

BANCROFTIANA

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T. J. Cobden-Sanderson with his wife and children, Stella and Richard in the Doves Bindery, Hammersmith, c.1896.

T. J. Cobden-Sanderson, Binder & Printer

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

seemed to me that this is the time to make the collection more generally available for research purposes and for stimulating the entire field of modern fine binding; far beyond what is possible in a private collection.

Two major books have already come from research in these materials: *C-S The Master Craftsman*, co-authored by Mr. Strouse and John Dreyfus, and *Four Lectures by T. J. Cobden-Sanderson*, edited by Mr. Dreyfus and published by The Book Club of California. There remains, however, a great potential for research in the Strouse collection, as the following sketch of Cobden-Sanderson and the collection will suggest.

Thomas James Cobden-Sanderson, who achieved fame as a bookbinder, printer, and major spokesman for the Arts and Crafts Movement, was born in Alnwick, England in 1840, and drifted eventually into a legal career. The strain of practicing law became too much for him and he quit the bar to save himself from collapse. His future career was determined by a chance conversation with Mrs. William Morris in 1883. Cobden-Sanderson remarked that he was anxious to work with his hands and regretted that William Morris had done so many things that there was nothing left for him to do. Mrs. Morris replied: "Then why don't you learn bookbinding? That would add an Art to our little community, and we would work together." The "little community" was the group of artists and craftsmen attracted to the Morris circle by William Morris' ideas on art and socialism.

Roger De Coverly, an accomplished bookbinder, reluctantly accepted Cobden-Sanderson as an apprentice, fearing he would not be a serious student. But the pupil very quickly surpassed the master. In his *Journals*, Cobden-Sanderson listed one hundred twenty-two bindings executed by his own hands between 1884 and 1893. The Strouse collection contains nine of these, plus eighteen volumes bound or thought to have been bound by Cobden-Sanderson during his apprenticeship with De Coverly.

In addition there are three bindings by the hand of Cobden-Sanderson in the collection which the master did not list 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, he fashioned 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. A first experiment in limp vellum. T. J. Cobden-Sanderson. 23 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 1893, 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 represented in 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, and it allows 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 pub-

lished 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* by Anne Cobden-Sanderson, not recorded in bibliographies of the Doves Press. Cobden-Sanderson's book designs strove to approach perfection through simplicity. As he described it, "The whole duty of typography is to communicate to the imagination, without loss by the way, the thought or image intended to be conveyed by the Author."

In keeping with its conception of purity, the Doves Press owned only one type face, designed by Walker, and used no illustrations or ornaments in its books. Some copies of Doves Press books were printed on vellum, and the Strouse collection has several examples. Press runs for copies on paper ranged from two hundred to three hundred; the number of vellum copies usually ranged from ten to twenty-five, with two always being reserved for the founders.

Cobden-Sanderson closed the Doves Press in 1916, although the bindery continued in operation. By that time he felt that he had done enough experimentation with typography and seems to have wished to slow down a bit. The Doves Press types were cast into the Thames by Cobden-Sanderson so that no one else could ever use them, not even their designer, Emery Walker. In the Strouse collection is a long manuscript, "Apologia pro iracundia sua," in which Cobden-Sanderson presents his justification for the controversial destruction of the Doves type.

Norman Strouse began collecting the work of Cobden-Sanderson in the 1930's. An early acquisition was a copy of Emerson's *Essays*, printed by the Doves Press in 1906. He recalls, "It was too beautiful to resist, although it involved considerable sacrifice in those depression-ridden years." Today, the collection contains two copies of the Doves Press Emerson. One is in a typical limp vellum Doves binding and contains a long inscription by Cobden-Sanderson. The other copy is printed on vellum, and has a brief inscription by the master. It is bound in crushed dark green morocco worked with gold filets around the covers and interlocking panels in the center. The spine is also finely gilt in a similar motif. The binding, done in 1907, appears today as fresh as when it 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 unmined 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 would not be 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.

A.B.

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-



San Jose City Hall, c. 1910, by Thresher.

tional body of work by Thresher, this time devoted entirely to the California missions. There are nearly three hundred and fifty images, again in negative form, two hundred of which are of San Fernando, San Juan Capistrano, San Luis Rey, and Santa Barbara. The remainder of the collection covers the southern missions for the most part, including many interesting views of the asistencia at Pala and nearby Warner's Ranch. For its period, 1900 to 1915, this undoubtedly provides one of the most complete records of the physical condition of these buildings.

More recently still has come a small group of Thresher views of Yosemite and the Mariposa Big Trees. This includes not only the obligatory views of the valley and its waterfalls, but also an interesting photograph of a camping party near Mirror Lake.

Most of Thresher's work is formal in nature—even his photographs of residential areas are largely unpopulated—but there are a few pictures of the family home, family outings, boaters on Stowe Lake in Golden Gate Park, and some of the mission pictures include people who lived near the structures. His workmanship was excellent, and his images are of a consistently high quality. A few of his views were used by George Wharton James to illustrate his volume, *In and Out of the Old Missions*, pub-

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.

W.R.

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 collections, occupying his office each morning at eight o'clock. He is presently completing 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 dissidence and social change since 1960. From its inception in 1969 the Project has concentrated on amassing "fugitive" materials such as leaflets, handbills, posters, bulletins, and short-lived serials which reflect the scope and concerns of local protest movements.

While the collection focuses on all dissident or minority political viewpoints, its emphasis is strongest in those materials which have characterized Bay Area radical movements of the last two decades. These include the anti-war movement, civil liberties issues, the feminist

movement, local community politics, lesbian and gay rights, and third world issues. Much of this material is gathered daily at the focal point of campus political life, Sproul Plaza, and offers a unique and intimate insight into the growth and demise of local protest activities.

The distinctive nature of the Social Protest Project rests in the immediacy of the issues covered and the "disposable" quality of the collected materials. They offer an essential collection of primary sources and documents which would otherwise be lost to scholars and the community. The Project excludes monographs and established magazine titles which would belong in the University Library's holdings and concentrates instead on those documents which are often impromptu, short-lived, and difficult to procure through more traditional channels. In many cases the pamphlets and handbills represent the only record of the positions, demands, and organization of hastily drawn coalitions or single-issue groups such as the Anti-Bakke Coalition, the San Francisco Palace Hotel Civil Rights Sit-In, and the International Hotel Strike Committee which have peppered the area's social history.

In addition to the daily canvassing of Sproul Plaza, the Project seeks literature through mailing lists, from the archives of more persistent groups, 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 White 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 Bay Area Women Against Rape. Most recently, the Project's anti-war collection has been strengthened by a gift of the literature and small publications of the Vietnam Veterans Against the War.

The significance of the Social Protest Project has extended beyond the local community, 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 dissident materials. 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 consisting of leaflets distributed at the former entrance to the campus. Kept up to date, this resource is restricted in 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.

M.D.

"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 of the early twentieth century and include letters of personalities of the Russian "Silver Age" in the correspondence of J. R. Paget-Fredericks, the autobiography of the drama teacher Konstantin Stanislavskii, and correspondence between Ivan Turgenev and Mark Twain. A few were shown in a recent exhibition created in the lobby of the University Library.

One of the rarest manuscripts in the Bancroft's custody is a rescript (decree) from the Empress Catherine II to Major General Petr Aleksandrovich Soimonov dated September 22d, 1784. The one-page document on paper watermarked "Pro Patria" confers on Soimonov the medal of St. Vladimir, in the Second Degree. This high decoration, founded in 1782, was given to Soimonov for his service not only as a military leader, but as State Secretary and Councillor to Catherine. In the words of the rescript itself, the Empress notes that "[Your]

conscientious service, especially in matters of counsel and art, and the precise fulfillment 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 Aleksander A. Vjazemskii.

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 Miliukov, whose library of more than four thousand items, including many printed 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 Argentinian 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 hitherto 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, when he exclaimed "Me voy a California!" until his return to Chile three years later, not only provides 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 Bancroft and carried it, with a letterpress copy book for 1851 and 1852 and a commonplace book, all three weighing some

twenty-five pounds, in his flight bag throughout an extended South American holiday.

Though only twenty-two when chosen to direct a Chilean gold mining association, Ramón had already experienced with his family bitter political exile from Argentina and left behind fond memories of his classical schooling in private religious institutions. The company's preparations for departure early in March were soon completed with the purchase and outfitting of the *Carmen* and the recruiting of one hundred twenty passengers, drawn in large part from the most distinguished families of Argentina and Chile. The diarist and a Doctor Mackay, an Englishman, were in charge during the northward journey which was enlivened by a frightening kitchen fire, the usual fighting between sailors, an aborted mutiny, a tremendous storm, along with routine complaints of poor food and skimpy rations, and notes of sighting of whales and flying fish.

When the *Carmen* safely reached the bustling port of San Francisco on the afternoon of April 30th, 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 comfortable 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 adverse circumstances to make a precarious and difficult living loading and unloading ships' cargoes. Ramón himself earned quite a few blisters rowing the company's launch back and forth to the *Carmen*.

Towards the end of May, he and his older brother Samuel, who had preceded him to California, made their way 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 Chileno miners residing in and around the Calaveras River in the Southern Mines. This makeshift establishment, sparsely furnished and dusty, with a tree stump for a table, was soon to serve as a clearing house providing hospitality, food, shelter and conver-



Ramón Gil Navarro y Ocampo, c.1852.

sation for the many South Americans on their way to and from the mines, a pattern Ramón was to maintain throughout his stay in California.

Stockton, which on his arrival he estimated to number some eight thousand inhabitants, was little more than a tent city, lacking at first most amenities, with scant distractions, save for the inns of a Sunday or occasionally the opportunity to serenade a young lady with songs and the strumming of a guitar. Two hundred or more eager passengers poured in daily by the many steamboats, soon to depart bitter and worn with work. And on Sundays the city bells rang incessantly, not to call to prayer, but to announce that meals were available, the gaming house open, and the tavern awaiting; the only religion here, Ramón stated, being the greed for gold.

In February, 1850 he excitedly described the opening of a grand new hotel, two stories high, with store space, offices, candy and clothing shops and a dining room on the lower level, 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 Charles M. Weber whom 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 later to plant 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 placers, he found panning for gold hard work, redeemed 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 that Ramón spent his first California Christmas, drinking maté by a blazing camp fire, reminiscing of home. He was to comment of this period of his life that the California experiences might make a martyr and saint of him yet!

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. One group even came to tell him they planned to settle near the tent store so as to be able to buy supplies from him. He found the Indian women generally unattractive, save for an occasional lass, and commented more than once on the number of fair skinned children in their midst. Although he established friendly relations with the natives, he was not unaware of their depredations 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 Yankee. At the diggings, too, the norteamericanos time and again attempted to expel those they considered aliens, backing down only when outnumbered. He recounted offering the warmth of his fire at Calaveras to a group of shivering black slaves in chains, finding this fact incomprehensible in a country preaching liberty. For these unfor-

tunates he played, at their request, "Oh Sannah" and "Miss Lucy Long" on his guitar. Later, Ramón was barely to escape the fracas at Sonora when foreign miners were assigned a special tax; the whole area, predominantly worked by Mexicans, South Americans, and French, joined forces to revolt against what they deemed an unfair and restrictive financial burden.

With the constant influx of so many people, transportation soon improved greatly. There were now several steamboats daily between Stockton and San Francisco, and fares dropped from thirty dollars to ten. Any number of comfortable velvet-upholstered stage coaches facilitated travel to Sacramento, Marysville, and Sonora. Ramón took full advantage of all these opportunities, and reported on the growth and changes in the cities from one visit to another. When in San Francisco he attended the American Theater and the Bella Union and Empire hotels to admire the renowned tableaux vivants, and went to many a concert. This "American Paris" further offered the opportunity of hearing La Louisette, a French chanteuse.

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, to whence his brother Samuel had returned earlier. His own departure was delayed until June 24th, 1852 when he sailed on the *Godeffroy*.

Back in Chile he pursued a career as journalist and in 1855, following the fall of the dictator Rosas, he returned to Argentina. He soon became involved in politics, serving as deputy for his native province of Rioja, and editing *El Nacional* of Paraná. In 1860 he married Malvina de Ocampo y Argüello, remaining in Córdoba from that time on. Here he later founded the newspaper *El Progreso*, and returned to political life. While serving as a senator, he died on July 26th, 1883.

M.B.

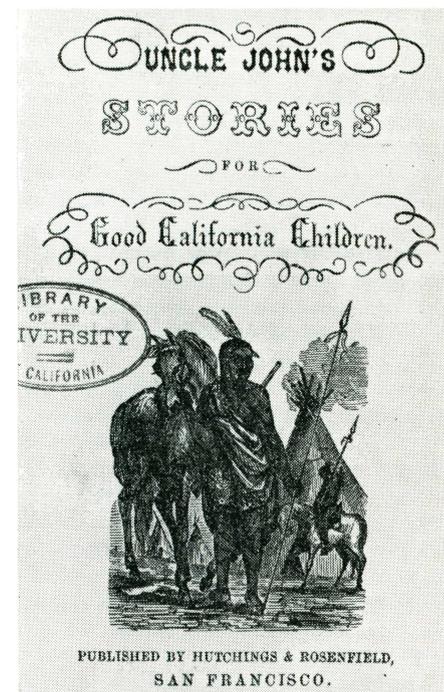
Californian Children's Literature

Among the treasured volumes held by the Bancroft are more than two hundred examples of children's books published in California since 1836. These include catechisms, music primers, school books, commercial keepsakes, holiday books, and belles lettres, in addition to amateur and other journals. If such materials have attracted relatively little scholarly interest, this may be due to their generally small size and modest intent. Who were the authors, illustrators, publishers, and printers in California for juveniles? Do these books and journals portray California settings, characters, or themes? The quantity and diversity of the Library's holdings in this area suggest their potential research value to historians.

Earliest and rarest of all these juveniles (only two copies are known) is the first school book of Mexican California, *Tablas para los Niños que Empiezan a Contar*, printed at Monterey in 1836 by Agustín Zamorano for José Mariano Romero, a local schoolmaster. In 1857 Charles Christian Nahl illustrated *The Snow Storm*, a book of poetry by Esther M. Bourne, "a young miss in her teens," living in San Francisco. Fine printers such as Charles A. Murdock, John Henry Nash, and Helen and Bruce Gentry are represented in the collection, and H. H. Bancroft & Company was a major early purveyor of books to California children.

Elementary versions of the state's history and geography may be traced through school books published since 1852, beginning with Don José de Urcullu's *The California Text-Book*. His "Geography, 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 1784 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 1898 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 Wiggin 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. Selina Solo-

mons, whose books aided the suffrage movement in San Francisco in 1911, may have begun her literary career with *Nonsensical Stories for Bertia* 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 *Poems 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 at 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 Chinaman." *What the Fairies Found* by G. Herb Palin and *The Fairies of Lake Merritt* by Florence B. Crocker appear to blend fantasy with California 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.

Alas, 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:

Spasmodic but exhilarating earthquakes, accompanied by occasional showers of rain, and churches and things . . . when you

have suffered about four months of lustrous, pitiless sunshine, you are ready to go down on your knees and plead for rain—hail—snow—thunder and lightning—anything to break the monotony. . . .

But until recently there has been no more documentation that he made the remark so often attributed to him than there was that Shakespeare made it.

It is, moreover, a well-traveled witticism. Inquiries from Duluth to Puget Sound have sought to confirm the impression that Mark Twain applied the remark to those bracing places. But a recent discovery may lay these happy speculations to rest. A passage in one of the ten thousand letters scheduled for inclusion in the Collected Letters, now being prepared for publication by the University of California Press, compels attention.

Mark Twain wrote as follows in 1880 to General Lucius Fairchild, who had been United States consul-general at Paris when the Clemens family lived there in the spring and summer of 1879:

For this long time I have been intending to congratulate you fervently upon your translation to—to—anywhere—for anywhere is better than Paris. Paris the cold, Paris the drizzly, Paris the rainy, Paris the damnable. More than a hundred years ago somebody asked Quin, "Did you ever see such a winter in all your life before?" "Yes," said he, "Last summer." I judge he spent his summer in Paris.

James Quin, to whom Twain refers, was a rival and friend to David Garrick and a widely-quoted wit and actor of the eighteenth century.

So, for the present, Paris takes the honors, such as they are. Of course, Mark Twain was never above repeating himself—or someone else—with variations as convenient. There may yet be hope for Duluth, and even San Francisco. R.P.B.

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 Nahl subjects. Many were used 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, 1891.

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 Sierra 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



"Dining room and studio of the Nahl family—Rough & Ready," 1851.

steamer up the Sacramento and Feather Rivers to Marysville, where they hired a wagon for the further trip to Nevada City and to the nearby mining town of Rough and Ready. The drawing, "Ranch between Marysville & Rough & Ready," shows the seven-member party sleeping in their bedrolls by the campfire during this wagon trek in late May or early 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 Nahl 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 Nahl family—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 at "one bit the piece" (*i.e.*, twelve and one-half cents). In the background, an artist, probably August Wenderoth, is "taking a portrait" while an Indian from the nearby village, bow and arrows 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 Nahl family joined the mass exodus to Sacramento where Charles set up a home and studio on Fourth Street between K and L Streets. Continuing in association with Wenderoth, and with assistance from Arthur, he made portraits and also produced ambitious paintings based on Gold Rush life. The last of these six early sketches documents the result of the "Sacramento Flood" which occurred in March, 1852. A bearded man (Wenderoth?) is measuring the water in the anteroom of their studio with a yardstick. It appears to stand about two and one-half feet deep; ironically, less than two months later the Nahls were burned out in the great fire of May 3d, 1852, which practically leveled the city. Most of their household goods were lost, but 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.

L.D.

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