

# BANCROFTIANA

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## *Count Waldeck's Mexican Letters*

EIGHTEEN LETTERS written in Mexico between 1825 and 1834 and addressed to his wife by Count Jean Frédéric Maximilien Waldeck, author, artist, engineer, and inventor, have been purchased for the Library with funds provided by the Friends and by the Chancellor's Opportunity Fund. Written in French, the

letters provide a vivid account of his archeological discoveries and adventures during these turbulent years of the young Republic, and are a nice complement to the Library's extensive Mexican collections.

Born in 1766, either in Vienna or in Prague, Waldeck studied art in Paris under both David and Prud'hon, journeyed to South Africa with the explorer François Le Vaillant, adopted French citizenship, and served as a volunteer in the French army. In 1819 he travelled exten-



*Travelling in Yucatan*

sively in Chile and in Guatemala, where he made drawings of antiquities; three years later he was in London, illustrating del Roo's work on the ruins of Palenque. By 1825 he had arrived in the small mining town of Tlalpujahua, Michoacán in Mexico, where he was employed as an engineer, probably for the Compañía Inglesa de las Minas de Tlalpujahua, to prepare maps and execute drawings. He also collected such local curiosities as a live boa constrictor and a parrot, and was much interested in the plants and trees of the region, notably the cocheneal cactus, palm trees, avocados, and agaves. Always restless and discontented with his employers, he seriously contemplated establishing an association to exploit the many rich mines he had discovered in the vicinity, while, at the same time, he was planning a full-scale Mexican encyclopedia based upon his personal research and experiences.

In February, 1826, Waldeck moved to Mexico City; here he lectured on optics, painted portraits, gave drawing lessons, founded a society to exploit "phantasmagoric spectacles," a specially-developed magic lantern show with moving lights and colors, and printed the lithographs for a book, *Colección de las Antigüedades Mexicanas que Existe en el Museo Nacional*, published in the following year. Ever of an inventive nature, he designed a model for a carriage specifically intended to be safe and comfortable on the rough Mexican roads. At the end of 1829, Waldeck's original idea for an encyclopedia had been supplanted by his proposed "Atlas de dessin . . . sur le Mexique," an assemblage of drawings on Mexican themes with a descriptive text, for which he had already obtained some subscriptions from Germany. This work was to be thoroughly documented with personal observations, thereby, he hoped, avoiding the inaccuracies which he felt marred Humboldt's publications.

Waldeck remained in Mexico City until the summer of 1832, attempting to obtain financial backing for an expedition to Palenque, where he expected to draw or take rubbings from the virtually unknown Mayan ruins. During the long delays occasioned by many political upheavals, such as the seizure of Vera-

cruz by Santa Anna, he studied the Aztec and Mayan languages in preparation for his archeological explorations. Finally, in August, 1832, he arrived in Palenque (the first foreigner to have visited the ruins, according to his statement) in dire financial straits, the current revolution having prevented him from acquiring adequate funds. He repeatedly urged his wife, who was in England, to obtain additional support from Lord Kingsborough, and to hasten the translation of his reports into English so that they might be publicized in London. While working at the ruins, he described unusual acoustical pipes found there, mapped a general plan of the palace with its maze of subterranean corridors connecting the various edifices, and discovered a secret passage in the room of the high priestess as well as twenty-six buildings on the site. Here he compiled over one thousand pages of notes and made more than one hundred carefully-detailed drawings. For relaxation he swapped French lessons with the village priest in exchange for tutoring in Mayan; he drew portraits of the Indian women, finding in them a striking resemblance to the bas-reliefs at Palenque; and he attended local fandangos.

By November, 1833, Waldeck had reached Frontera in the Tabasco region, in the midst of a raging cholera epidemic and a revolution, there to await the arrival of money in order to continue his journey to Yucatán. Envisioning that he might not survive the epidemic, he carefully listed the effects he wished sent to England, including diaries, manuscripts, and numerous printed works, many of them linguistic in nature. He fretted at his enforced sojourn in the area, and thought of travelling on to Campeche, where at least he could paint miniatures, earning enough money to continue on to Uxmal. And he hoped that perhaps he could find the lost ruins of Mayapán, for he had learned much about the country from the Indians to whom he had given medical care. From Campeche in November, 1834, he planned to send to his wife the manuscript on Palenque, for translation into English. And in this last letter of the group, Waldeck stated that he was soon leaving for Cozumel.

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Throughout the letters, Waldeck expressed constant fear that the Mexican government, hostile to foreigners, would confiscate his priceless collection of manuscripts, notes, and drawings. And indeed some of the material was seized, so that the grand plans for his extensive works resulted in but two publications; the one an account of his travels in Yucatán, *Voyage Pittoresque et Archéologique dans la Province d'Yucatan*, illustrated with his own lithographs, one of which is reproduced here, and published in 1838, and the other consisting of his plates depicting Palenque ruins for Brasseur de Bourbourg's *Monuments Anciens du Mexique*, which appeared in 1866.

This extraordinary man returned to France at a later date, exhibiting his paintings of classical and Mexican subjects in the Paris Salon from 1855 to 1870, until he was well over one hundred years old. He died in Paris in May, 1875.

## Baskerville Exhibition

"JOHN BASKERVILLE, Printer and Typefounder," an exhibition of the collection of Mr. William P. Barlow, Jr. of Oakland, now serving as Chairman of the Friends' Council, was opened in the Library's Gallery with a reception for the Friends on Sunday afternoon, September 8th. Comprising the largest Baskerville collection held privately, the exhibition included the noted printer's major works along with many of his lesser efforts, a color print of the portrait of Baskerville which hangs in the Birmingham City Museum and Art Gallery, and a letter of December 1st, 1773, in which the printer describes his method of printing.

Born near Birmingham in 1706/7, Baskerville made his fortune in the manufacture and decoration of japanned ware. His first production as a printer was the extraordinary quarto volume of Virgil in 1757, a work which might be termed the first modern book, for its accurate, smooth pages gave it a machine-made appearance very different from the handmade book of normal eighteenth-century press work. The volume is also noteworthy in that it introduced wove paper, a then-new printing surface

containing none of the chain lines of laid paper. Baskerville may have been involved in the development of this paper, which he used for a little more than half of the edition; evidently he ran out of stock and had to complete the edition with laid paper. Two copies of this 1757 Virgil were shown with pages against the light so that the viewer might easily observe the differences in the two kinds of paper.

In his letter to the Royal Academy of Sciences in Paris written a year before his death, Baskerville proposed the sale of his printing equipment to the Academy and enclosed a type specimen. "You will at a Glance observe, that my Letters are not [one of them] copied from any other; but are wrought from my own ideas only. . . ." In another section of this letter he notes: "All my Presses were made at home under my inspection." The document is one of only twenty surviving Baskerville letters.

Also included in the exhibition was the Cambridge Bible of 1763, accompanied by two editions of the "Proposals" for printing the Bible. The three title pages reflect many changes the printer had made in format during the four years of the book's preparation. The portrait from which the color print was made was, until recently, thought to have been lost in the mid-nineteenth century. While traveling in England last year, Mr. Barlow discovered it to be hanging in the Birmingham City Museum and Art Gallery, where it had been since 1940.

## Diaries of Mrs. Fremont Older

WHEN CORA BAGGERLY OLDER began the first volume of her diaries on January 1st, 1915, she had already been married for more than twenty years to Fremont Older, managing editor of the San Francisco *Bulletin*. A student at Syracuse University in her home state of New York, she was vacationing in Sacramento in the spring of 1893 when the young San Francisco newspaperman, reporting on the activities of the legislature, met her at the home of mutual friends. Their marriage in San Francisco fol-

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lowed soon thereafter, and beginning in 1895 the *Bulletin*, under Older's imaginative direction, became the city's chief crusading newspaper, urging the mayoral candidacy of James D. Phelan in 1898 and supporting the investigations of Francis J. Heney in uncovering the scandals of the Boss Ruef era, following the earthquake and fire of 1906. Older's faith in the innocence of Tom Mooney, following conviction for his role in the Preparedness Day Parade bombing in 1916, led to disagreement with the publisher of the *Bulletin*, from whose staff he resigned in July, 1918. Shortly afterwards he accepted William Randolph Hearst's offer to become editor of the *San Francisco Call*, and subsequently agreed to write the official biography of the publisher's father, Senator George Hearst. When Older's health failed, it was Cora who completed the biography.

But all this was yet to come when Cora Older wrote: "A white rose bloomed by the steps today the first. It seems a symbol of the wonderful spring." For the Olders had recently moved from San Francisco to their newly purchased ranch, "Woodhills," on the lower slope of the coastal range, overlooking the Santa Clara Valley at Cupertino. After two decades of living in city hotels, the freedom of house and garden was to be a boon to both, he with his need to recover daily from the tensions of the editor's desk, she continuing with her own writing: "can never give up . . . more and more desire to work . . . dictated again all day."

The fifty-one volumes of diaries, spanning the years from 1915 through 1965, were recently presented to The Bancroft Library by Miss Evelyn Wells of Seattle, who had known both the Olders for most of her life and whose biography *Fremont Older* was published in 1936. It is from this book that the accompanying illustration of Mrs. Older has been reproduced.

From the beginning of their marriage, Cora Older had assisted her husband, first in the small offices of the *Bulletin* where she wrote book reviews, interviews with celebrated figures, society news, and dramatic criticism. Articles began to appear elsewhere under the name "Mrs. Fremont Older" and the July, 1909



Cora Bagger Older in the 1890's

issue of *McClure's* published "The Story of a Reformer's Wife," her account of Older's role in the San Francisco Graft Trials. Her first book, a novel of 309 pages, *The Socialist and The Prince*, appeared in 1903, and there followed two more novels, *The Giants* (1905) and *Esther Damon* (1911). In 1936 another novel with a San Francisco setting, *Savages and Saints*, was published, and four years later *Love Stories of Old California*, the stories ranging from "Rezanov and California's First Nun" to "Stevenson and Fanny Osbourne," with an introduction by Gertrude Atherton. Finally, in 1961, at the age of eighty-six she produced *San Francisco, Magic City*, called by Carl Sandburg "one of the best books ever done about an American city."

A great lover of flowers and dogs, references to both crop up repeatedly in the pages of her diaries. The initial note on President Harding's illness on July 31st, 1923, reads:

Harding is very ill. His American breakfasts have apparently got him. Too bad. He likes dogs, and I'm sure Coolidge doesn't like anything except law.

And when the news of Harding's death in San Francisco's Palace Hotel is recorded on the page for August 2d, Mrs. Older worries about the White House pet: "I hated to see him go because of Laddie Boy, and because he loved him."

Fremont Older's death occurred on March 3d, 1935, and into her diary Cora poured her grief: "How can I even write of this day, the most tragic and terrible day of my life for today it all ended, the life that I have loved for nearly forty-two years." She continued to live at "Woodhills," remained active in social and civic affairs, entertained visiting celebrities as she had done with her husband, and devoted energy to her writing. In an interview in 1961 she said:

I write every day from 9 a.m. to 4 p.m. except part of Thursday when I go to a massage in Palo Alto, Saturday, when we clean, and Sunday afternoons when we have people in. I just sit down and do it, that's all.

Confined to a convalescent hospital the last three years of her life, she died in Los Gatos on September 26th, 1968.

### Centennial Stein

DURING THE SUMMER MONTHS the Library's Gallery housed an exhibition celebrating the centennial of the birth of Gertrude Stein. Along with items from the Bancroft's collections, several presented by Mr. and Mrs. Walter A. Haas, Sr. of San Francisco and Mr. Sheldon Cheney of New Hope, Pennsylvania, were displayed materials loaned for the exhibition by Mr. Paul Padgett of San Francisco, including first editions of her writings and volumes about her as well as a series of perceptive photographs of Gertrude Stein and Alice B. Toklas by their great friend Carl Van Vechten. Among The Bancroft Library manuscripts of Stein's work shown were "Old as Old," a typescript copy with corrections and title page in the author's hand, and *Dr. Faustus Lights the Lights*, a carbon typescript with similar hand-written emendations.

The exhibition was designed to acquaint the viewer with two sides of Gertrude Stein: the

hostess to authors, artists, actors, and other friends in the house at 27, rue de Fleurus in Paris; and the dedicated writer. Excerpts from Roland Duncan's interview of 1952 with Alice B. Toklas—which, incidentally, was the initial project of what was to become Bancroft's Regional Oral History Office—were included, and there were photocopies of printed letters written by Miss Stein to the *Atlantic Monthly* in 1919 and shortly thereafter in an attempt to place her writing in that publication. One remarkable letter began:

I am sorry you have not taken the poems for really you ought to. I may say without exaggeration that my stuff has genuine literary quality, frankly let us say the only important literature that has come out of America since Henry James.

### Cuneiform Purchased from Meyer Fund

AND IT CAME TO PASS, as they journeyed from the east, that they found a plain in the land of Shinar; and they dwelt there. And they said one to another, Go to, let us make brick, and burn them thoroughly. And they had brick for stone, and slime had they for mortar.

This land, Shinar, was southern Babylonia, or Sumer, in lower Mesopotamia between the rivers Tigris and Euphrates, just above the Persian Gulf in what is today Iraq. These people, the Book of Genesis goes on to tell us, built the Tower of Babel; but to this day we do not know for sure whence they came, and their agglutinative language has not thus far been related to any other known tongue. Yet from the excavations of their ancient cities we know that the Sumerians, as we call them now, had advanced, some three thousand years before Christ, to such a high degree of culture that they were able to invent, centuries before the Egyptians, a system of writing called cuneiform. This script became the great vehicle of civilization, carrying the lingua franca of diplomacy and trade from Anatolia to Persia, and from the Caspian Sea down to the River Nile.



Now, with funds contributed in memory of Theodore R. Meyer, Chairman of the Council of the Friends who died in 1973, The Bancroft Library has been able to purchase a cuneiform tablet from the Drehem archive of the reign of Ibbsi-Sfn, last king of the Third Dynasty of Ur, circa 2028 B.C. The little tablet, here reproduced, measuring 93 by 50 mm, resembles a miniature pillow with rounded corners. It comes from a government-operated animal depot which managed the reception and distribution of livestock brought as temple offerings, tax payments, and the like. The wedge-shaped marks, which are to be read from left to right, record in the Sumerian language the disbursal of sheep, lambs, and milk products for various purposes. The text of the document was published by Tom Jones and John Snyder in a volume issued by the University of Minnesota Press in 1961.

The writing material used by the Sumerians was the same as that from which they built their towered temples: clay from the river banks, either baked in ovens or simply dried in the sun. With a square-cut reed stylus they pressed marks into the still-damp clay, producing the characteristic arrow-shaped forms which give this script its name—*cuneus* is the Latin word for wedge. From the early picture symbols, designating concrete particulars, they progressed in time to signs standing for the sounds of the syllables of their language, in which they could express abstract concepts. Since these baked tablets are virtually indestructible they have survived in large numbers in the ruins of the ancient cities of the Middle East, preserving a literature of incredible antiquity and affording solid documentation for the beginnings of recorded history.

One of the major concerns of the Rare Books Collection, which became an integral part of The Bancroft Library in 1970, is with the history of writing and of printing, and it includes the Hearst Medical Papyri, Egyptian documents dating from circa 2000 B.C. A lack in the collection was any example of writing from Mesopotamia, that other cradle of our civilization, now remedied by this first purchase from the Theodore R. Meyer Memorial Fund. It seems particularly appropriate as a tribute to a man who held in reverence the written word, one who loved libraries and could most truly be called a “keeper of the books.”

### *Pictorial Credits*

DURING THE PAST SEVERAL YEARS the use of the Library's extensive pictorial holdings has steadily increased, the number of publications giving credit to the Bancroft being an ever larger one. Many works are now in the production stage, to be forthcoming soon. We list here, for our readers, a few volumes which have recently drawn upon our resources.

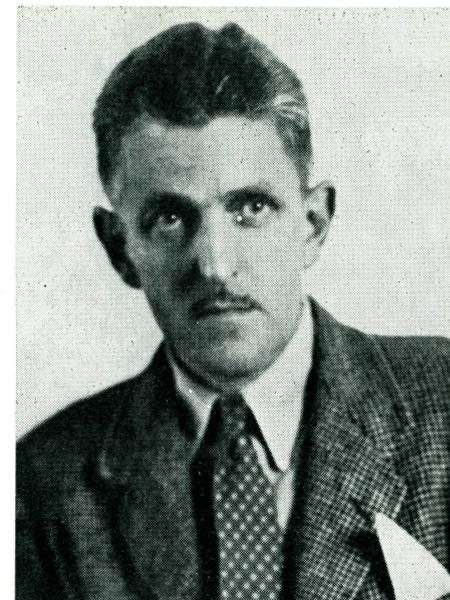
- Curt Bruce. *The Great Houses of San Francisco*. (1974)  
 Alistair Cooke. *America*. (1973)  
 George W. Hilton. *The Cable Car in America*. (1971)  
 Alexander Laing. *The American Heritage History of Seafaring America*. (1974)

- Roger Lotchin. *San Francisco, From Hamlet to City, 1846-1856*. (1974)  
 David Myrick. *San Francisco's Telegraph Hill*. (1972)  
 Thor Severson. *Sacramento: An Illustrated History, 1839-1874*. (1973)  
 Robert Sobel. *Machines and Morality: the 1850's*. (1973)  
 Kevin Starr. *Americans and the California Dream, 1850-1915*. (1973)  
 T. H. Watkins. *California; An Illustrated History*. (1973)  
 Time-Life Old West Series, including *The Railroaders* (1973), *The Forty-Niners* (1974), and *The Pioneers* (1974)

### *“Affection. Sid.”*

ONE OF THE MOST vital forces in the American theater during the 1920's and 1930's was Oakland-born Sidney Coe Howard. His plays, more than thirty in a brief life-span of forty-eight years, defy categorization, for he wrote romantic tragedies, comedies, realistic dramas, and psychological problem plays; all were born, to use his own words, “of a powerful impulse to capture living men and women and throw them alive into the theatre.” The accomplishments of this remarkable playwright are illuminated by and documented in the large collection of papers presented to The Bancroft Library by his children, Mr. Walter D. Howard of Tyngham, Massachusetts, and Mrs. Jennifer Goldwyn of Los Angeles. They include not only manuscripts of his plays and other writings, but letters written to him by almost every significant dramatist of the period—Eugene O'Neill, Maxwell Anderson, Philip Barry, Elmer Rice, Robert E. Sherwood, and S. N. Behrman, among them—and by other authors, actors, producers, and friends, as well as copies of his own letters, with his distinctive complimentary close, “Affection. Sid.”

“I can't remember very well how I first got interested in the theatre,” he wrote to his old friend Barrett H. Clark. “I just was, somehow, for no very good reason.” As an undergraduate at the University of California, from which he was graduated in 1915, he collaborated with Frederick Faust (who later achieved fame under the pseudonym “Max Brand” and whose papers are also in The Bancroft Library) in writing “Jeanette's Way,” the junior farce, and



*Sidney Coe Howard in the 1930's*

“Fiat Lux,” the senior extravaganza. For Leonard Bacon's poetry seminar he wrote “Sons of Spain,” a blank verse tragedy dealing with the Black Death in Avignon. This was produced in the Forest Theater at Carmel in 1914, but with the locale changed to Monterey, the leading characters becoming an Indian maiden and a young monk!

From Berkeley Sidney Coe Howard went to Harvard to attend Professor George Pierce Baker's famous “47 Workshop” in playwriting. During World War I he volunteered his services as an ambulance driver in France, and after U.S. entry into the war he enlisted in the air service. On his return to the United States he settled in New York City and joined the staff of *Life*, eventually becoming a literary editor, and, as a free-lance reporter, also wrote a number of provocative articles on labor spies, narcotics, the anticommunist movement, and other current issues for *The Survey*, *Collier's*, and *The New Republic*.

While holding down these jobs he found time to work on plays, the first of which to appear on Broadway was *Swords* (1921), a melodrama in verse, an unsuccessful venture

but one which had critics and viewers divided. "We have had as wild supporters and as savage attacks as any play produced since 'Hernani' made the welkin of the Theatre Francais ring," he wrote to his sister. For the next two seasons Howard devoted himself to translations and adaptations of foreign plays, and to a collaboration with Edward Sheldon, *Bewitched*, which won for him increased recognition in the theater world. His first big success came in 1924 when the Theatre Guild produced *They Knew What They Wanted* which was awarded a Pulitzer Prize. And thereafter, despite his early protestation that "drama's a fifth rate literary form at best," he was definitely committed to a playwriting career. 1926 became his most successful year with two plays, *Ned McCobb's Daughter* and *The Silver Cord*, winning popular acclaim; hardly a year followed in which his name did not appear on a play as author or adaptor.

He was as adept with original scripts, such as *Alien Corn* (1933) and the innovative *Yellow Jack* (1934), which documented the conquest of yellow fever, as he was with adaptations of foreign plays, the best of which undoubtedly was *The Late Christopher Bean* (1932), based on Rene Fauchois' *Prenez Garde a la Peinture*. Another notable success was his creative adaptation of *Dodsworth* from Sinclair Lewis' sprawling novel. But even in the "distinguished failures" such as *Lucky Sam McCarver* and *Paths of Glory*, the latter based on Humphrey Cobb's war novel, the critics noted the unflinching qualities of vigor, honesty, and dignity.

The spring of 1929 found Howard in a new role as a screen writer, having signed a contract with Samuel Goldwyn, and from then until his death he divided his time between the stage and the screen. Although he had little love for the movie industry and did not consider scenarios as serious writing, his list of screen credits includes such successes as *Bulldog Drummond*, *Arrowsmith*, which won an Academy Award in 1931, *Dodsworth*, and *Gone With The Wind*, for which he was posthumously given an Academy Award in 1940.

A realistic practitioner of his art and a strong spokesman for the profession, he was elected

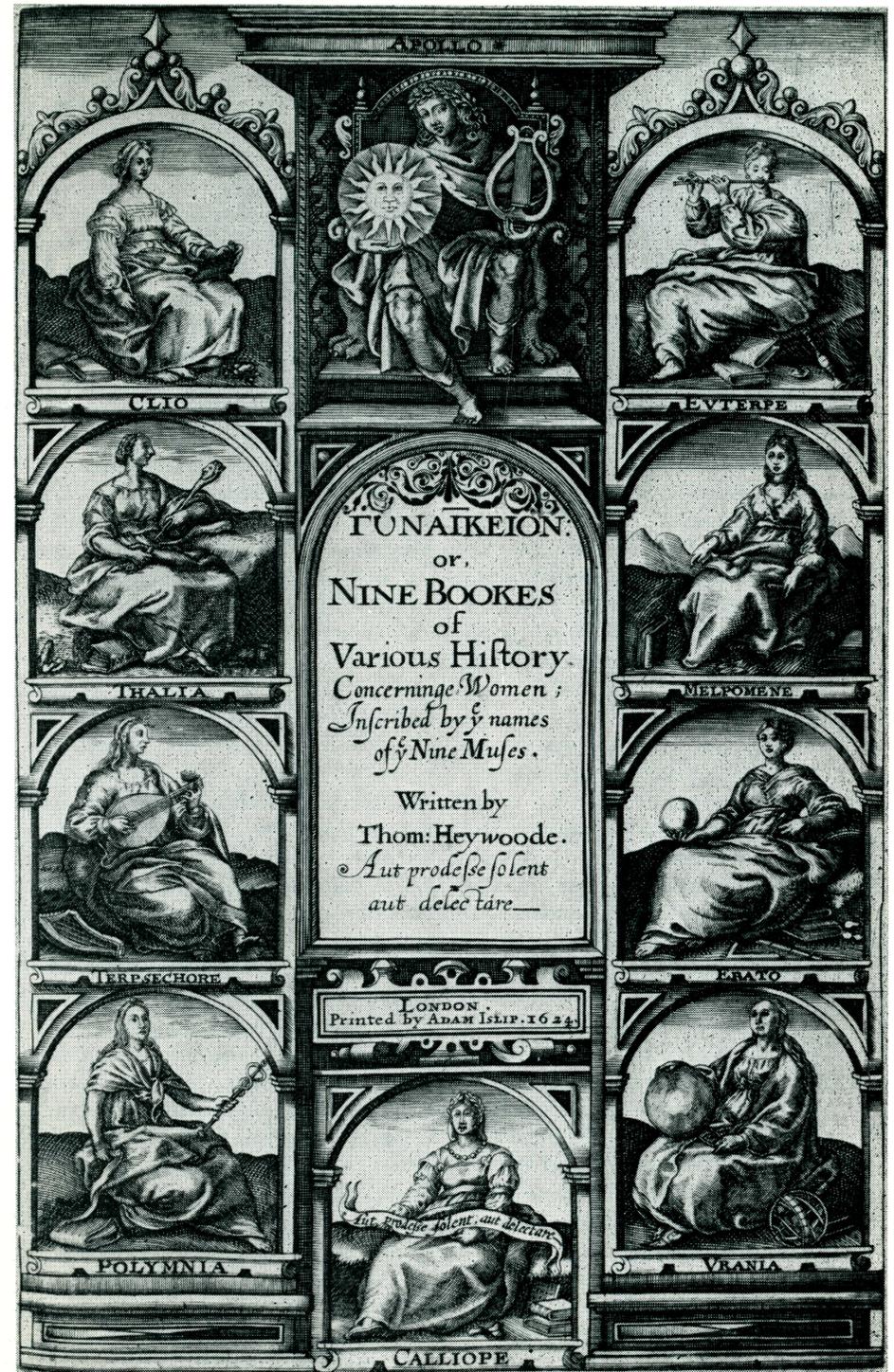
president of the Dramatists' Guild of the Authors' League of America in 1935, serving during the crucial years when a new basic agreement was hammered out between playwrights and producers. And it was largely Howard's enthusiasm, organizational ability, and commitment to freedom of expression that led to the formation of the Playwrights' Company, in which he and Maxwell Anderson, S. N. Behrman, Elmer Rice, and Robert E. Sherwood pooled their dramatic and financial resources to produce their own plays independently.

His life was cut short in 1939 by a tragic accident when a tractor crushed him against the side of a barn on his farm in Tyringham. He was only forty-eight, his career plainly in full stride. The very morning of his death he had been working on a play based on Carl Van Doren's *Benjamin Franklin*. Brooks Atkinson spoke for many when he wrote in *The New York Times*: "The theater was lucky to have had so much of him for so many years and the theater is better for the thrust, drive and keenness of his work."

### Thomas Heywood's *Gunaikeion*

GENEROUS READER, I have exposed to thy most judicall view a Discourse of Women: wherein expect not, that I should either enviously carpe at the particular manners or actions of any living, nor injuriously detract from the Sepulchers of the dead. . . . I only present thee with a Collection of Histories, which touch the generalitie of Women, such as have either beene illustrated for their Vertues, and Noble Actions, or contrarily branded for their Vices, and baser Conditions.

Thus begins the prefatory note "To the Reader" in Thomas Heywood's *Gunaikeion: or Nine Bookes of Various History Concerning Women; Inscribed by the names of the Nine Muses*, printed by Adam Islip in London in 1624. The volume, a landmark in the literature dealing with women, whose title page is here repro-



duced, was purchased for the Rare Books Collection with funds contributed by Newegita/Phi Delta alumnae in memory of deceased members of the sorority which was founded at Berkeley in 1921 and became inactive in 1940.

Heywood, who was born in Lincolnshire sometime between July, 1573 and 1575, was called by Charles Lamb the "prose Shakespeare." Known now primarily as a dramatist, his most famous play being *A Woman Killed With Kindness* (1607), Heywood wrote prolifically in several literary forms and pursued, as well, an acting career. In 1633 he noted that he had "either an entire hand or at the least a main finger" in two hundred and twenty dramas. His own plays succeeded on the stage, but few have survived because, as he himself wrote, "it hath been no custom in me of all other men to commit my plays to the press."

The *Gunaikion* is, in effect, a great compilation, much of whose matter comes from the work of Herodotus. The work itself must be understood in the context of its time, a period of virulently anti-feminine pamphleteering. In 1615 there appeared an anonymously written work entitled *The Arraignment of Lewd, idle, froward and unconstant women*, whose popularity was such that it was reissued no less than eight times before the end of the century. The debate over women, most often acrimonious, was brought to the stage in such plays as *Swetnam, The Woman-hater Arraigned by Women* (1620) which was acted by Heywood's own company. Much of this literature was obviously in the author's mind when he began work on the *Gunaikion*.

The first of the nine books is entitled *Clio*, and it treats of the "goddesses celestiall, terrestiall, marine, and infernall," such including Venus, Minerva, Diana and Ceres. Succeeding books include those devoted to *Thalia* in which are described illustrious queens and famous wives; *Melpomene*, depicting "adultresses, and such as have come by strange deaths;" *Urania*, "entreating of Women every way learned;" and *Calliope*, "entreating of Women in generall, with the Punishments of the Vicious, and Rewards due to the Vertuous; interlaced with sundry Histories."

Heywood's biographer, Arthur Melville Clark, has noted that only a very imperfect attempt has been made in these nine books to arrange the narratives into some logical sequence. But Heywood himself realized that objections might be put concerning his style and in the note "To the Reader" he wrote:

Some also may cavill, that I have not introduced them in order, neither alphabetically, nor according to custome or precedent; which I thus excuse: The most cunning and curious Musick is that which is made out of Discords; and Ovid prefers a blunt Carriage and a neglected Habit above all spruce-ness and formalitie.

Having cited Ovid initially, Heywood's treatise on women ends with a quotation from the *Amores* and a further paean to the "truly Noble, Chaste, Wife virtuous, Learned, and religious . . . who lift their thoughts upward, and defying the frailties, uncertainties, and vanities of the earth, aim their meditations, contemplations, and pious actions at the sublimity of Heaven."

## Irene Dakin Paden 1888-1974

MANY OF THE FRIENDS who knew her personally and many more who knew her through her books will mourn the death, on August 5th, of Irene Dakin Paden, who served on the Council during the years 1949 to 1953. Born in Santa Cruz, Mrs. Paden, together with her husband, the late Dr. William G. Paden, Chairman of the Council in 1953-1954, had worked, in the 1920's, with the Library's Director, Professor Herbert E. Bolton, to establish Anza's overland route to California. Later she spent nine years of research, including extensive field work, in preparation for the writing of *The Wake of the Prairie Schooner*, published by The Macmillan Company in 1943. The volume contains pen and ink sketches drawn by the author, and the maps, based on tracings which the Padens had made, won for Mrs. Paden honorary life membership in the National Geographic Society.

As a contribution to California's centennial

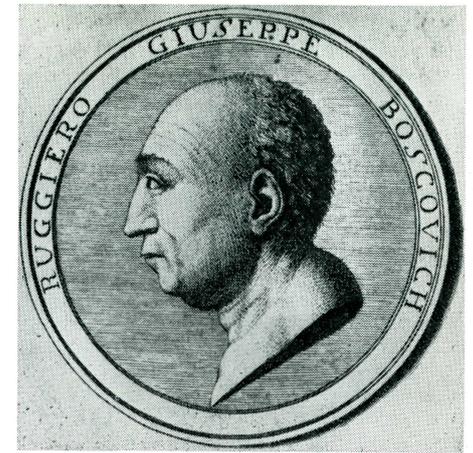
celebration of the discovery of gold, Mrs. Paden edited *The Journal of Madison Berryman Moorman, 1850-51*, the diary of an overland journey via the Hastings Cutoff, which was issued by the California Historical Society in 1948. The following year her essay, "Facts about the Blazing of the Gold Trail, Including a Few Never Before Published," appeared in the compilation *Rushing for Gold*, edited by John Walton Caughey. That study pertains to the Murphy-Stevens-Townsend party which, in 1844, crossed the Sierra Nevada into California. In that same year, 1949, the companion volume to *The Wake of the Prairie Schooner* appeared under the title *Prairie Schooner Detours*.

Mrs. Paden was awarded a prestigious Guggenheim Fellowship in 1955 to prepare an annotated bibliography of the literature on the pioneer routes to California and Oregon, a work left unfinished at her death. With another member of the Friends, Mrs. Margaret E. Schlichtmann, she wrote *The Big Oak Flat Road*, selected by the Commonwealth Club of California as the best book of the year (1956) on California history written by California authors. In 1960 Mrs. Paden was among a group of Californians who visited the Soviet Union, and she shared her impressions with other Friends in the pages of *Bancroftiana* (Number 24, November 1960).

Her friendliness and her courtesy will be missed in the Library, where so many of her hours were spent in productive research.

## Boscovich Rarities

THE BANCROFT LIBRARY has just acquired two rare printed items to fill out its unique collection of materials on the polymath Jesuit scientist Roger Boscovich. The first is an article of one hundred and twenty-eight pages taken from the *Memorie sopra la fisica e istoria naturale di diversi valentuomini* (Lucca, 1757) entitled "De Materiae Divisibilitate et Principiis Corporum," originally prepared as an inaugural lecture for the Collegium Romanum in 1748. The other is the first lengthy biography of Boscovich prepared by Abbot Francesco Ricca under the title, *Elogio Storico dell' Abate Ruggiero Giuseppe Boscovich* (Milano, 1789).



Father Boscovich, born in Ragusa (now Dubrovnik) in 1711, was one of those few natural philosophers of the eighteenth century, brought up in southern Europe, who contributed seminal new concepts to the physical sciences. He was the first to expound cogently the notion of dimensionless point-centers of force that led to the establishment of the electromagnetic field theory in the following century. He also pioneered in the mathematics of error theory, the determination of cometary orbits, the theory of optical magnification, and geodesy. As if that were not enough, he advised local rulers on diverse matters, including flood control and repairs of architectural structures, among them St. Peter's Duomo. Boscovich fancied himself a poet as well, charming many a gathering in Roman, Milanese, Parisian, and London circles during his career.

The Bancroft's interest in Boscovich, apart from its intrinsic merits, stems from the presence in the Rare Books Collection of his personal archives, including over two thousand pieces of correspondence and two hundred scientific manuscripts, some of which are still unpublished. The Boscovich Papers were acquired in 1962 and are now a part of the extensive and growing collections in the History of Science and Technology.

Each of the newly acquired items is significant for different reasons. The article on the divisibility of matter is the forerunner of two unpublished articles now among the Boscovich

Papers, forming one of the pillars of his novel theory of matter, space, and time. The other item contains the here-reproduced rare portrait of the Ragusan scientist, depicted in profile as on a medallion. Both of these items constitute important additions to the holdings of the Library as rare materials valuable for research.

## *Bancroft Fellows*

MR. JOHN ALAN LAWRENCE has had to resign the fellowship for 1974-1975 which was reported in the last issue of *Bancroftiana*. We are pleased to announce that Mr. Richard Harold Smith, a doctoral candidate in the Department of Geography at UCLA, has been awarded this stipend, and look forward to welcoming him to the Heller Reading Room where he will conduct his research into aspects of regional development in the San Joaquin Valley during the latter half of the nineteenth century.

## *William Everson Papers*

CRITICAL ACCLAIM for his poetry first came to William Everson in the years just before the second World War. Critical acclaim for his fine printing came in the years following his first serious interest in the craft at the war-time conscientious objectors' camp at Waldport, Oregon. His creative talents in both endeavors are well documented in the large collection of his personal papers which was recently purchased by the Library, partially with aid from the Chancellor's Opportunity Fund. Now being processed by the Manuscripts Division, the collection adds immeasurably to the wealth of the Bancroft's material dealing with the literary output and the fine printing of the San Francisco Bay area.

Born in Sacramento in 1912, young Everson grew up in the San Joaquin Valley. His interest in poetry began in high school, but, as he indicated in an interview conducted by the Bancroft's Regional Oral History Office in 1966, it was not until 1934 when he encountered the work of Robinson Jeffers that the writing of poetry began to "open up" for him. Between that year and 1943, when he was

drafted and as a conscientious objector entered the camp at Waldport, Everson wrote and saw three volumes of poems published.

Following the war he came to the San Francisco area and became a prominent member of the "San Francisco Renaissance" group. He printed on a handpress, continued to write poetry, worked as a janitor first in the University of California's Library and later at its Press. In 1948 a selection of his poetry was published under the title *The Residual Years*; the volume received national attention, and in the following year Everson was awarded a Guggenheim Fellowship.

Converted to Catholicism in 1948, three years later Everson entered the Dominican Order under the name Brother Antoninus. He took with him the handpress and at the Order's House of Studies in Oakland he printed the pages of the *Novum Psalterium Pii XII*. In 1966 he left the Order and resumed his former name, under which his poetry continues to be published.

On January 19th the Library will sponsor a reading of his poetry by Mr. Everson, to be followed by a reception marking the opening of a special exhibition of portions of the collection in the Gallery. Invitations will be sent to the Friends in due course.

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