

BANCROFTIANA

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Nanette and Alexander Stirling Calder, seen at far left and at far right in this vintage photograph, ca. 1895, entertain guests à la vie de bohème at their Left Bank studio in Paris.

The Calder Family in California

Readers who are familiar with Margaret Calder Hayes's delightful family memoir, *Three Alexander Calders* (1977), recently reissued in paperback, will be pleased to learn that The Bancroft Library has become the repository of the family archives. They begin with information about the first Alexander Milne Calder (1846–1923), best known for his monumental statue of William Penn atop Philadelphia's City Hall, and continue with papers of Alexander Stirling Calder (1870–1945), who while primarily associated with sculptural work carried out in Philadelphia and New York also executed a group of important commissions in California over a ten-year period. These include the monolithic architectural spandrels for the main building of Throop Polytechnic Institute in Pasadena—now the California Institute of Technology (1906–1910), the *Fountain of Energy* (1915), a major feature of the

Panama-Pacific International Exposition at San Francisco, several individual sculptures for the Exposition grounds, including *The Mother of Tomorrow*, the *Flower Girl*, and the well-known *Star Girl*, and a series of sculptural reliefs for the seven great arches of the Oakland Civic Auditorium (1916), which reflect so beautifully in the waters of Lake Merritt. Calder's inventive genius and natural administrative ability as Sculptor-in-Chief for the Panama-Pacific International Exposition aroused great admiration, and he was awarded the Exposition Designer's Medal in 1915 for his accomplishment which had incorporated the efforts of architects such as Bakewell and Brown, other artists including Ralph Stackpole and Beniamino Bufano, and the important contributions of John McLaren, San Francisco's revered Superintendent of Parks. Calder also produced an influential book, *Art in California* (1916), written in collaboration with Bernard Maybeck, Porter Garnett, and Bruce

Porter during the period of relative leisure which followed the opening of the Exposition in 1915.

But Stirling was not the only member of the Calder clan who contributed to the artistic culture of 20th-century California. His wife, Nanette Lederer, a Milwaukee girl whom he met at the Pennsylvania Academy of Fine Arts in the mid-1890s, was an accomplished painter who set aside her professional ambitions when their daughter, Margaret (always known as "Peggy"), was born in 1896, and their son, Alexander, in 1898. Intense years of work followed, and in 1905 Stirling Calder succumbed to tuberculosis. Fortunately, after a year's convalescence in the dry climate and isolation of Oracle, Arizona, he was sufficiently recovered to resume his career, and the family re-established itself in the pleasant and affluent community of Pasadena, California. Nanette, who had painted sympathetic studies of the Arizona Indians, now turned her attention to portraiture, executing commissions as well as making studies of family and friends. Between 1906 and 1910 she became increasingly involved in the southern California art scene, and it was Nanette, together with the Pasadena photographer and bookman, Adam Clark Vroman, who helped organize the first Fine Arts Exhibition to be held in Los Angeles.

When the Calders moved to San Francisco in 1913, Nanette combined household management with the intense social and artistic involvement of the years preceding the Exposition. Yet she found time to paint, and after the move to Berkeley in 1915 she continued to produce striking portraits. At the same time, Peggy completed her second year at the University, Stirling carried the Oakland Auditorium project to completion, and "Sandy," the youngest Alexander Calder, completed his senior year at Lowell High School in San Francisco.

The next year, after returning east with her family to attend Barnard College, Peggy Calder married Kenneth Hayes, U.C. Class of 1914, whom she had met while a student at Berkeley. After living ten years in Aberdeen, Washington, where Ken worked as a banker in the family business, the Hayes family decided, in 1927, to move back to Berkeley. Over the years, in addition to rearing their children and managing Calder-Hayes family get-togethers, Peggy produced craftwork,

backed liberal social causes, conducted art workshops for several generations of Bay Area youngsters on the lower floor of the house she and Ken built on Tamalpais Road, and participated actively in the social, political, and artistic life of Berkeley. In recent years Peggy has collected and organized hundreds of letters and papers which were cherished and passed around among scattered family members—especially the correspondence with her "little brother," Sandy, who became internationally famous for his Circus, his wire sculptures, his mobiles, and for the major "stabiles" he produced toward the end of his life. Using these family papers and her own recollections, Peggy has become historiographer to the extended Calder family, and it is these materials which she has been giving in increments to form a major collection of Calder-Hayes Family Papers at The Bancroft Library.

Lawrence Dinnean

A Letter from Honest Harry Meiggs

Henry Meiggs was one of the most colorful characters of early-day San Francisco. He arrived there in 1849, aged 38, from New York State on a chartered ship with a load of lumber that he soon sold for twenty times its cost, making a profit of \$50,000. He continued in the lumber business that he had begun in the East, built a large sawmill, made more money, invested in real estate, became a civic leader as a member of the City Council, and built a Music Hall to add to the cultural life of the new city.

One of his major enterprises, an outgrowth of his nearby lumber yard, was the building in 1853 of a great pier in North Beach, the longest in the city. Always known as Meiggs' Wharf, it extended from the present Bay Street between the foot of Mason and Powell streets for 1,600 feet into the Bay toward Alcatraz.

Because of his success in his various enterprises and his civic contributions Meiggs was commonly known as "Honest Harry." Unfortunately this name became highly ironic when he financially overextended himself and had to cover his obligations through the use of municipal promissory notes ostensibly signed

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Harry Meiggs in a lithographed portrait by Britton and Rey, copied from a photograph taken in Peru in about 1870.

by the city's comptroller, a post to which Henry's brother John was fortuitously elected during the time when this creative financing was being practiced. Henry Meiggs, himself an alderman, not only used a great number of these warrants to obtain credit but took a book of signed warrants worth some \$365,000, filled in their blanks, and used them to obtain more capital.

In time this ingenious scheme of funding was about to catch up with Meiggs and so in September 1854 he rented a handsome barque and with his wife, three children, and brother sailed out of the Golden Gate, first to Tahiti, then to Pitcairn Island, and finally to settle in Chile in the early spring of 1855.

As soon as his whereabouts became known in San Francisco, California's governor John Bigler requested the U.S. Minister in Santiago to have Chile extradite Meiggs on the grounds that a grand jury had indicted him for forgery. An order for Meiggs' arrest was issued but he could not be found.

Knowledge of Meiggs' activities during this period has been considerably augmented through the recent acquisition by The Bancroft Library of a previously unknown letter by Meiggs. This closely written four-page manuscript was addressed by Meiggs from Mendoza, Argentine Republic, on October 1, 1855, to Nicholas Lunning, a prominent San Francisco banker. In it Meiggs writes flip-pantly about his situation:

I suppose that you will have heard that the

Governor of your great State has sent a requisition to the Government of Chile for my arrest, and extradition with the hope I presume of restoring me to the bosom of my good friends at San Francisco.

Suffice it to say however, that the Government of Chile, did *not* do it, for the reason that, with the best intentions on their part, they could not find me.

They tried mighty hard, having sent policemen first, to my former residence at Chillan, and afterwards some two hundred miles into the country (Antuco) where I was with a few friends, seeking for mines of gold or silver. The Intendente of Concepcion, having heard such terrible reports concerning my desperate character, thought fit to doubly arm six Soldier Policemen, so that each had a long sword and carbine, with orders to take or shoot me down.

This you will say was force sufficient to subdue a small regiment of such peaceful men as myself.

However, I happened to have left every place at which they arrived just in time to save my bacon; so that the soldier policemen had no opportunity to display their military skill—I am not sorry, and hope it will be no disadvantage to them.

Not only did Meiggs keep a stiff upper lip during his time of troubles but he foresaw a good future, as he wrote to Lunning: "Chile, is now to a *live man*, what Cala. was in 1851 &/52—and I do not hesitate to say, that my chances for paying my creditors a good, fair percentage on their demands in a very few years is good in the extreme."

Meiggs was quite right about the opportunities in Chile. There his affable personality and business acumen let him create another successful business career as the builder of the Santiago-Valparaiso Railway. Through it and other activities and investments "Honest Harry" of San Francisco became "Don Enrique," wealthy enough to pay off a small, very small percentage of the money owing on his forged and defaulted San Francisco notes. Enough money was left for him to build and live handsomely in an elaborate mansion in Santiago said to have cost a half million dollars. After thirteen years there Meiggs moved to Peru to extend his wealth by building an-

other railroad for which he got a very profitable contract from government officials whom he had assiduously bribed. Upon completing the 1,015 miles of standard gauge road in 1870 he gave himself a great celebratory party with the President of Peru among the 2,000 adulatory guests.

Meiggs then moved into other businesses, including the purchase of great real estate holdings, on part of which he built an elegant country estate. For some time he prospered and built further railway lines, including the highest in the world that among its 67 tunnels had one at 15,658 feet through Mount Meiggs in the Andes. Eventually he ran into great financial difficulties from which he attempted to extricate himself through the issuance of unsecured bonds. Finally Meiggs was pushed into bankruptcy by another unsuccessful venture, this one into the sale of guano.

In the newly discovered letter bought by The Bancroft Library Meiggs declares with his usual bravado, "Never mind old boy, it will surely all be O.K. before I die, if I have half a chance." Meiggs had more than half a chance but when in 1877 he died aged 66 in Peru neither his impoverished family nor his old San Francisco creditors could have said that all had turned out O.K.

James D. Hart

Chinese and Japanese in California

From June 14 through September 30, 1987, The Bancroft Library celebrated the presence and accomplishments of a major component of California's present-day population, persons of Chinese and Japanese ancestry. The exhibition, titled "Chinese and Japanese in California," was drawn primarily from Bancroft's own resources, but generous support was also provided by the loan of selected items from the University's East Asiatic Library and the Asian American Studies Library, from the History Room of the Japanese Cultural Center of San Francisco, and from several private collections. The exhibition was further supported by a grant from the California Council for the Humanities, a state program of the National Endowment for the Humanities.

The exhibition was arranged roughly chronologically with items from the time of the

California Gold Rush to the present. Manuscripts, government documents, books and pamphlets, photographs, prints, drawings, and diverse artifacts conveyed the rich mingling of Asian culture with California resources.

The history of the Chinese and Japanese in California has been complex and often extremely difficult. Despite financial hardship, accompanied at various times by harsh social and political treatment, the Asian communities have grown and prospered economically and culturally. The exhibition attempted to reveal the wide range of the historical experience—positive and negative—in California.

Such simple items as hand-printed lottery tickets, manuscript business records and ledgers from the gold-rush country, and even a Wells Fargo directory of California's Chinese businesses in 1878 reveal something of the developing communities in the nineteenth century. Photographs ranging from documentary images to formal studio portraits capture style and a sense of culture in the late nineteenth century and early twentieth century.

Original drawings and paintings of Chiura Obata, a Japanese-born artist trained in western art who became a professor at the University of California, were lent by his widow and ranged from his western-style watercolors of events following the San Francisco Earthquake and Fire of 1906 through a suite of complex, Japanese wood-block color prints of California landscapes executed for him in Japan, to his sketches and drawings of the evacuation of the Japanese-Americans in 1942 to relocation camps. Mrs. Obata graciously prepared an arrangement of silk flowers for the exhibit, carrying on an artistic tradition for which she has long been widely known in the San Francisco Bay area.

More up-to-date evidence of activities of Chinese and Japanese Americans included recent photographs of San Francisco's Chinatown and Japantown, selections of newsletters and printed flyers from various social-action organizations addressing a wide variety of concerns of the Asian communities. Also displayed were modern literary works by present-day writers of Japanese and Chinese heritage, including heavily annotated manuscripts of the award-winning, California-born Chinese-American author, Maxine Hong Kingston, the speaker at the Friends' Annual Meeting.

The generous and enthusiastic interest and

support of the exhibition by individuals from the Asian-American community enriched the exhibit and greatly strengthened its content. Our hope is that by continuing to reach out to various groups within the state we can better accomplish our goal of fully documenting the histories of all the peoples of California.

Peter E. Hanff

Learning Science and Having Fun

One of the most picturesque sights in San Francisco, the Palace of Fine Arts, houses the Exploratorium, an institution unique in the world of museums and science education. Described by its founder as "carefully controlled chaos" and nicknamed "Merlin's Museum" by journalists, the Exploratorium has long been a local favorite for science classes, expeditions for out-of-town visitors, and children's birthday parties. It has also attracted worldwide attention for its successful encouragement of the spirit of scientific discovery. The Bancroft Library recently acquired a collection of records of the Exploratorium, which was founded and directed by the controversial physicist Frank Oppenheimer, who died in 1985 at the age of 73. The collection documents the complicated processes by which innovative exhibits are developed and the ongoing search for funding for the museum. Correspondence, grant proposals, exhibit designs, promotional materials, manuscripts of talks and transcripts of interviews in the collection shed light both on the organization and activities of the Exploratorium and on the dynamic personality of its founder.

Frank Oppenheimer, younger brother of J. Robert Oppenheimer, was born in New York City in 1912. After earning a B.A. at Johns Hopkins in 1933, Frank Oppenheimer traveled on a fellowship to England and experienced firsthand the excitement of experimental physics at the Cavendish Laboratory in Cambridge, where the neutron had been discovered the year before. He returned to the United States in 1935 to take a Ph.D. at Caltech with a dissertation dealing with the phenomenon of artificially induced radiation. (While he was working on his Ph.D. in Pasadena, his older brother was dividing his time between teaching jobs at Caltech and the University of California at Berkeley.) During these years in California Frank Oppenheimer met and married Jacquenette (Jackie) Quann, then a Cal student, and together they applied for membership in the Communist Party.

Oppenheimer finished his Ph.D. in 1939. After a postdoctoral appointment at Stanford, he came to Berkeley in 1941. There he joined the staff of the Radiation Laboratory, under the leadership of Ernest O. Lawrence, whom Frank had met through his older brother. As a group leader at the Rad Lab the younger Oppenheimer helped to modify the old 37-inch cyclotron for use in the electromagnetic separation of uranium isotopes. Ironically, by the time Frank Oppenheimer joined the team at the Rad Lab, he and his wife had left the Communist Party.

Frank Oppenheimer was active in the work of the Manhattan Engineer District, as it was officially known, and eventually served as

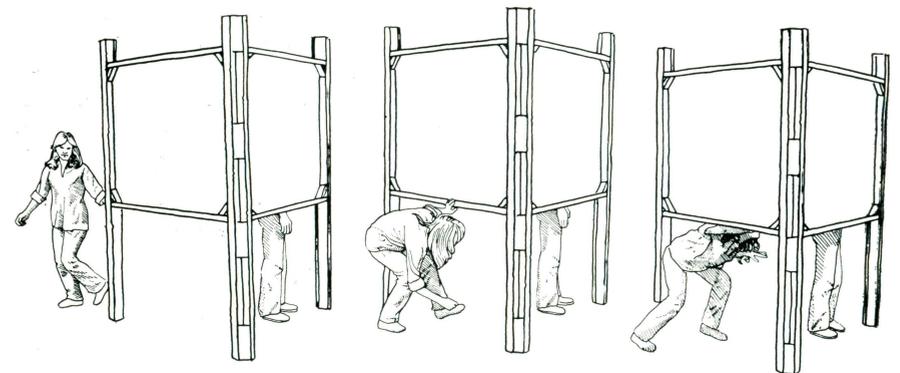


Illustration of the "Duck Into Kaleidoscope," from one of the three Exploratorium Cookbooks, collections of "recipes" for reproducing Exploratorium exhibits. The inner surfaces of the kaleidoscope are covered with mirrors, which produce "myriads of reflections of the person, the mirror corners, and the museum visible above and below the mirrors."

deputy to the physicist in charge of the plutonium bomb test in New Mexico. Like several other witnesses of the Trinity blast, after the war Frank Oppenheimer spoke out often, and forcefully, in favor of international control of atomic weapons. The records of the Exploratorium include many of Frank Oppenheimer's letters, talks, papers, and interviews on nuclear issues, which reveal his abiding commitment to reduction of nuclear arsenals and his persistent concern for nuclear safety.

With demobilization Oppenheimer returned to the Radiation Laboratory, where he worked with Luis Alvarez and Wolfgang Panofsky on the proton linear accelerator. With Alvarez Oppenheimer also designed the first scientific experiment to run on the massive 184-inch cyclotron, which had just been modified to permit the acceleration of particles to higher energies. Not long afterward he went to the University of Minnesota, where he launched an important research program on the nature of cosmic rays. His innovative use of high-altitude balloons and sensitive detectors promised significant results. The project was cut short, however, by a summons from Washington.

In 1949 Oppenheimer and his wife were summoned to appear before the House Un-American Activities Committee (HUAC) as part of its investigation into Communist infiltration at the Radiation Laboratory during the Thirties. They cooperated with the inquiry, short of implicating others; the revelations cost Oppenheimer his job at Minnesota, and he found himself unable to get another. He and Jackie retreated to property they owned in Colorado and became fulltime cattle ranchers in the fall of 1949. Oppenheimer succeeded in earning the respect of his neighbors and eventually—and not without irony—testified before the Senate as the representative of a county cattlemen's association. His neighbors also persuaded Oppenheimer to serve as science teacher in the small local high school, where he introduced the new physics curriculum developed in the wake of Sputnik. In his teaching he combined classroom exercises for his students with voyages of discovery in nearby junkyards, where carburetors and spark plugs served to illustrate physical phenomena.

In the late 1950s physicists at the University of Colorado at Boulder, including E. U. Con-

don, former head of the National Bureau of Standards, who had himself drawn the wrath of HUAC, urged the administration to offer Oppenheimer a job. After a decade of academic exile Oppenheimer found himself back in a university, first as a research assistant and eventually as a professor of physics and astrophysics at Colorado. In addition to his research projects, he taught classes and put together a Library of Experiments open for browsing, in which students explored physical phenomena at their own pace.

While on a Guggenheim fellowship in Europe in 1965, Oppenheimer visited the Science Museum in London, the Palais de la Découverte in Paris, and the Deutsches Museum in Munich, and began to refine his ideas about using museum exhibits to teach science. He and Jackie came back to San Francisco in 1967 to investigate the possibility of establishing a new kind of science museum. A year later the prospects were sufficiently promising that they sold their Boulder house and moved to the Bay Area, where they devoted prodigious energy to founding an institution we now know as the Exploratorium.

The site they chose was the cavernous Palace of Fine Arts, designed by renowned Bay Area architect Bernard Maybeck for the Panama-Pacific Exposition of 1915. In the intervening half-century the building had served variously as fire station, tennis center, and parking garage. With his supporters Oppenheimer sought the endorsement of the San Francisco Recreation and Park Department for a "proposed museum of perception, science and technology" to be located in the newly restored Palace of Fine Arts. The records of the Exploratorium demonstrate that Oppenheimer also enjoyed the assistance of many eminent colleagues in his search for suitable exhibits. He and E. U. Condon, for example, prevailed upon Wolfgang Panofsky, director of the Stanford Linear Accelerator, and Glenn Seaborg, head of the Atomic Energy Commission, to lend exhibits. The task of filling the old Palace was a big one: the building is 1000 feet long, and its arched trusses are 136 feet across and 50 feet high. With an initial grant from the San Francisco Foundation the Exploratorium opened its doors to visitors in the fall of 1969.

From the outset the central theme of the Exploratorium has been "human perception—a natural way to unite art and science." One of

the guiding principles is the demonstration of an important physical phenomenon by multiple examples in a variety of contexts. Visitors to the Exploratorium thus encounter a score of examples of wave phenomena, illustrated by means of columns of air, giant springs, strings, wave machines, rubber membranes, and vibrating metal sheets.

Ideas for exhibits come from many sources: the Exploratorium files are full of clippings from scientific journals, proposals from scientists and science teachers, and letters from interested amateurs, all suggesting new exhibits or changes in existing ones.

The Exploratorium was founded with a \$50,000 grant and three borrowed exhibits. Its budget and attendance are now measured in millions, as reflected in its annual reports, which detail vigorous fundraising campaigns and exhibit development. The Exploratorium files also speak of a steady stream of eminent visitors from all over the world. In 1983, for example, a distinguished physics professor at Harvard asked Frank Oppenheimer to assist "two envoys (Marco Polos, so to speak)" from the Harvard Science Center, who wished "to explore [the Exploratorium] for themselves and bring back whatever they can learn."

The atmosphere of the late 1960s, when the Exploratorium came into being, helped to shape the institution. In that the Exploratorium is "manifestly non-coercive," Oppenheimer once explained, "I think it has responded to the criticisms and the tenor of the times." As Oppenheimer put it "you can't flunk the Exploratorium," since there are no prescribed right answers. The institution and its records clearly bear the stamp of its creator. In a 1983 interview Oppenheimer spoke of the Exploratorium in the context of his varied career: "I don't think I could have done this without having done all the other things that I've done in my life."

Robin E. Rider

Louise M. Davies, a Small Town Girl

"A tornado of compassionate energy" is the enthusiastic and epigrammatic description given Louise M. Davies by historian Cornelius Buckley, S.J., in his introduction to her oral



Louise M. Davies

history, *From Quincy to Woodside: Memoirs of Family and Friends*.

Louise M. Davies's own assessment of her life is considerably less grand, beginning with the childhood which furnished her with a sense of independence and goodwill:

My father was an adventurer from Kentucky and married my mother in Quincy, [California]. My mother had a dominant streak, will, which my father refused, or disliked, so after 1906, the year Irene was born, Mama hired places in a four-horse stagecoach, leaving very early in the morning from Quincy and having breakfast in Blairsden, and on to Reno where I saw my first train . . . steaming billows of smoke and great loud peeling of bells and clang-clang coming to a stop in Reno.

We got off at Sacramento where we lived in a very large, old, three- or four-story house. Each room had a telephone in it. We children had a happy time telephoning each other, especially when we all came down with scarlet fever and were quarantined.

"Then we went to Seattle." The mother and five children never reached the Alaska gold mines of their destination, but Louise, then ten years old, remembered the 1909-1910 Alaska-Yukon Exposition there. The family settled in

Bellevue and raised chickens. A year later they came to Oakland, her mother remarried, and Louise was enrolled in convent school in Rio Vista. Such are the events in the early life of Louise Davies, who is, like her mother, a survivor, and like her father, an adventurer.

She married the late Ralph K. Davies in 1925. He was a high-school educated boy on his way up from gas station attendant in Fresno to vice-president of Standard Oil Company, eventually becoming director of the Petroleum Administration during World War II, and director of American Independent Oil Company and of American President Lines.

Louise M. Davies's name is now on San Francisco's symphony hall in recognition of her \$5,000,000 gift to the city's Performing Arts Center Fund. The Regional Oral History Office has added her memoir to The Bancroft Library's treasury of interviews with persons concerned with major events in the history of California and the West. The 132-page memoir shifts in subject and psychological locale in ways characteristic of the ebullient Louise Davies and very familiar to her friends. From Quincy to the Woodside hilltop, from what to wear to meet the Queen of England to English house parties, from such an individual as Carl Jung to "her little nuns" (of Saint Patrick's Seminary in Menlo Park, California), Louise is always making her own sense of life's good times, and the troubling times as well.

The scene of the celebratory reception and presentation of the completed oral history was the firehouse at 1088 Green Street, San Francisco, a 50th anniversary gift to his wife from Ralph Davies in 1957. (It is the only firehouse under the National Trust for Historic Preservation, saved from demolition by Davies's purchase.) The assembled crowd included names well known for their interest in the arts, in education, and community generosity, as well as a number of clergy, reflecting Louise Davies's deeply felt Catholicism. Banker and president of the Sponsors of the Performing Arts Center, Sam Stewart, with Father Buckley, and friend and adviser Phil Hudner introduced Mrs. Davies at the reception prior to her being presented the first copy of the completed memoir.

At the end of the memoir, in a postscript written by Mrs. Davies herself, she traces her spirit of giving back to her childhood:

It has taken me a long time all these years

to know at least in part why I do the things I do. The good part comes from my mother. I remember on the ranch when we were very small she would tell the hired man and whoever else was there to hitch up the horse, she was going to see a neighbor who was having a baby, or something was happening where my mother was going to help. No questions asked. It was the way in those days. Far from doctors. Far from neighbors.

Everyone helped each other.

Suzanne B. Riess

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Rosario Curletti and The Bancroft Library

Rosario Curletti of Santa Barbara, a long time Friend of The Bancroft Library, died in 1986. Only the year before, the continuing generosity of Miss Curletti included the gift of Mexican and Spanish manuscripts donated to The Bancroft Library in honor of Dr. George P. Hammond (*Bancroftiana* No. 90).

In addition to these gifts from her distinguished book collection, Bancroft acquired by purchase some of her other desirable manuscripts, auctioned in May for the benefit of the Santa Barbara Museum of Art. At that sale the Library purchased an important group of letters and other papers providing information on California of the Spanish and Mexican periods. These were mainly purchased with funds provided by Clarence E. Heller to acquire materials on pre-U.S. California. Fur-

Exmo. Señor.
Fr. Francisco Palou Guardian de este Ap.º Colegio de San Fernando de esta Corte con todo el consentimiento de V. E.ª que por su superior orden destina miante cesor de los Misioneros de este sobre dicho Colegio para paravala nuevos Establecim.º de Monac. Rey a la Nueva Fundacion de la Misión de Santa Barbara en el Canal del propio nombre. Y antes que volviere de esta Colegio recibí esta miª ha en San Blas en quanto me desembargue, en la quele Obedia previene que en aquellos Establecim.º de Mon

Exmo. Señor.
Fr. Francisco Palou
Su Tenido Nuevo, y Capellan.
Fr. Juan de Palou

Letter by Father Francisco Palou to the Viceroy of Mexico, Bernardo de Galvez, August 23, 1786, written at the Colegio de San Fernando, Mexico.

ther funds were made available through the Office of the Chancellor.

Among the documents are a letter written in 1786 by Father Francisco Palou who went from Mexico to Monterey in 1773 and then to San Francisco in 1776. There he established Mission Dolores which he headed for nine years until he became Father-President of all Alta California's missions upon the death of Serra. Palou's letter of three-and-a-half pages addressed to Viceroy Galvez provides information on the missionaries, their problems of finances, and the Pious Fund, the endowment established to aid missions in Baja and Alta California. Palou's manuscripts are very rare and this is the first one to be added to The Bancroft Library.

In addition to the Library being thus enriched from Miss Curletti's collection, it will benefit further as one of the beneficiaries of her will providing that one-fifth of her real estate assets shall come to Bancroft.

The Janin Family and De Re Metallica

Since the early 1860s, the Janin family has been associated with mining in California. Of the six sons born to Louis and Juliet (Covington) Janin in New Orleans, three of them became

mining engineers in the West. After studying in Freiberg and Paris, Louis Janin and his brother Henry came to California in 1861, where their younger brother Alexis joined them a few years later.

The Janin brothers were active in mining in California, Nevada, the Dakotas, and Mexico. Louis and Henry gained considerable fame by revolutionizing the treatment of silver ores in the Comstock Lode. Louis in particular was often called upon to testify as an expert witness in mining litigation. Louis, Alexis, and Henry all traveled widely, taking their mining expertise as far as Australia and Japan.

Louis Janin's reputation drew many young mining engineers to him for training, among them John Hays Hammond and Herbert Hoover. In 1897, he recommended Hoover for the post in Australia that launched his successful career. It is not impossible that conversations between Hoover and Louis Janin involved some discussion of old books on mining. The classic work in the field is by Georg Bauer who latinized his name to Georgius Agricola when he published his *De Re Metallica* in 1556.

Louis Janin owned a copy of this rare first edition, possibly purchased during one of his European trips in the 1870s. This copy of *De Re Metallica* has now been presented to The Bancroft Library by Howard Janin of Palo Alto, the grandson of Louis Janin.

De Re Metallica takes in the whole range of mining operations including administration, prospecting, the duties of officials, and the manufacture of glass, sulphur, and alum. It is illustrated by 273 fine woodcuts by Hans Rudolf Manuel Deutsch showing such details as pumps, horse-powered machinery, furnaces, and tunneling and bracing schemes. Agricola's book gives us a detailed look at Renaissance technology in the most extensively mined regions of Europe, Saxony and Bohemia.

De Re Metallica was so important that the Latin edition was reprinted five times in 101 years with a German translation in 1557 and an Italian translation in 1563. Bancroft already had the second Latin edition of 1561 and the German and Italian translations, but Howard Janin's gift of the first edition adds the key piece to Bancroft's holdings of Agricola's work.

The first English translation of *De Re Metallica* was done by Louis Janin's protégé Herbert Hoover and his wife Lou Henry Hoover in 1912. The Hoovers' work was immediately recognized as a great piece of scholarship and has remained a classic to this day. It just may be that Herbert Hoover conceived the idea for his edition of Agricola through his association with Louis Janin. At any rate, Bancroft is grateful to Howard Janin, the grandson of Louis, for adding this important and beautiful book to its collections.

Anthony Bliss

Ina Claire

Ina Claire first appeared in vaudeville in 1907 and achieved her first fame in an imitation of Harry Lauder in 1909, followed by a rousing success in the Ziegfeld Follies of 1915. Her stage career continued through the 1950s with such roles as Marion Froude in S. N. Behrman's *Biography* (1932), Mrs. Paul Espenschade in G. W. Kelly's *The Fatal Weakness* (1946), and Lady Elizabeth Mulhammer in *The Confidential Clerk* by T. S. Eliot in 1954. At the same time she had a successful film career, beginning in 1929 with *The Awful Truth* and continuing well into the 1940s.

Miss Claire (1895-1985) became one of the most celebrated performers of high comedy on the American stage, and in the 1920s and 1930s especially seemed to be the American



Ina Claire as photographed by Baron de Meyer, about 1925.

ideal of the glamorous stage and screen personality. Her beauty became the subject of numerous photographers of the day, and The Bancroft Library has now received her own impressive collection of over 900 photographs illustrating her life and career. The collection includes studio portraits, publicity stills from both theater and film appearances, and snapshots of Miss Claire herself, as well as some one hundred photographs of colleagues and acquaintances. Well-known photographers represented in the collection include Cecil Beaton, Arnold Genthe, Edward Steichen, Baron de Meyer and Carl Van Vechten.

This collection has come to The Bancroft Library from Mr. Roger Williams, a long-time associate of Miss Claire, who is presently engaged in writing a biography of the actress. Upon completion of the biography, Miss Claire's extensive collection of correspondence and other materials documenting her career will also come to Bancroft from him, adding immeasurably to the Library's resources for theater history as well as providing insight into the life of this charming and talented actress whose later years were spent in the San Francisco Bay area.



The Flood mansion and the Fairmont hotel, as seen from Taylor and Sacramento streets, with tents pitched after the Earthquake and Fire of 1906.

Elinor Raas Heller

Just as this issue of *Bancroftiana* was being prepared for the press we received the sad news of the death of Elinor Heller. She had long been a member of the Council of the Friends of The Bancroft Library and a major supporter of the Library. It was she with the assistance of her children who mainly financed the great remodeling of our quarters in 1973, but before that date and ever since then she quietly assisted our program of acquisitions. She also underwrote the expenses of the Library's course in handpress printing whose annual end-product of a booklet has each year been selected as one of the most distinguished typographical works produced in the western U.S. More than from such financial aid the Library profited from her fine knowledge as a bibliophile and her consistently balanced good judgment.

When Bancroft's Regional Oral History Office completed its recording of her memoirs (see *Bancroftiana* 90, December 1985) they were introduced by her friend and fellow Council member James E. O'Brien, who wrote "She

is widely loved, honored and respected . . . as a vibrant lady who has really made a mark." The Bancroft Library is fortunate to have been one of the institutions on which she made a great and greatly helpful mark. Here, as in many other places, she will be deeply missed.

Earthquake Photos

One of the great photo opportunities of this century occurred during the progress of the fire which consumed much of San Francisco after the earthquake of April 18, 1906 and during the tremendous effort of clearing and reconstruction which followed. All available cameras and film supplies were pressed into use, and hundreds of collections, both amateur and professional, were formed. The Bancroft Library—then located in San Francisco, and the only major library to survive the fire—has been collecting these views for nearly eighty years, and while there is a generic similarity among "earthquake pictures," almost every group also contains unusual viewpoints or subjects of unique human interest. The snapshot reproduced above, selected from an

Desiderata

Bancroftiana from time to time publishes lists of books that the Library needs. We would be particularly pleased to receive gifts of any of the books listed here. Please telephone Patricia Howard, Head of our Acquisitions Division (642-8171) or write her a note if you can help us.

American Type Founders Company. *The Blue Book, Containing Specimens of Type, Printing Machinery, Printing Material*. St. Louis: Central Type Foundry Branch, American Type Founders Co., 1895.

Anderson, Maxwell. *Both Your Houses*. New York: Samuel French, 1933.

———. *A Feast of Ortolans*. New York: Dramatists Play Service, 1938.

———. *Night Over Taos*. New York: Samuel French, 1932.

———. *Valley Forge*. Washington, D.C.: Anderson House, 1934. Also New York: S. French, 1937.

———. *Eleven Verse Plays*. New York: Harcourt Brace, 1939.

Bierce, Ambrose. *The Devil's Dictionary*. New York: A. & C. Boni, 1925. (The American Library)

Broome, Homer F. *LAPDs Black History, 1886-1976*. Los Angeles?: Broome, 1978, c. 1977.

Bunting, Basil. *Versions of Horace*. London: Holborn Publishing, 1972.

Compages. San Francisco: Union of Leftist Writers. Volumes 1-13.

Du Coudray, Alexandre. *Anecdotes Interessantes et Historiques de l'Illustre Voyageur Pendant Son Sejour a Paris*. Paris: 1777. 2nd ed. cor. & augm.

History of the San Francisco Theatre, compiled by Workers of the Writers' Program of the Works Projects Administration in Northern California. San Francisco: The Administration, 1941- . TBL lacks vols. 18, 19, 21.

Jackson, Helen Hunt. *Glimpses of Three Coasts*. Boston: Roberts Brothers, 1886. (TBL copy in poor condition.)

Johnson, James Weldon. *Along This Way; the autobiography of James Weldon Johnson*. Boston: Sherman French, 1912. Also New York: Viking, 1933.

———. *Fifty Years and Other Poems*. Boston: Cornhill, 1917.

———. *Lift Every Voice and Sing: words and music*. New York: Hawthorne, 1971.

Kingston, Maxine Hong. *The Woman Warrior; memoirs of a girlhood among ghosts*. New York: Vintage, 1977. (1st paperback edition)

Larsen, Nella. *Passing*. New York: Knopf, 1929.

Lawrence, D. H. *Phoenix II: uncollected, unpublished and other prose works*. London: Heinemann, 1968.

anonymous group of nineteen "earthquake photos" donated recently by the daughters of Carroll James Rodgers, Class of 1914, is an unusual view documenting the back of James Flood's brownstone mansion where at least a dozen tents have been pitched. The shell of the Fairmont Hotel, also burned out, dominates the skyline.

Lawrence Dinnean

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