Norman and Charlotte Strouse of St. Helena have presented to The Bancroft Library their magnificent collection of T. J. Cobden-Sanderson's bindings, Doves bindings, and Doves Press books, comprising more than two hundred and fifty items. Included in addition to books are manuscripts, memorabilia, and ephemera by and about Cobden-Sanderson, his family, and his associates. Mr. Strouse's letter of gift best explains its importance and his goals in placing it at the Bancroft:

Whether the objective is collecting for pleasure or for the purpose of assembling a wide-ranging research center dealing with the art and craft of modern fine book binding, the name of T. J. Cobden-Sanderson inevitably assumes a position of the centerpiece of such an objective. It was not said lightly when a typographical authority referred to Cobden-Sanderson's craftsmanship as "dangerously approaching perfection...."

My collection is one of the most comprehensive on the subject of Cobden-Sanderson, probably one of the best in terms of original research materials. It has
containing handwritten "poems learnt by which are definitely his work. Two of the volume.

In addition there are three bindings by the hand of Cobden-Sanderson in the collection which the master put in his Journals but which are definitely his work. Two of the volumes were bound for his children, each of them containing handwritten "poems learnt by heart." For his son Richard, Cobden-Sanderson created a sober, red morocco binding featuring his son's initials and birth date on the cover. For his daughter Stella, Cobden-Sanderson, not recorded in bibliographies of the Doves Press, made a binding of limp vellum, a style that was to become a hallmark of Doves Press books in later years. In his hand at the back of Stella's book is the annotation: "Bound by me at Goodyers Hendon. First experiment in limp vellum. T. J. Cobden-Sanderson, April 1891."

The other unrecorded binding is a blank book bound in 1893 in gilt vellum with embroidered ties ornamented with silver-plated balls at the end of each tie. It is enclosed in a green morocco box, also Cobden-Sanderson's work.

In 1891, Cobden-Sanderson established the Doves Bindery at Hammersmith, on the west edge of London. At that time, he himself ceased binding and concentrated on creating the designs to be executed by his small staff of binders and apprentices. Norman Strouse has described the Doves Bindery as being "organized along trade union lines, flavored with master-apprentice overtones as well as with strong elements of paternalism." Cobden-Sanderson sympathized with some of Morris' socialist views although he was not himself a militant.

The Strouse collection contains two large volumes of Cobden-Sanderson's preliminary binding designs. Many of the Doves bindings included in this gift are representative of these volumes and it is therefore possible to compare a pattern with its realization. Also in the collection is a set of six blank volumes representing a book at various stages of the binding process. The set was created by Cobden-Sanderson for use in teaching his pupils, as it is used by modern researchers to inspect the master's methods in a manner which would be impossible with a finished binding. Doves bindings are characterized by the superb craftsmanship in sewing, leatherwork, and gold tooling practiced and taught by Cobden-Sanderson. His reputation as a binder has continued to grow from his time to ours.

In 1900, Cobden-Sanderson and Emery Walker associated themselves to establish the Doves Press, whose works have come to be recognized as among the most distinguished in modern typography and a major influence on fine printing. During the sixteen years of its existence, the Doves Press printed and published fifty-one titles, all of them represented in the Strouse collection. In addition there are two copies of a small volume, How I Became a Vegetarian, which was completed. The quality of the materials, the craftsmanship, and the design make the volume a true work of art.

As a major figure in the Arts and Crafts Movement around the turn of the century, Cobden-Sanderson is a subject of great interest. The manuscript material in the Strouse collection is rich in unamed sources of information on the man, his work, his circle, and his thought. In over forty years of collecting and research, Norman Strouse has amassed a body of material containing not only the full and dazzling range of Cobden-Sanderson's art, but primary and secondary sources that will make The Bancroft Library a major center for research in the field. To facilitate work with the collection, the books are being kept together in the Library's Seminar Room where they can be seen and studied by scholars as well as possible in closed stacks. We at the Bancroft and all of our patrons owe a special debt of gratitude to Mr. and Mrs. Strouse, collectors who love their books but who have confidence to place them in a library for the edification and enjoyment of all.

California Views of George P. Thresher

Constantly seeking to strengthen its photographic resources, The Bancroft Library searches out significant work by professional photographers practicing in California and the West, with a view toward building upon extant archives and including work by hitherto unrepresented artists. The area of amateur photography, however, is not one that lends itself easily to documentation, and the acquisition of work by such practitioners is more often than not a matter of serendipity. In 1978 one of the Library's friendly dealers called to its attention a substantial collection of photographs by George P. Thresher of Los Angeles, consisting of some three hundred images, primarily on glass and film negatives, taken between 1900 and 1915. The majority of the pictures are of southern California, from photographs of Thresher's home on Westmoreland Place and scenes in Griffith Park to lovely views of Palm Canyon and the coast at La Jolla. He apparently traveled widely throughout the state as there are views taken in San Francisco and as far north as Castle Crags and Dunsmuir in Shasta County.

This past spring, Bancroft acquired an addi-
lished in 1905, and since the collection has come to the Library it has provided illustrations for several recent books and articles.

Thresher is listed in the Los Angeles directories between 1900 and 1926 as a developer and real estate broker. He apparently died in 1926 or 1927 as Florence Thresher is listed as his widow in the 1928 directory. Unfortunately, we do not know any more about Thresher’s life and would welcome further information from our readers. For the present, the pictures speak for themselves.

Diamond Jubilee for the Hammonds

Director Emeritus George P. Hammond and his wife Carrie celebrated their sixtieth wedding anniversary this past August. Their two daughters, Helen and Frances, planned the reception held at the Marriott Inn in Berkeley, which was attended by seventy-five family members.

Dr. Hammond, who retired in 1965 after nineteen years of directing the Library’s affairs, remains a steadfast user of the Bancroft’s collection. Among his habits is going his office each morning at eight o’clock. He is presently devoting work on a history of Stockton, based upon the Weber family archives, and continues his duties as Secretary of the Friends.

Social Protest Project

In a year which witnessed nationwide social unrest and the flourishing of Berkeley activism, the Bancroft Library established its Social Protest Project, a collection of ephemera covering the spectrum of dissonance and social change since 1960. From its inception in 1969 the Project seeks literature through mailings and handbills, and through the donation of private collections of materials such as Black Panther Party statements or a gathering of international peace publications. A full balance of political points of view has been maintained in this manner as materials from the American Conservative Union, the Students’ League, and the Unification Church have been collected as well as the literature of the Students for a Democratic Society, the Berkeley Tenants Union, and the Bay Area Women Against Rape.

Most recently, the Project’s anti-war collection has been strengthened by a gift of the literature of the Vietnam Veterans Against the War. A few were shown in a recent exhibition created in the lobby of the University Library.

The significance of the Social Protest Project has extended beyond the local community, in both scope and in use of the collection. In the early 1970’s the Project established connections with a loosely-based network of archives and libraries, optimistically dubbed the “Top Secret Network,” which collects local and international disident material. Large quantities of duplicate literature have been exchanged through this network, allowing the Project to expand its coverage to include movements outside California.

This broader subject approach complements another protest collection housed in the Library: the University Archives’ “Sather Gate Handbill Collection,” dating back to 1935 and containing approximately twenty thousand handbills on and near the former entrance to the campus. Kept up to date, this resource is restricted to scope to University-related groups and movements and includes material on the Free Speech Movement and the People’s Park controversy. Together with the Social Protest Project it provides the Library’s scholars with a crucial and invaluable preserve of primary research material dealing with social and political change.

“Our Attention and Favor”

Although the collection of Russian manuscripts in the Bancroft Library is one of the most important in the United States, it is the diversity and chronological range of materials that is especially impressive. One of the earliest pieces is a Church Slavonic manuscript of the late sixteenth or early seventeenth century entitled Apostol Bogosliuzhebnyi (Liturgical Gospel), a work purchased in 1930 as part of the library of the historian and statesman Paul N. Miliukov. Among later manuscripts are those relating to Russian colonization in California and Alaska which were collected by Hubert Howe Bancroft. Still others pertain to Russian culture and history—both in scope and in use of the collection. In the early 1970’s the Project established connections with a loosely-based network of archives and libraries, optimistically dubbed the “Top Secret Network,” which collects local and international disident material. Large quantities of duplicate literature have been exchanged through this network, allowing the Project to expand its coverage to include movements outside California.

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M.D.
conscientious service, especially in matters of counsel and art, and the wise fulfilment of your duties with success and benefit for the state have turned on you our attention and favor.” In addition to Catherine’s signature, the document is countersigned by the Procurator, General Aleksandr A. Vazemskii.

Unfortunately, we have little information regarding the provenance of this document. The number eleven on the upper left-hand side may indicate that the rescript had been bound in a larger “convoy” of autographs or manuscripts. Like the Liturgical Gospel, Catherine’s rescript may have belonged to Paul Milukov, whose library of more than four thousand items included books from the age of Catherine II, was dispersed throughout the University Library’s collections. Whatever its source, this document gives yet further testimony to the social complexity and grandeur of Imperial Russian culture. E.K.

An Argentinean Views the Gold Rush

A companion to the Gold Rush diary of William Perkins, acquired by gift in 1965, was recently discovered in Argentina in the form of a litho­graph unknown journal kept during this eventful period by Perkins’ personal friend and future brother-in-law, Ramón Gil Navarro y Ocampo. This journal, in which Ramón faithfully consigned in a small meticulous hand almost daily entries covering well over three hundred pages (approximately one thousand words to the page) from February 15th, 1849, some one hundred vessels, including men-of-war, lay at anchor in the beautiful, secure bay, surrounded by green hills. Arriving as he did in the midst of the hubbub generated by the Gold Rush fervor, Ramón’s first impressions of the city were of total chaos, lawlessness and crime, the babel of many tongues all around him. And indeed, he compared the reigning confusion to the Valley of Jehosaphat on judgment day! He soon discovered the welcoming comfort of hotels with their gambling tables occupied from sunrise to sunset by men from all walks of life, only to contrast to this luxury the sad fate of many of his compatriots com­pelled by dire circumstances to make of the city a “California”, until his return to Chile three years later, not only providing a fascinating insight to a new world as seen by an impressionable and curious young man, but also clarifies and supplements the rich source of information contained in the Perkins diary. It may be the longest of Gold Rush diaries. This marvelous find, purchased from the diarist’s grandson, René Navarro Ocampo, with funds from the Theo H. Crook Bequest, required some elaborate long-distance negotiations before it could be collected in Buenos Aires by a bibliophile associated with Stanford University who undertook the mission for the Bancroft Library. This manuscript, written by steamboat alongside lush velvety fields, immense pine trees, and rolling hills full of cattle and horses, to Stockton, where they proposed to set up a home-base store for the Chilean miners residing in and around the Calaveras River in the Southern Mines. This makeshift establishment, housing a large variety of goods for sale on a table, was soon to serve as a clearing house open, and the tavern awaiting; the walls beautifully papered and the woodwork painted white. The second floor not only boasted twenty-five well-furnished rooms with clean beds and feather pillows awaiting an equal number of “ladies” from San Francisco, but also contained two fine ball rooms, separate drawing rooms for men and women, six gaming tables, and balconies on either side overlooking both the “lake” and the vast Stockton plain. Later developments on the peninsula included lavish private residences and gardens such as those of the banker Charles M. Weber, with which Ramón had met and befriended at the mines. Public buildings as well as the Corinthian Theater, the New York Hotel, the Stockton House and an assortment of shops were located in this now fashionable district.

Another pleasurable attraction was a club opened by Mr. Weber, featuring a billiard room, another room for checkers, dominos, and cards, a library with books and newspapers, and a place in which to partake of refreshments of all kinds as well. The hotels and theaters now provided varied entertainment in the form of drama, vaudeville, music and gambling, operatic recitals, and minstrel shows; and dances and evenings of conversation and flirtation took place in the homes of friends. And Ramón, serving as interpreter to the French-speaking Abbé Reynaud, was instrumental in obtaining funding from Mr. Weber and others for the new Catholic Church on Center Street which opened its doors for the first time on Christmas Day, 1850.

Once the Stockton store was well established, Ramón set out for the mines on the Calaveras where he was to remain almost eighteen months. Here he sold great quantities of beans, flour, dry biscuits, brown sugar, and tobacco, as well as fresh meat when he could obtain it. He was a field of rye and, with a mill imported from San Francisco, grind his own meal for sale. Supervising the mining operations of his association’s placer, he found panning for gold hard work, de­emed in part by the enjoyment of the un­spoiled beauty of the area, with its lovely rivers and its giant trees. Deer, rabbit, and bear were hunted in dense virgin forests, and he bathed in crystalline waters surrounded by flowers, where the silence was broken only by the eerie song of coyotes near his tent.

Tales of violence, murder, and theft, of back-breaking labor for little gold, coupled with loneliness and the monotony of camp life and the commonplace annoyance of poison oak and...
mosquitoes often marred this bucolic existence. But rumors of rich new diggings never ceased to rekindle hope for the morrow. It was here but rumors of rich new diggings never ceased to rekindle hope for the morrow. It was here.

While in the mines Ramón was often to encounter Indians who lived nearby on rancherías or roamed the forests, carrying their baskets, bedding, and bows and arrows on their backs. He had previously observed them when they came into Stockton, the women with their long dark hair falling over their shoulders covered by a cotton headkerchief, wearing shapeless dresses, and the men in very wide trousers and ponchos, speaking a corrupted Spanish jargon difficult to understand. Even in the wilds, the caciques and their families frequently dressed like Europeans and proudly displayed their pistols and knives. Ramón watched them make bread from acorn flour, attended the burial of a chieftain, visited their villages of low huts, and attempted to learn their language.

Although he established friendly relations with the natives, he was not unaware of their deprivations and cruelty, and treated them with a healthy respect.

Since he was a foreigner himself, Ramón was particularly sensitive to all forms of discrimination and related frequent instances in which he discerned it. Soon after his arrival in Stockton he reported that Chilean and Peruvian passengers were not allowed to land despite protests by the Mayor and Mr. Weber. He noted the constant friction between Americans and foreigners, whether Spanish-speaking, French or Chinese, and, if a case came to trial, justice most often favored the Yakine. At the diggings, too, the northeareamericans time and again attempted to expel those they considered aliens, backing down only when outnumbered. He recounted often the warmth of his fire at Calaveras to a group of shivering black slaves.

Ramón also frequently visited Sonora, a "little Babylon" where numerous hotels had gaming tables presided over by lovely young women, and there were bear fights, French vaudeville, circus, and even a Spanish dramatic society. He learned, just before leaving for Chile, that this city, like San Francisco, had been demolished by fire, and his friend Perkins ruined. Thus alternated reports of the somber with the joyful, and the two years agreed upon in the original contract sped by. He accompanied many of the peons he had engaged to the ships in San Francisco that were to bring them back to Chile. History, and present condition of California is the final section of a volume composed mainly of Spanish and English dual-language grammar lessons. The Library holds a late edition of Jedediah Morse's Geography Made Easy, originally printed by Meigs, Bowen & Dana in New Haven in 1874 and containing the earliest reference to California in an American school text.

A number of these volumes provide intimate glimpses into the culture of California over the years. Uncle John's Stories for Good California Children, published circa 1859, is a collection of tales set in Europe, New England, California, Java, China, and on the Pacific Ocean. "Fritz and his Violin" recounts the adventures of an orphaned German immigrant boy who travels across the United States to California, while "The Maniac Mother and Child Angel" describes a daughter rescuing her mother from commitment in a San Francisco asylum. Although issued anonymously, Uncle John's Stories is generally attributed to G. T. Sproat. The Bancroft's copy includes a tipped-in letter written in 1868 to the University's Librarian, Joseph Cummings Rowell, by J. M. Hutchings which establishes the authorship, and adds:

Dr. Sproat was a contributor, in both poetry and prose, to my old California Magazine, in 1856, 7, 8, 9, & 60. We were warm personal friends, and I subsequently married his eldest daughter. Some of the items in the Bancroft's holdings have personal association value. Kate Douglas Smith, before she married Samuel Wiggins and wrote Rebecca of Sunnybrook Farm, was instrumental in the development of the free kindergarten movement in California. The Story of Patsy, published by C. A. Murdock & Co. for the benefit of the Silver Street Kindergarten, is based on her experiences as a teacher at that school in San Francisco. The Library's copy is inscribed to Mrs. H. H. Bancroft.
mons, whose books aided the suffrage movement in San Francisco in 1911, may have begun her literary career with "Nonsensical Stories for Bertha in 1874 at the age of twelve. She inscribed this copy for her ten-year-old friend Jessica Peixotto, who later became the University of California's first woman professor. Inspiration generated by fine printers upon juvenilia is implicit in Penn's by a Small Child, written by Roann Thornburg between the ages of five and ten; when she was in her teens in 1934 she printed and bound fifteen copies of the Idlers' Press in Berkeley, and this copy she presented to Ed and Margery Grabhorn.

Fairy Tales from Gold Lands by Mary Wentworth Newman claims to be the "first attempt to write a California fairy tale." The stories are as diverse as Uncle John's Stories, with such titles as "Santa-Claus and the Christ-Child," "Emperor Norton," and "Ching Chong China-Man." What the Fairies Found by G. Herb Palin and The Fairies of Lake Merritt by Florence B. Crocker appear to blend fantasy with Californiana settings and local business; both were issued as commercial keepsakes.

A finding list of the Bancroft's holdings is currently being prepared and will be available in the Heller Reading Room. Whether these materials comprise a regional juvenile literature distinct from that published elsewhere in the United States is yet to be determined. This resource in the Library will allow such an investigation to be made, just as it provides material for many other subjects of research. J.A.S.

Icy Blasts of Summer

"The coldest winter I ever spent was a summer in San Francisco." Shakespeare? Churchill? Dante? Mark Twain, of course. Or so it has been assumed over the years by any number of enthusiasts who, intending no malice, have turned to the staff of the Bancroft's Mark Twain Project to confirm the provenance and pedigree of the familiar remark.

Also, the resident experts do not know whether Mark Twain said it or not. He did spend several summers in San Francisco in the mid-1860's. And he did variously record his observations on the climate: "The coldest winter I ever spent was a summer in Paris," "The first in this Gold Rush group represents a "Bedroom in the French Hotel, Panama," and a well-finished study for "Pack mule train caught in a snowstorm crossing Sierras Nevada." Six of the group are of especial interest because they appear to have been survivors of the Sacramento fire which destroyed most of Nahl's sketches pre-dating the spring of 1852. It is evident from these six copy photographs that the original drawings were carefully mounted on hand-decorated mats—one of them only after having suffered water damage as well as the loss of one corner. Taken as a group these six drawings form a sparse but enlightening record of the Nahl family's experiences as participants in the Gold Rush during 1851.

The Fairies of Lake Merritt by Mary Wentworth Newman claims to be the "first attempt to write a California fairy tale." The stories are as diverse as Uncle John's Stories, with such titles as "Santa-Claus and the Christ-Child," "Emperor Norton," and "Ching Chong China-Man." What the Fairies Found by G. Herb Palin and The Fairies of Lake Merritt by Florence B. Crocker appear to blend fantasy with Californiana settings and local business; both were issued as commercial keepsakes.

Gold Rush Sketches by Charles Nahl

Drawing upon its Edith M. Coulter Fund, The Bancroft Library has recently purchased a collection of twelve nineteenth-century copy photographs. Originally acquired by the art department of The Century Company in New York about 1890, these uniformly-mounted copies reproduce drawings by Charles Christian Nahl and they formed part of a publication file which contained at least forty-five photographs of Nahli subjects. Many were by The Century magazine as illustrations for articles dealing with the Gold Rush era, including John Bidwell's "The First Emigrant Train to California," November, 1890 and Julius H. Pratt's "To California by Panama in 49," April, 1890.

Charles Nahl died suddenly in 1878 at the age of sixty, but his original studio drawings which formed the basis for his finished paintings and illustrations were preserved as a working collection by his half-brother Arthur until his own death in 1889. The transfer of numerous photo copies to The Century Company within a year after Arthur's death suggests that the family viewed them as historical memorabilia rather than as an important studio resource. Because much of the original collection was scattered or destroyed, particularly as a result of the earthquake and fire of 1906, these photographic copies assume a particular significance for us as the unique record of several lost originals.

Included are two copies after landscape views by an unidentified artist, studies for Nahl's classic "Sunday Evening in the Mines," and a well-finished study for "Pack mule train caught in a snowstorm crossing Sierras Nevada." Six of the group are of especial interest because they appear to have been survivors of the Sacramento fire which destroyed most of Nahl's sketches pre-dating the spring of 1852. It is evident from these six copy photographs that the original drawings were carefully mounted on hand-decorated mats—one of them only after having suffered water damage as well as the loss of one corner. Taken as a group these six drawings form a sparse but enlightening record of the Nahl family's experiences as participants in the Gold Rush during 1851.

The first in this Gold Rush group represents a "Bedroom in the French Hotel, Panama," drawn toward the end of April, 1851, while the family waited for The Panama which delivered them to San Francisco, via Acapulco, on May 23d, 1851. The party, which consisted of Nahl and his mother, two half-sisters, two half-brothers, and their friend and partner, August Wenderoth, booked passage the next day on a
June, 1851. Their home for the next several months, "Rough and Ready Mining Town," is recorded in a carefully-detailed panorama of the settlement and surrounding landscape. They took up a claim outside town and occupied an abandoned cabin, full of hopes to make their fortune in gold. "Miners working their claim" seems to represent members of the Nahls party and it probably dates from June or July, 1851.

Charles was not a successful miner, and the family soon fell back on his marketable skills as an artist. The next drawing in our group, "Dining room and studio of the Nahls—Rough & Ready," herein illustrated, dating from the summer or fall of 1851, is most interesting of all because it provides an intimate and immediate record of how the Nahls survived the collapse of their hopes for riches in the gold fields. In the foreground a miner armed with a six-shooter is enjoying his meal—doubtless prepared by the ladies of the family—while a young man (Arthur?) approaches with a pitcher. Two other customers stand at the bar, one of them eating a slice of pie which is offered by an Indian from the nearby village, bow and arrow in his hand, watches curiously from the open door.

The art business was brisk in Rough and Ready, for there was a continuing demand for portraits and views to send home to distant families. But supplies began to run short and as the winter of 1852 approached the Nahls gathered the few remaining sketches, some of which are represented here, and took the first available steamer for San Francisco, thus ending their family adventure as participants in the California Gold Rush.

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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. These prices are good only until January 1st, 1982. After that date the prices in parentheses will be charged.

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Special Publications:

Bancroftiana, 1–50, March 1950–September 1971, with Index, $37.50 ($50.00)
Cow Hollow: Early Days of a San Francisco Neighborhood from 1776 by John L. Levinsohn, $10.00 ($20.00)
Goddard Map of California, 1857, $3.00 ($5.00)
The Padre on Horseback by Herbert Eugene Bolton, $5.00 ($10.00)
One Hundred Sixteen Uncommon Books on Food and Drink by Marcus Cahan, $10.00 ($20.00)
The Plate of Brass Reexamined, 1977, $5.00 ($10.00)
The Plate of Brass Reexamined, A Supplement, 1979, $2.00 ($4.00)