The Papers of Agnes Tobin

In January 1981, my wife and I were invited to dinner at the San Francisco home of Mrs. Agnes Albert, a vigorous patron of music and a connoisseur of the California heritage. After dinner, Mrs. Albert asked me if I would like to examine a collection of books and manuscripts which her aunt, the poet and translator Agnes Tobin (1864-1939), had left to her sister, Celia Tobin Clark, Mrs. Albert’s mother. The collection had passed to Mrs. Albert upon her mother’s death. I of course said that I would be delighted. I shall always remember the pleasure of first perusing this collection, with its rollcall of many of the great names of Edwardian literary history.

Towards the end of the evening, Mrs. Albert asked me what I thought she should do with this collection of books, manuscripts, and letters. As a loyal denizen of the Bancroft, I immediately suggested The Bancroft Library. As it happened, Mrs. Albert was to be on the Berkeley campus later that month for a tour of inspection with her London-based granddaughter who was applying to U.C. Mrs. Albert called upon Dr. James D. Hart, and that April she deposited her collection with Bancroft.

Comprising nearly a hundred items, the Agnes Tobin Collection, properly arranged, now awaits the use of scholars. Speaking personally, I thoroughly regret that this collection was not available to me some years ago when I was researching Americans and the California Dream; for Agnes Tobin epitomizes one of the themes I was after in that volume: the Euro-California connection above all, which I investigated via Gertrude Atherton, but which Agnes Tobin exemplifies as well. Whereas Gertrude Atherton lived long (1857-1948) and wrote extensively, Agnes Tobin ceased her literary labors in middle age. Her network of literary acquaintances, however, was equal to Mrs. Atherton’s (if not superior!); and there is in Agnes Tobin something else as well—something delicate, exquisite even, poignantly unfulfilled.

Along with letters and other manuscripts, Mrs. Albert also presented to the Bancroft the one volume, edited by Sir Francis Meynell, which represents the final literary harvest of Agnes Tobin’s career: Agnes Tobin: Letters, Translations, Poems, With Some Account of Her Life (San Francisco: Printed at the Grabhorn Press for John Howell, 1958). From this elegantly printed volume, we learn that Agnes Tobin was born into the prominent California family, founded by Richard Tobin (1832-1887), Irish-born but living in Chile and Ha-
Joseph Oliver married Constance de Young, Richard Tobin served as secretary to Archbishop Jose Sadoc Alemany, before going to a diplomatic career of distinction as a member of the U.S. Peace Commission in Versailles after World War I and Ambassador to The Hague in the 1920s. Richard Tobin's nephew, Agnes Tobin, conceived instantly a most passionate friendship with Synge, also documented in the John Howell Letters, reveal Agnes Tobin's response to this older woman, Suffice it to say: Agnes Tobin found in Alice Meynell a second mother, a loving friend. She tells her this from the start, among the first letters published in the John Howell volume of 1958. Alice Meynell, on her part, returned this love as much as her busy involvements as wife, mother, and woman of letters would allow. Wilfred Meynell approved of his wife's friendship for the young Californian, for he himself found in Agnes Tobin an equally compelling source of emotional support. The Bancroft Collection has one letter from Alice Meynell to Agnes Tobin, written from the Gobbo's Hotel in Florence sometime in the early 1900s. Mrs. Meynell salutes Tobin as "My darling Lily," because of the lily-like delicacy of her head and neck. She inquires of Agnes' headaches; indeed mention of these headaches runs throughout many letters in the Bancroft Collection, a condition of migraine, compounded perhaps by psychological difficulties which eventually, after her last return to San Francisco in 1924, drove Agnes Tobin into literary retirement and virtual personal seclusion. The 1958 Grabhorn volume contains the complete Tobin/Meynell letters: a record, I believe, of one of the most exquisite, poignant personal and literary friendships in Anglo-American letters. At the age of sixteen, Agnes Tobin translated Schiller's Mary Stuart from the German. Throughout the 1890s she continued her efforts at translation, while spending longer and longer sojourns in London and on the continent. By 1906—having published Love's Crucifix in 1902, The Flying Lesson in 1905, and On the Death of Madonna Laura in 1906—she had won a solid reputation as a translator of Petrarch. The collection presented by Mrs. Albert amply documents Agnes Tobin's work as translator. Aside from printed sources, there are also manuscripts or typescripts corrected in Agnes Tobin's hand of translations of Propertius' Ad Tullum, Racine's Phedra, the Italian poems of John Milton, and The Casket Sonnets forged in the name of Mary Stuart. The famous actress Mrs. Patrick Campbell, incidentally, requested Agnes Tobin to translate Phedra into Shakespearean blank verse.

The Bancroft holdings also include Agnes Tobin's poetry notebook—clear handwritten copies of most of her best poems. These are not working drafts, it would seem, but Tobin's personal record of poems she felt had reached completion. There is also a handwritten draft, dated 24 April 1903, of her poem "The Rose That Came From Solomon," occasioned by a girlhood memory of her father buying her a rose in a London restaurant. These manuscript poems, taken together with the poetry published in the Grabhorn book, reveal Agnes Tobin as a reputable minor poet of the Edwardian era: skilled, lyrical, passionate, and even delicately erotic, as in the poem Papal Colors.

Letters to and from such important literary personalities as Yeats, Edmund Gosse, Shaw, Arthur Symons, Francis Thompson, Synge, Conrad, Gide, Valery Larbaud, Francis James, Jack London, Joaquim Miller, and Edwin Markham, also document Agnes Tobin as an active correspondent—literally speaking, the best connected Californian of her generation. These are wonderful letters! While there is no major "discovery" to be made in them, they document a significant literary life, with its vast web of references, friendships, and associations. Agnes Tobin had a passion for literature and a genius for friendship; and from these two pursuits—friendship and literature—arose these letters now in The Bancroft.

William Butler Yeats writes her ten letters in all, from New York, Chicago, London, and Dublin. Not a close personal friend, Yeats maintains his distance. He does, however, respect Agnes Tobin's Petrarchan translations and admires her literary intelligence. He described Love's Crucifix as "full of wise delight—a thing of tears and ecstasy." It was through Yeats that Agnes Tobin became involved with the Abbey Theatre of Dublin and formed a friendship with Synge, also documented in the Bancroft Collection. Shaw advises her not to take doctors too seriously. Conrad (eight letters in all) salutes her as "My dear niece"—a Spanish sobriquet suggestive of Tobin's Californian origin—and describes himself as "your affectionate friend." Mrs. Conrad, Jess, calls herself "your adopted mother." Conrad candidly confesses to Tobin his difficulties with his current novel, Under Western Eyes, and tells her that only she, and not even his wife, has been let in on the secret of his current depres-
sion. ("I am frank—but this frankness is for you only.") Conrad's attitude is that of an avuncular elder ("Your affectionate friend... Yours most affectionately."). Conrad's attitude is that of an avuncular elder ("Your affectionate friend... Yours most affectionately."). indicative of emotion. ("I am frank—but this frankness is for the most part safely."). Perhaps the most poignant instance of Tolstoy's kindness is a note in which the poet Francis Thompson writes: "Of what you say of me in relation to your spiritual development I dare not trust myself to write lest I offend the modesty of words: it is not in correspondence with Edwin Markham and his wife Anna regarding the inclusion of two sonnets from Madonna Laura in an anthology Markham is preparing.

By that time, the late 1920s, the circle of Agnes Tobin's activities had narrowed to her suite in the Fairmont Hotel and the Tobin estate in Burlingame. Markham, in fact, must write to her in care of James Duval Phelan at the Phelan Building in San Francisco. Returning from her last London sojourn in 1924, Agnes Tobin devoted her final years to a virtually Carmelite life of prayer and seclusion. One thread of her life, literature, and literary friendships, had been pursued to its logical conclusion; and now that other side of her nature—mystical, questing, pious, and contemplative—asserted itself in her final years. In keeping with Sir Francis Meynell, likening her, even in exuberant youth, to a nun in fancy dress, she now became a cloistered recluse, observing vows which she never formally assumed.

Her niece, Mrs. Agnes Albert, remembers her from these years as a gentle, healing presence, still radiant with the special light and warmth which surrounded her—like that around Rossetti's Blessed Damozel. Such light and warmth continued until her death in 1939, and one can still experience their suggestions in the Collection which Mrs. Albert has bestowed on the Bancroft.

Kevin Starr

Ludovik Andrevitch Choris: Artist and Naturalist

In her book, The First Hundred Years of Painting in California, 1775-1875, Jeanne Van Nostrand has observed that "the earliest known images of California were executed by artists attached to exploring expeditions sent out by France, Spain, England, and Russia in the late eighteenth and early nineteenth centuries. In those pre-camera eras it was customary for an expedition to include a professional artist, an artist-naturalist, or a competent draughtsman upon whom the sponsoring government could depend for factual delineations of the native life and customs, flora and fauna, and geographical features of the lands visited." During recent decades, The Bancroft Library has become increasingly well-known for its outstanding collections of these original drawings and publications which document explorations in California, western North America, and the Pacific during the Spanish period, starting with the visit of La Pérouse to Mission Carmel in 1786, and including choice pictorial records of major importance by José Cardero, from the Malaspina expedition (1791), by John Sykes and Harry Humphreys, from the expedition of Vancouver (1794), by Georg Heinrich von Langsdorff, who accompanied Krusenstern on the Juno (1806), and by Ludovik Andrevitch Choris, 1793–1828, the last and the finest of the expeditionary artists to record Spanish California and the Kingdom of Hawaii as it appeared during the reign of Kamehameha I (1816).

Ludovik Choris was born in the Ukraine, the child of German and Russian parents. He was educated in Moscow, and by age twenty had already become an experienced traveler in the Caucasus Mountains where he worked as artist-naturalist for Marshall von Biederstein, a German botanist. During the same year, 1815, Choris embarked on a new adventure when, as he later wrote, "the brig Rurik, commanded by Captain Otto von Kotzebue, sailed from St. Petersburg for a voyage of discovery around the world. At scarcely twenty years of age, I went as draftsman with this expedition, the expenses of which were covered by Count Romanzoff, Chancellor of the Russian Empire. . . During the course of this voyage, which lasted three years, all the objects which struck my youthful imagination . . .

Plate XVIII from Vues et paysages des régions équinoxiales, Paris, 1826, by Ludovik Choris, represents King Kamehameha receiving the officers of the Kotzebue Expedition during their visit to Hawaii in 1816.
and my eyes were gathered and drawn by its color, sometimes with the leisure permitted by an extended sojourn, sometimes with the rapidity made necessary by a short appearance. These drawings and studies were later arranged and mounted to serve as models for finished paintings and illustrations. His first set of illustrations, prepared for Kotzebue’s report on the voyage of the Rurik, Entdeckungs-reise in Südsee, prepared for publication after their return to Europe in 1817, were disappointing in quality. Choris’s unfamiliarity with the intaglio techniques of engraving, etching, and aquatint produced rapidly stiff and unattractive results, but after his move to Paris he continued his art studies. Having mastered the technique of lithography, a much more appropriate medium for the expression of his style, Choris prepared and published his Voyage pittoresque autour du monde in fascicles (1820). As he wrote later, “I reproduced, for the most part, characteristic portraits of the peoples visited by the Rurik, including their habits, arms, musical instruments, and ornaments; and a few landscapes that I had drawn. “

The beauty and artistic quality of this work made it an immediate success, and in 1822 it was re-published in book form by Firmin Didot at Paris. The lithographic plates designed by Choris and printed by Langlume were supplied with or without added color, and The Bancroft Library is fortunate to own good examples of the volume in both states. Choris’s final publication before his untimely death in 1828 was the rarely seen Vues et paysages des régions équinoxiales, Paris (1826), based on expedition drawings which had not been used in the Voyage pittoresque. Our splendid copy of Vues et paysages, a recent purchase by The Bancroft Library from income of the fund that William R. Hewlett established some time ago in memory of Flora Lamson Hewlett, has been preserved in fascicles, as published, and is one of only fifty copies issued on large paper, with colored plates. This work, containing 24 plates and descriptive text, is restricted to tropical subjects. Choris’s interest in botany and his detailed treatment of exotic forms of vegetation is evident throughout; and his detailed comments in the copy of the Rurik, a valuable portrait gallery. Yet, as Jean Charlot points out in his Choris and Kamehameha, “the beautiful plate is preeminently a landscape. It is only by focusing on the clustered humans that the historical importance of the scene becomes manifest. Choris, ‘barely twenty,’ chose to represent himself in the foreground, hugging close his sketchbook. Next to him, de Chamisso in his mid-thirties, in a greatcoat . . . and a shirt with open collar ‘à la Byron.’ Eschscholtz is also there, and Elliot [the interpreter] stands in the background. Loyal to his captain—who was, in fact, then on board the Rurik—Choris added von Kotzebue to the scene.” At the center, with his wife, sits the brooding figure of Kamehameha in regal attire, a dark contrast to the elaborate costumes and decorations of his retainers. In the background a pig, the main dish for the feast to come, is carried, slung on a pole, while the Rurik lies at anchor near the horizon. In this beautiful plate, and in other parts of the Vues et paysages, Ludovik Choris found new and inventive ways to combine narrative interest with detailed studies of anthropological subjects and botanical detail. It is much to be regretted that he lost his life to robbers less than two years later, while on the road to Vera Cruz; his work was not finished.

Lawrence Dinnan

Frank Norris in Oregon

About three years ago, Teresa Beattie of Ashland, Oregon, happened to spot a sidewalk display of several boxes of books being sold by a local storage company for non-payment of fees. She was attracted by one of them and so made a ridiculously low offer but since no one offered more, Mrs. Beattie became the owner of all the books—not just the five boxes she had seen, but of forty-seven more! Understandably taken aback by this loaves-and-fishes display of several boxes of books being sold by a local book dealer to other dealers, and undoubtedly less than two years later, while on the road to Vera Cruz; his work was not finished.

books by Frank Norris and many others that seemed to bear his signature, these having once belonged to Norris’s widow who lived with her second husband for some years in Oregon. There followed a confusing round of telephone calls from Mrs. Beattie and from the local book dealer to other dealers, and university libraries including the Bancroft.

The meest rumor of a Frank Norris cache always comes to the attention of James D. Hart, and it was not long before Mrs. Beattie arrived at The Bancroft Library with a car full of books. The history of ownership of the materials acquired by Mrs. Beattie was not entirely clear, but it was clear that they had belonged at one time to Jeannette Norris, the author’s widow, and then eventually became further and further removed from a direct family connection to wind up abandoned in a storage vault in Oregon.

The result of Mrs. Beattie’s visit was the purchase of 101 volumes with money made available by the Heller Educational and Charitable Fund. Of the 101 volumes, sixteen were signed by Frank Norris. Twelve were inscribed to him by their authors, one was presented to Norris by his mother, five were inscribed or written in by Robert Louis Stevenson’s stepson Lloyd Osbourne, many more belonged to Jeannette Black and to other members of the family. There were also inscribed copies of books by Charles G. Norris, Frank’s brother, and by Kathleen Norris, Charles’s wife.

For Norris scholars, two groups of books are of particular interest: those certain to be from his library as evidenced by his signature, and those presented to him by other writers, as evidenced by their inscriptions to him. In both cases, the books establish literary affiliations, relationships, and possible influences back and forth between writers. Among the volumes bearing Norris’s signature are William Dean Howells’s The Albany Depot (1892), Sebastian Grylls’s The Voice of the People (1900), a collection of short pieces by Henry James, Kipling’s Many Inventions (1893), George Washington Cable’s The Grandissimes (1886), a copy of Tolsoty’s Anna Karenina (1892), and Booth Tarkington’s The Gentleman from Indiana (1900). Lesser known authors in this category included Mary Augusta Ward, I. K. Marvel (the pseudonym of Donald Grant Mitchell, the mid-19th century humorist), Seumas MacManus, Blanche Willis Howard, and Helen Huntington. Unfortunately, Norris did not make notes or comments in any of the volumes: how we would have loved to find his detailed comments in the copy of Silas Marner that was included. Still, this cache adds important information on the contents of his own library.

Of the books with presentation inscriptions to Norris, two are from Gelett Burgess and two from Hanlin Garland. The others are from lesser literary lights, probably testifying to Norris’s influence on them: Edwin Lefevre’s Wall Street Stories (1901), Francis C. Williams’s J. Devlin: Boss (1901), and Robert Hugh Ben-

To celebrate Huckleberry Finns 100th birthday (the first edition was published in 1884), The Bancroft Library has issued a special T-shirt. It appealed so much even to Hubert Howe Bancroft that he wore one on the day of the Annual Meeting. Friends may also obtain T-shirts to be worn on any occasion. To obtain one, phone (415)-442-3798 or write to Ms. Kimberly Massingale at The Bancroft Library. The Huck Finn T-shirt is available in four sizes (small, medium, large, extra large) and two colors (blue and tan) for $7.50 tax and postage paid. Photograph by Mary-Ellen Jones.
son's *By What Authority?* (no date) are representative. One book stands out from all the others—a copy of James Baldwin's *The Story of Roland* (New York, 1883). The book bears this inscription:

*Merry Christmas, 1883 For Frank from Momma remembering our readings in the Summer House at Lake Geneva* 

Frank Norris was aged thirteen in 1883. Beyond the sentimental interest, there is a literary question. Norris’s first book was *Yvonne* (1892), a romance set in medieval France. To what extent did his mother’s gift (and their readings together) influence Norris to launch his literary career with medieval romance? If we would not bother to ask the question today.

We have had no word from Mrs. Beattie for a long time now, but we wish her well and hope that she may again have the good fortune to discover more books for our Frank Norris collection. This time, she will know to come to Bancroft right away.

*Anthony S. Bliss*

The Joseph Z. and Hatherly B. Todd Fund

In 1983, shortly before his death, Joseph Z. Todd, a knowing collector of Californiana, and his wife, Hatherly B. Todd, created an endowment on the Berkeley Campus, his alma mater, whose income was designated for The Bancroft Library. Mrs. Todd has continued her husband’s close interest in the Library and in the works obtained through their grant. The Bancroft Library has had the benefit of two major acquisitions through this generous gift. The first, purchased November, 1984, is a manuscript diary written by one A. Bailey, a California Argonaut from Portland, Maine, kept during his voyage aboard the bark Sarah Warren (1 October 1849–22 April 1850). The details include a list of his fellow passengers and the crew with a not-too-flattering account of the Captain’s competence, followed by a disappointed first impression of his business venture in San Francisco, compelling him to exclaim: “O the Golden Humbug, how many have been ruined by your delusive songs.”

The second item, purchased last February, is quite different, but equally choice. The book is noteworthy for its unusual binding, called dos-a-dos to describe two volumes bound as one but with the fore-edges facing in opposite directions, so that each is upside down to the other. One text is *The Psalter or Psalms of David*, the other *The New Testament of our Lord and Saviour*, published by Bonham Norton and John Bill, London, 1616/1621. The front and back covers have an identical tapestry design, executed in blue, flesh, maroon, green, and yellow threads on a ground of silver thread with a central cartouche of a swan surrounded by a floral pattern. The edges are gilt and gauffered. This exceptional piece of craftsmanship was shown (as stated on the end leaf) at the Fine Art Society’s Exhibition of Old Needlework ca. 1890. It was proudly displayed again by The Bancroft Library during December 1984 and January 1985. The unusual fact that the name of the artist—Anne Skay—appears in pin-pricks on each end-leaf adds to the special value of this binding.

*Welcome Aboard!* Since last March Bancroft readers have had many opportunities to meet Bonnie S. Hardwick, the new Head of the Manuscript Division who left the Western History Department of the Denver Public Library to bring her expertise to a collection she found “irresistible.” After Estelle Rebec’s retirement, Marie Byrne generously agreed to take over her administrative responsibilities during the interim provided that she would be allowed to return to her regular duties as manuscript librarian par excellence.

Bonnie S. Hardwick brings a strong background in American literature and Western Americana to her new position. She has an M.A. (University of Minnesota, 1968) and a Ph.D. (University of Pennsylvania, 1977) in English, and special training in collection management and manuscripts. At Denver, Dr. Hardwick was appointed Manuscript Librarian in 1978, and she served there as Manuscripts Specialist since 1981. Although her primary goal at Berkeley is “service to the researcher through increased access to the collection,” a wide range of past professional activities—oral history, docent/research in American Art, archival work with architectural drawings, and the editorship of *The Colorado Archivist*—will provide her with unique resources for her demanding assignment at the Bancroft.

For the moment Dr. Hardwick is not only busy getting acquainted with the complexities of the manuscript collections, but also with an eighteen-month pilot project funded by the National Endowment for the Humanities which was started last October by Irene Moran, Head of Public Services. As Dr. Hardwick explains with typical enthusiasm for new challenges: “We will make a thousand catalog records for our collections available on RLIN, the national database of the Research Libraries Group, and on GLADIS, the LC Berkeley Library’s database. We are not content to let the conversion of existing manuscript records to automated form end with the conclusion of the grant next March, but we are exploring means for the continuance of the project. At the same time we are planning to enter current accession and catalog records in our automated database. Eventually automation will enable us to produce the kind of access to manuscripts which one simply could not have created manually, such as printout lists of collections on specific topics, name indexes, and an easily updated microfiche guide to the entire Manuscript Collection.”

According to Dr. Hardwick, the RLIN project will result in a staff trained in automated procedures who can extend these skills to undertake fuller descriptions of existing records and speedier sorting of new acquisitions. It is clear to all of us who have been working with Bonnie that her confidence in the future is infectious.

The Hearst Memorial Buildings

Among the many gifts that Phoebe Apperson Hearst made to the University was Hearst Hall, originally built for large-scale entertainment next to her home, at the corner of Piedmont Avenue and Channing Way. In 1890 the building was moved to College, north of Bancroft Way, remodeled as a gymnasium and social hall for women students, and presented to the University. It was destroyed by fire in 1922.

Mrs. Hearst had died in 1919, and her son, William Randolph Hearst, decided to erect a memorial to his mother to replace Hearst Hall. University officials quickly convinced him that a true gymnasium was needed, and this effort culminated in the construction of Hearst Memorial Gymnasium for Women, completed in 1927. Hearst’s plans were even more elaborate, however, as he envisioned a large auditorium and a museum which could house the many artifacts and art objects that his mother had presented to the University over the years. These buildings would continue the Beaux Arts style adopted by the Émile Bénard plan for the architectural development of the University, the prize-winner of the competition sponsored by Phoebe Apperson Hearst herself in 1908.

William Randolph Hearst was, by this time, deeply involved with the creation of his castle at San Simeon, La Cuesta Encantada. For this enormous effort he had engaged Julia Morgan as his architect, and it was she and Bernard Maybeck who became responsible for the design and building of the Hearst Memorial complex. According to Professor Kenneth Cardwell, Maybeck was the principal designer of the project, and Julia Morgan was responsible for the construction drawings and the functional details. Whatever the division of labor, these two architects shared a common vision, as can be seen in the unified design of harmony and grace for the one building completed, Hearst Gymnasium.

The entire complex was to be quite large, extending from the site of the gymnasium...
north to Strawberry Creek and east to College Avenue, which at that time extended north of Bancroft Way. The auditorium was to be located directly north of the gymnasium, and the museum was to be housed in two parallel buildings along the axis formed by College Avenue as it approaches Bancroft Way from the south. Connecting the north end of the museum and the auditorium was an outdoor museum.

There has recently come to light an extensive series of drawings of the unbuilt portions of these monumental structures. The architectural drawing collection of University Archives consists of hundreds of rolls of drawings of existing campus buildings, and a complete inventory of the collection, now in progress, has revealed the existence of these drawings of the Hearst Memorial buildings as well as of other buildings that were proposed but never constructed. The most spectacular of the Hearst drawings are seven large pastel renderings of the façades of the museum, executed primarily in August 1929 by Bernard Maybeck. In addition there are numerous smaller drawings, renderings, and elevations on tissue of both the museum and the auditorium.

The exquisite but fragile pastels show Maybeck’s conception of the overall effect of the complex. The walls of the museum buildings are rather plain, but the entrances at either end are approached through a high arch supported by a frieze of carved figures similar to those found in the gymnasium. The outdoor museum structures consist of a series of free-standing arches, the plain columns of which are topped by Corinthian capitals, above which are decorated pediments. Some of these arches stand along the axis of the walk, while others are apparently perpendicular to it. The whole forms an interesting series of perspectives which lead the viewer between the auditorium and the museum. In a plot plan of 1930 Maybeck proposed that a building eventually be erected at the northern end of the museum walk, which, although not a part of the Hearst Memorial, would complete the space visually and architecturally.

The large auditorium was to seat approximately 3000 people in a grand Beaux Arts building reminiscent of the Palace of Fine Arts which Maybeck had designed for the Panama-Pacific International Exposition of 1915. The main level of the auditorium was to be on the same level as the large pool on the north side of the gymnasium, forming a terrace between the two as an outdoor lobby for the auditorium.

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There are also a number of photostats of the complex in the collection. Some of these are merely copies of originals already in the collection, but a number of them are the only representation available to certain aspects of the plan. One of these, an early plot plan, shows the site extending north to Strawberry Creek at the east end of the development, which presumably would have meant the destruction of the Faculty Club which Maybeck had built in 1903. Another of the photostats shows a charcoal elevation of the museum in 1928 which appears substantially different from the 1929 pastel.

It is not documented what happened to the project after the completion of the gymnasium in 1927. In the files of the President’s Office, there is much correspondence relating to the project, especially regarding requirements of the museum buildings, written both by Julia Morgan and by Oliver M. Washburn, Professor of History of Art and then chairman of the Art Department. This correspondence continues through 1930, but then ends suddenly and inexplicably. In 1932 the President’s files contain the beginnings of reports of what would be necessary to refurbish the old Power House as an art gallery, which was in fact done. The opening was in 1934. Nowhere in the files can there be found any document stating that the auditorium/museum project was officially canceled, but it can safely be assumed that the uncertain economic conditions of the times led to the abandonment of the scheme.

When completed, the inventory of architectural drawings in the University Archives may not reveal the existence of any more such spectacular documents, but it will make available additional information on the architectural history of the University, on the many distinguished architects responsible for campus buildings, and occasionally provide a surprise look at what might have been.

**William M. Roberts**

**Evolution of a Law Firm**

In the last year of World War I, Roy Bronson, a native of California and graduate of the University of Santa Clara, established a solo law practice in San Francisco, with an office located in the lightwell of the Foxcroft building on Post Street. That enterprise has grown into one of the Bay Area’s largest law firms—Bronson, Bronson and McKinnon—with over one hundred attorneys. A senior partner at the firm and recent appointee to the federal judiciary, Charles Legge, describes the firm as operating “by and large on the cutting edge of what is going on in the world.”

A two-volume oral history by the Regional Oral History Office documents the evolution of the firm. The first volume, completed in 1975, details its founding and the first generation of attorneys and administrative staff, covering the period from 1918 through 1941. The second volume, completed in 1984, deals with the war years through 1975 and contains interviews with the second and third generations at the firm.

The interviews chronicle a shift in the kind of law practiced at Bronson’s: from a concentration on workmen’s compensation cases and insurance defense trial work in the early decades, the firm moved to a general corporate practice with separate departments for taxation and business litigation, in addition to the increasingly specialized area of insurance coverage law. Changes in the workload at the firm also reflect the proliferation of state and federal regulations, the growing number of mergers, an increasing tendency toward litigation, and the intensification of antitrust prosecution by the Federal Trade Commission and the Department of Justice.

Bronson’s was one of the original firms to belong to the San Francisco Lawyers Committee for Urban Affairs, which has organized an extensive program of pro bono legal representation for poor or minority individuals and community groups. In his interview Vernon Goodin recalls his response to the founder of the committee in 1968: “You want me to sell my partners on assessing themselves $25 per attorney (it has since gone up to $100 per attorney) for the purpose of setting up an administrative organization which will then assign us cases for which we will get no fees?” Goodin explains that the concept of pro bono work was at first hard to accept, especially for some of the older partners. But accept it they did, and with the support of firms like Bronson’s the committee has grown to over 100 members with a budget of more than $200,000.

The attorneys interviewed also recall their legal apprenticeship, when experienced attorneys at the firm taught them techniques of cross-examination, formulation of jury instructions, management of appellate cases, use of discovery, depositions, and other pretrial techniques. Harold McKinnon, for example, usually taught junior attorneys how to write briefs; Ed Bronson, Sr. taught methods of cross-examination. Young attorneys also had to learn the survival skill of attracting and keeping clients—a challenge in a city with many established law firms, especially as more and more corporations began to hire their own house counsel.

**The Law Firm of Bronson, Bronson and McKinnon: 1918–1941 and 1942–1975** complements four volumes of interviews dealing with the United States District Court, part of the larger ROHO program to document recent legal history in California.
Tours of the Bancroft

Every year the Bancroft gives about one hundred tours of the Library for groups of students and scholars. At the beginning of each semester the Library schedules several 40-minute tours which are open to the general public. During the school year special resources for research in specific academic disciplines are described for classes from diverse departments including Afro-American Studies, Anthropology, Art History, Asian Studies, City and Regional Planning, Classics, Comparative Literature, Dramatic Art, English, French, Geography, German, History, Italian, Latin American Studies, Medieval Studies, Native American Studies, and Women’s Studies, all of which turn to the Library for source materials. Selected materials are paged from the collections and exhibited for the tours, and those attending receive instruction on how to locate what is pertinent to their disciplines, using library catalogs and guides to collections. In addition, each semester about fifteen tours of the Bancroft are given for undergraduate students of Bibliography I, a two-unit course on how to make the most effective use of the large, complex instructional and research collections on the Berkeley campus.

Special tours are also scheduled for groups of students from colleges and universities as far away as Santa Cruz and Reno. Friends interested in joining tours will be welcome if they make arrangements by phoning the Library (642-3781) during the last two weeks of August or early September to check on the schedule. To arrange a tour for a particular group, please phone Irene Moran at 642-8173.

The New Bancroft Fellows

A faculty committee consisting of professors Burton Benedict of Anthropology, Frances Ferguson of English, and James H. Kettner of History, assisted by Bancroft’s Director, have selected the awardees of the three Bancroft Library Fellowships offered for the academic year 1985–86 to graduate students from any University of California campus engaged in research on a subject whose source materials are available in The Bancroft Library. Two of these study awards are funded by the Graduate Division of the Berkeley campus and the third by income from an endowment created by our Council member Kenneth E. Hill and his wife Dorothy. Each Fellowship pays a stipend of $5,000 for the academic year.

The Fellows are Rebecca Horn, whose doctoral dissertation for the Department of History at UCLA is to be a social history of the Indians of the Coyoačan region, located just southwest of Mexico City, during the late sixteenth and early seventeenth centuries, to study how they interacted with the Hispanic culture, and using Bancroft documents written in Spanish and Náhuatl; Kerry Ann Odell (the Hill Fellow) whose dissertation will be an eclectic mix of economic theory, historical analysis, geography, and regional studies to treat the economic relationship of California to the other Pacific Coast states between 1870 and 1890, emphasizing San Francisco’s role as the regional center of that area; and Theodore Ron Robin of the Department of History at Berkeley, who is at work on a dissertation titled “Personalizing Progress: Urban Culture and Immigrants 1890–1915, the San Francisco Experience,” arguing that immigrant acclimatization was often the result of cultural, rather than economic similarities between the immigrant milieu and the relatively undemanding urban America.

Each of these Fellows will also share in the generous Wilma Seavey Ogden Purse, annually donated in her memory by her husband, Paul Ogden, as a sum of money to be used by the recipients for any purposes they wish.

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