. At the Bancroft she plans to review materials in the files of the Office of the President held in University Archives, as well as the John Galen Howard Papers and those of other prominent persons held by the Manuscripts Division.

Ms. Davis and Mr. Weyeneth will share this year's Wilma Seavey Ogden Purse (see *Bancroftiana*, Oct. 1980), donated by Paul Ogden in memory of his wife, and all three Fellows will be warmly welcomed to the Heller Reading Room.



Initial from "Sommaire des Evangiles."

Ex Libris: Charles W. Jones

Late last year, Charles W. Jones, Professor Emeritus of English at Berkeley, presented to The Bancroft Library a fine collection of medieval and renaissance materials, including four manuscripts, six incunabula, and sixty-nine other titles, most of them dating from the sixteenth century. The manuscripts and many of the books came from the library of Professor Charles A. J. Wager, with whom Dr. Jones had studied at Oberlin and who had acquired the bulk of his collection in Italy during the 1920's and 1930's. This new gift complements similar materials already in the Bancroft's rare book collections, and it is particularly gratifying to be able to add so many fine items at one time.

Charles W. Jones enjoys a world-wide reputation as a specialist on the Venerable Bede (673-735), and his gift includes five editions of Bede's works. The Venice 1505 *De Temporibus* becomes the earliest edition of Bede's writing in the Library. There are also a particularly fine copy of St. Augustine's *City of God* (Venice, Scotus, 1480) and an early manuscript of St. Bonaventure's *Breviloquium*, written in a Flemish or possibly English hand in the late thirteenth or early fourteenth century. It may be a Franciscan manuscript due to its simplicity and small size (about five and one-half inches high). The quires of the *Breviloquium* are of five sheets (i.e. ten leaves), an arrangement particularly associated with Italian manuscripts.

One manuscript, "Sommaire des Evangiles," a selection of gospel readings for all the Sundays of the year, presents interesting problems

of which Professor Jones was aware. The manuscript is clearly "doctored" with regilding and reworking of the decorations, but the yellowish cast to the parchment (apparently a glaze or varnish added to give an antique look) and the mixture of decorative styles—Italianate, northern medieval, and purely fanciful—suggest it may be a modern fabrication. The colophon of the manuscript contains the date 1328 which is anachronistic for the use of diphthongs in the Latin note. The body of the work is written in an old French dialect which so far has defied identification. The determination of the true status of this manuscript will take time and the combined efforts of several specialists. Regardless of the final decision, the work is valuable as a subject for scholarship.

Popular medieval and early renaissance authors, represented in the Jones gift by a good selection of editions, include St. Thomas Aquinas, Isidore of Seville, Savanarola, Boethius, St. Bernard, Albertus Magnus, St. Augustine, and St. Bonaventure. There are also works of imagination or humanist scholarship by Boccaccio, Petrarch, and Budé which do not fall within Professor Jones' field of patristics and Carolingian culture but reflect his interest in the history of the book. The collection as a whole contains examples of some of the most important presses of the fifteenth and sixteenth centuries, including Badius Ascensius of Paris, the Giunti of Florence and Venice, Sebastian Gryphius of Lyon, Jean Petit of Paris, and Henri Petri of Basel.

As the Jones collection is processed, more curiosities and bibliographical problems are sure to arise, providing opportunities for further research as well as additional reports in these pages.

A.B.

"The Most Exciting Place"

With a fine sense of irony, Garff Wilson, Professor Emeritus of Speech and the University's Public Ceremonies Officer since 1947, has entitled his oral history memoir *Invisible Man*. For several decades his has been the responsibility of meeting and greeting campus V.I.P.s, arranging the President's, later the Chancellor's reception for new students, coordinating the annual Charter Day festivities, and advising scores of academic departments on commencement programs. His success in placing public attention on the speaker, the honored guest, the

expectant freshman, justifies Wilson's reference to invisibility, but as his recollections document a life rich in personal associations the reader may wish to take issue with his title.

Born in 1909 in the small community of Ogden, Utah—"it was essentially a city life, but a simple, mild, safe kind of life"—Wilson's childhood and youth in the America of World War I sound idyllic. At school an early interest in dramatics and oratory was nourished especially by "a young, dynamic, red-headed woman" named Reva Beck, who happened to have graduated from the University of California. Another of his teachers knew of the Willard Thompson scholarship, offered to Utah residents who wished to matriculate at Berkeley; with her encouragement Garff Wilson applied and was accepted. He arrived on campus in August, 1926.

The memoir abounds with detail of fraternity life during that pre-Depression period, and Wilson movingly conveys the initial joy generated by "the spirit" of Berkeley. A crew race on the Oakland Estuary, classes under Willard "Bull" Durham, J. S. P. Tatlock, Benjamin P. Kurtz, and intercollegiate debating are recounted with relish. In his senior year, along with men from Stanford and the University of Southern California, he served as part of a triumvirate All-California Debate Team which traveled to some fourteen English universities. His graduation delayed a year because of this journey, Wilson served as one of the two class speakers—the other was Mary Woods Bennett—at commencement ceremonies in 1931. Then followed two years during which he worked on his Master's degree in English and was president of the English Club, an organization whose function he recalls, as defined by Professor Chauncey Wells: "The redemption of leisure is the sole purpose of the English Club." Summing up his undergraduate years for Suzanne Riess who conducted this interview for the Regional Oral History Office, Wilson said: "I always thought Cal was the most exciting place to have come and I tell prospective students that."

His first academic post was at Humboldt State College in Arcata, where he directed all the plays and taught all the speech courses. Wilson then went to Cornell where he studied for his Ph.D. under the legendary Alexander Magnus Drummond, "the most fantastically interesting person I have ever met," who

steered him to the autobiography of Joseph Jefferson. This story by one of the great American comedians of the nineteenth century provided the beginning for Wilson's life-long interest in the history of American drama and theater. He received the doctorate in the spring of 1940, and returned to Humboldt State for an additional year of teaching before accepting a position at Berkeley.

In 1946 President Robert Gordon Sproul asked Wilson to revise the format for the reception for new students and thus began his second career, as public ceremonies officer. The greater part of his memoir is taken up by colorful recall of the auspicious events of the next thirty-four years. In 1948, within a space of three months, the University hosted Secretary of State George C. Marshall as Charter Day speaker and President Harry S. Truman at Commencement.

Preparation for President Truman's visit involved working closely with the Secret Service. At the Commencement ceremonies held in California Memorial Stadium, the "invisible man" was seated next to the young Margaret Truman, who asked Wilson, "Is this a large crowd?" His reply: "This is the biggest crowd we've ever had for a commencement." It remained a record, to be broken only by the appearance of President John F. Kennedy on Charter Day fourteen years later. Of the latter occasion Wilson says:

It was altogether the most brilliant public ceremony that I think has ever been held at this university. I don't think it will ever be surpassed. I hope it will be equalled sometime. It was the largest live audience which President Kennedy had ever addressed and it was the largest audience ever to assemble in the California Memorial Stadium; the bowl was absolutely filled and we had ten thousand chairs on the floor of the stadium.

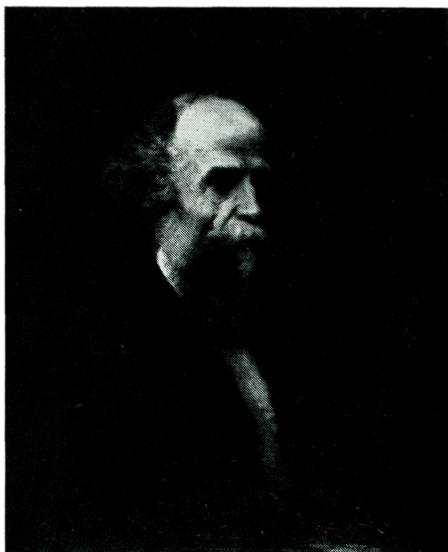
When the official procession emerged from the north tunnel, Wilson announced "Ladies and gentlemen, the President's party . . . and into the sunlight stepped John F. Kennedy."

At that instant he took off his mortarboard and all of that beautiful hair of his was in the sunlight, and 90,000 people rose as one individual. The pouring out of enthusiasm and affection and admiration was positively electric! . . . I've never seen rapport such as that at any other ceremony,

anytime, anyplace. It was just beautiful.

Equally vivid are the accounts of visits by Robert Frost, Dylan Thomas, Eleanor Roosevelt, and the Kings of Morocco, Greece, and Denmark. Of his own years on the campus, Wilson provides a summary statement, which concludes:

I have lived and worked with many great and good men and women. I have watched their service and achievement with admiration and awe. Their contributions as scholars, teachers, administrators, and human beings have been immense. I have felt surrounded by nobility and goodness. What better life can one ask?



This badly damaged oil portrait of Joseph LeConte, completed by William Keith in 1886, was recently restored by Richard Lorenz with a gift of funding from Professor LeConte's grandchildren, Helen M. LeConte of San Francisco and Joseph LeConte of Santa Barbara. The painting which for many years hung in Bacon Hall is now on view in the Bancroft's Catalogue Room, along with Keith's portrait of George Davidson.

Memoir of a Technological Innovator

The ongoing project by the Library's History of Science and Technology Program to document the development of the electronics industry on the San Francisco peninsula has produced a series of oral history interviews with key figures in that field and secured for the

Bancroft six collections of personal papers. One of the most versatile and dynamic of the individuals interviewed by Dr. Arthur Norberg, former Program head, was the late Ralph M. Heintz of Los Gatos, whose personal papers, along with the interview transcript, are now available to researchers in the Library's Heller Reading Room.

Rugged experiences in mining camps throughout the West marked Heintz's youth, and his education was secured in one-room schoolhouses as well as at the California School of Mechanical Arts in San Francisco, the University of California, and Stanford University. His business ventures began in California, with a one-man firm, Ralph M. Heintz Scientific Apparatus, in San Francisco, but later ranged beyond the state to the East Coast. All his enterprises combined technological innovation and production expertise.

Just as Heintz "had a hand" in devising the first communication equipment for passenger airplanes, so he provided Police Chief August Vollmer of Berkeley with what he described as the first police radio in a sense. All it was was just a self-oscillator of about 500 watts and a little, simple receiver that was pre-tuned broad enough so that if the transmitter happened to wobble a little bit, they wouldn't lose it. It worked all right, and they used it up until the time they got the first police radio-phones.

During World War II Jack and Heintz, the firm he founded with the volatile Bill Jack, challenged the contention of a Sperry Gyroscope executive that "only God and Sperry knew how to build an automatic pilot," and won. In Heintz's haste to arrive at a workable design, he explained to Norberg:

I had two drafting crews and I wore them out. . . . To keep them cheered up, sometimes I'd go home, sometimes I wouldn't. Sometimes I'd put my head on a pile of books and sleep a little bit.

Extra effort paid off, for the efficiency of Heintz's design brought Jack and Heintz a virtual monopoly over the production of automatic pilots.

His work on the American version of the buzz bomb also demonstrated the value of his technical intuition and studied expertise. In the first test of the device, before a high-ranking audience,

they started this thing up, and it made a

most horrible noise; shook everybody up. Then this thing started in to crawl up [the ramp] faster and faster and faster. Finally it went off the end of the ramp. You could see the controls trying to work, but all of a sudden, it went KA-CHUNK, right into the Gulf of Mexico.

Undaunted, Heintz and a sergeant collected the small bits of wreckage scattered on the beach and determined that the rockets, rather than the control mechanism, had malfunctioned. Subsequent tests went smoothly.

This combination of oral history interview and personal papers is especially valuable in assessing the work of such a technological innovator as Ralph Heintz. His achievements, unlike those of an academic scientist, are not recorded in a series of scientific articles. The student interested in Heintz's career can instead derive information and insight from the nine cartons of product designs, patents, photographs, and engineering notebooks preserved in the Library. The story of his improvements in production and personnel policies in American industry is woven throughout the general correspondence and administrative documents relating to the series of firms he founded. Two oversized scrapbooks, filled with letters, photographs, and news clippings complement the interview by documenting high points of his career.

Even after retirement and continuing up to his death in May, 1980 Heintz continued to apply his talents to pressing technical problems, devising new and delicate surgical instruments after his wife required an operation for a detached retina, and refining his designs for a non-polluting Straticarge engine, the patent rights for which he turned over to Stanford University. What emerges from this mass of material is a lively portrait of ingenuity, energy, and diversity that exemplifies the fruitful interaction of science, technology, and entrepreneurial skill. R.E.R.

Bancroft's Library at Berkeley, 1884

In its issue for May 31st, 1884, the Sacramento *Daily Record-Union*, under the heading "Breezes from the Bay," noted: "This is commencement week at the University, and besides drawing the friends of the students and of aca-

demie pursuits to Berkeley, draws also this year a numerous clientage of bookish and curious people to study the book loan exhibition, on view since Monday in the Bacon Library Building." The building itself had been constructed in 1881 with funds partially given by Henry D. Bacon of Oakland, who had also presented his extensive library as well as a collection of paintings and sculpture, creating the campus' first art gallery. The young University's young Librarian, Joseph Cummings Rowell, had originally planned to arrange an exhibition "simply of its own treasures, acquired by purchase and by the generosity of friends," but a more comprehensive plan was developed, whereby the Library would borrow items from collectors in the San Francisco Bay area. In all, the exhibition included four hundred seventy items contributed by sixty-seven individuals and ten institutions.

Among those circularized by Rowell early in 1884 was Hubert Howe Bancroft, who responded on April 28th:

I will do any thing I can for you with pleasure.

There may be some things on the list which cannot be well spared, if so Mr.

Oak will designate them. Wishing you every success.

From his library came nineteen items, the earliest being a fourteenth-century manuscript, St. Gregory's "Moralia." Among the Mexican manuscripts were Juan Zumárraga's "Pastoral sobre fundacion de la Catedral de Mexico" (1534) and "Escritura de protestacion . . ." (1780) of the Colegio de N.S. de Guadalupe de Zacatecas, and from his California manuscripts he loaned Patrick Breen's "Diary" of 1846-47, recounting the Donner Party tragedy.

The exhibition cases containing Californiana were, of course, enriched by Bancroft items, such as Zamorano's *Reglamento provisional para el gobierno interior de la ecma . . .*, the first book printed in California at Monterey in 1834, and Palou's *Relacion historica de la vida y apostolicas tareas del P. Fray Junipero Serra* (1787), containing a portrait of Serra and an early map of California. And choice among the Mexican imprints was the *Doctrina Cristiana* (1546) from the press of Juan Pablo.

Rowell prepared an elaborate catalogue of the Loan Exhibition which was produced by the State Printer at Sacramento; the copy held

by the University Archives is one of "thirty large Whatman paper copies within red lines." Aside from its listing of the individual items on display, there are indices of printers and publishers, binders, and authors. Other contributors to the exhibition included Mrs. Phoebe Apperson Hearst, James K. Moffitt, Andrew S. Hallidie, and A. K. P. Harmon, all of whom were benefactors of the University.

The exhibition was a "gratifying success" and more than half a century later Rowell recalled the events of this week in late May, 1884:

The exhibits were highly commended by hundreds of book lovers from both sides of the Bay, who were surprised that so many rare and choice examples could be found in this neck of the woods. An unauthorized rumor that there was a book bound in human skin brought a number of mere curiosity seekers, who did not value a book more than a bucksaw. But after showing such persons a book bound in alligator hide, and the splendid gilding on some levant morocco polished between silver plates, they departed in some measure satisfied. The Librarian, feeling his personal responsibility, slept on the bare floor among the treasures, wrapped in a blanket, with a book for a pillow, and a loaded revolver at hand. After eight nights the luxury of a bed was greatly appreciated.

All of Bancroft's library came to the University in May, 1906 and was safely stored in the attic of newly-built California Hall where, undoubtedly, this same University Librarian did not have to stand guard.

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