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Seán O'Faoláin

The Creative World of Seán O'Faoláin

ON THE EVENING OF November 6th under the joint auspices of The Bancroft Library and the Department of English, Seán O'Faoláin came to Berkeley to deliver the Department's Mrs. William Beckman Lecture, the subject of which was "The Creative Reader." His charming and witty talk before a crowd of enthusiastic admirers gathered in Dwinelle Hall was followed by a reception tendered by the Friends in the Library's Gallery, which also marked the opening of a special exhibition of the author's first editions and recently acquired manuscripts and correspondence.

Recognized widely as one of the modern masters of the short story in the English language, Mr. O'Faoláin is also most certainly one of the two or three major figures in Irish

literature during the period since the creation of the Irish Free State in 1922. Born in 1900 in Cork City of a poor, "shabby genteel" Irish family, John Whalen (his given name) grew up in the strange world of Irish rural provincialism, shot through with a dash of the exotic provided by the Cork Opera House. This playhouse was just down the street from the family home, and Mrs. Whalen boarded its denizens, whom she called "artcestes," in every room of the house except for the kitchen and the garrets, where she and her family lived a cramped but, in O'Faoláin's ironic term, "genteel" existence.

Seán O'Faoláin's development as an imaginative writer, a role which he conceives at times in a Joycean light as waking up his slumbering land, was slow and intimately-connected with the turbulent history of Ireland's 'teens and 'twenties. As an undergraduate at the National University in Cork he became a rebel, albeit a non-violent rebel, by joining the college company of the Irish Volunteers, the forerunners of the I. R. A. He lived through the period of "the troubles" as an ardent supporter of the Irish freedom fighters but was himself a non-combatant. His most trying years were those of the Civil War in which he participated as a bomb-maker and "Director of Publicity." Becoming disillusioned by the immediate outcome of Irish independence, he returned to the University to "lick his wounds" and earn an M.A. in English while so doing. It was this pursuit which indirectly led to his career as a creative writer.

In 1926 O'Faoláin became a Common-

wealth Fellow at Harvard University, apparently with the intention of taking up an academic career in earnest. Three years in the United States brought him another M.A. and a number of American friends, but most importantly they brought him the conviction that his was not to be the life of a scholar, that he was, in fact, a writer. He turned his energies to writing, becoming almost immediately successful with the publication of his first collection, *Midsummer Night Madness and Other Stories*, and in 1932 he was enlisted as one of the founding members of the Irish Academy of Letters, established by William Butler Yeats with the nominal assistance of George Bernard Shaw.

The Library's remarkable collection, partly purchased with funds from the Friends and from the Chancellor's Opportunity Fund and partly a gift of the author, spans O'Faoláin's career and includes most of his manuscripts and extant correspondence. Here are gathered together materials which will eventually prove indispensable to any scholar attempting a study of this Irish writer. Among the manuscripts are those of three unpublished novels, "Alien with a Passport," "A Land of Dreams," and "Old Lover's Ghost," each of which provides substantial insight into his art not available elsewhere. There are also drafts of his short stories and of his published novels. Most of these manuscripts are literally covered with revisions in two and three different colors of ink, directly illustrating the painstaking craftsmanship that went into the draft-by-draft revision of his work.

The letters are roughly composed of two groups which together contain, at present (for the collection is being constantly enlarged), more than 150 pieces written to and by O'Faoláin. The first group is made up chiefly of letters from literary figures including Elizabeth Bowen, Evelyn Waugh, V. S. Pritchett, John Betjeman, Stephen Spender, Bernard Shaw, William Butler Yeats, Oliver St. John Gogarty, George W. Russell (AE), Rose Macaulay, and William Saroyan. Among these is a particularly outstanding

series written by Frank O'Connor between 1932 and 1954. A fellow Corkman and boyhood friend of O'Faoláin, O'Connor, whose actual name was Michael O'Donovan, was himself an important Irish writer, greatly involved in the attempts to create an Irish National Theatre which would be run by writers rather than producers. In his autobiography, O'Faoláin characterizes their relationship:

Our quarrels were the quarrels of colleagues, our arguments were the arguments of friends; we supported one another in our public controversies; we chose to imagine that the responsibility for the future of Irish literature was on our two backs.

A great deal of this spirit of heady and friendly contentiousness fills the letters.

The second group of letters documents O'Faoláin's campaign to have distinguished English intellectuals sign a letter to *The Times* concerning the current troubles in Northern Ireland and specifically to protest the governmental policy of jailing Irish dissidents without charge or trial. Aside from providing letters written by a number of leading figures, this group provides something of an index to liberal, intellectual response to the political upheaval of the 1960's and early 1970's. There are a number of very thoughtfully-worded refusals to sign by people who were in complete agreement with the sentiments of the letter but who doubted the value of their protests. Doris Lessing, for one, wrote a disillusioned and self-conscious reply, noting that every cause she had championed had come to no good and that she seriously doubted the influence of intellectuals in the realm of alleviating social conflict.

Acquisition of the O'Faoláin collection markedly enhances the Library's holdings in Irish history and culture, already described in these pages with the announcement of the Somerville & Ross Collection (*Bancroftiana*, Number 58, June 1974). In addition, the Bancroft now has an almost complete set of *The Bell*, a literary magazine published in Dublin from 1940 to 1954, whose founding editor was Seán O'Faoláin, a significant file

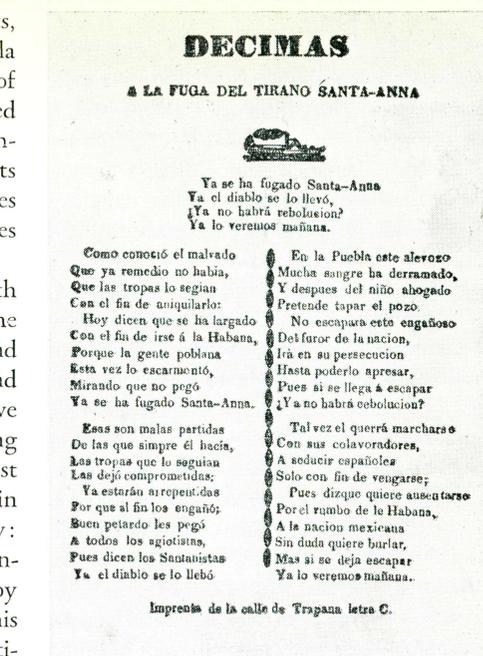
of letters written by William Butler Yeats, most of the books published by the Cuala Press run by Yeats' sister Elizabeth, many of the imprints of the small presses associated with the Irish literary movement in this century, and well over two thousand pamphlets of the eighteenth and nineteenth centuries treating social, religious, and cultural issues of the times.

Mr. O'Faoláin's visit in connection with the exhibition of his papers underlined the impression of a genuinely humble man, and in this stance of humility is an important and serious aspect of his nature as a creative writer. There is an ever present questioning of the value of his own work, perhaps best exemplified by a question raised early in the pages of *Vive Moi!*, his autobiography: "Why should I bore anybody with these vanishing blobs whose joy for me can be a joy for nobody else?" It was raised again in his lecture by his analysis of the mysterious, ultimately ungraspable essence of an artist's images. It is precisely this wonder and continual self-assessment which make the often-revised manuscripts now in the Bancroft's possession so valuable to future scholarship.

Decimas y Corridos

A MAJOR RECENT ACQUISITION of Mexicana, made possible by the John D. Hicks Memorial Fund and by The Friends of The Bancroft Library, is in the form of twenty-nine *decimas* and more than two hundred *corridos*, texts of popular songs. The *decima*, a type of poetic narrative in ten-line stanzas, originated in Spain in the sixteenth century and reached the peak of its popularity there in the works of Lope de Vega. During the period of colonization in Latin America the form spread to the New World, flourishing in Mexico as well as in the area now comprising the state of New Mexico.

The *decimas* in the Library's new collection are from the decade of the 1840's and were circulated by fugitive presses throughout Mexico. Virulently against the government of General Santa Anna, they were util-



ized to spread news of the regime and a feeling of discontent. In the *decima* here reproduced, whose title translates as "The Flight of the Tyrant Santa Anna," reference is made to the injustices suffered by the Mexican people, whose desire for vengeance is manifested clearly in the last four lines:

Without doubt his tack
Is to laugh at Mexico,
But if he's let to go
Tomorrow he'll be back.

The *corrido*, also a poetic narrative form, is directly descended from the Spanish *romance*, or ballad, and is much longer than the *decima*. It is difficult to determine how old the *corrido* is in Mexico in its present form, but it began to be printed early in the nineteenth century. During the period of the Mexican Revolution, beginning in 1910, the *corridos* became almost exclusively concerned with the evils of the Díaz regime, and, later, also assumed an anti-imperialist tone. A number of the *corridos* in this collection express resentment of the United States and its leaders and denounce the American intervention in Mexico during the first World War.

Carmel Views

A SCRAPBOOK KEPT BY Ethel Duffy Turner covering the years from 1911 to the 1930's has recently been purchased by the Library as an additional rich source of information on California literary history. The daughter of William Joseph Duffy, a guard at San Quentin prison, and sister of Clinton T. Duffy, later warden of the same institution, Ethel Duffy grew up in the prison facility and in September, 1902, she entered the University of California as a student in its College of Social Science. There she met John Kenneth Turner, a journalist, whom she later married and with whom she travelled to Mexico, becoming one of the *precursores* of the Mexican Revolution. Turner's book, *Barbarous Mexico*, published in 1910, exposed many of the evils of the Díaz regime; his wife's sympathies were similarly aroused and many years later, in 1960, she published a biography of the Revolutionary hero Ricardo Flores Magón.

In May, 1911, the Turners settled at Carmel in the house that had been occupied by George and Carrie Sterling. Mrs. Sterling had returned to the family home in Piedmont, and her poet-husband continued to live and write in his Carmel "shack." The Turners were soon involved in the varied "bohemian" activities of the colony, appearing in dramas presented at Herbert Heron's Forest Theatre. There is, in the scrapbook, a charming series of twenty-five photographs of various productions, one of which is here reproduced. The plays ranged from Mary Austin's *Fire* to Shakespeare's *Twelfth Night* to Bertha ("Buttsky") Newberry's *The Toad*. Most of the literary figures of Carmel may be glimpsed in these and other views contained in the scrapbook: Clark Ashton Smith, Perry Newberry, Herbert and Opal Heron, Frederick Bechdolt, James Hopper, as well as Sterling.

The community was not strictly literary, though, and there are several photographs of Townsley's Outdoor Sketching Class in 1915

and of the art class conducted by William Merritt Chase in 1914. Included also are views of Ethel Duffy Turner as an art student at Pasadena during this period.

The second part of the scrapbook, dating from 1917 after the Turners were separated and Mrs. Turner had moved to San Francisco, relates mainly to her own literary interests, especially poetry; with Will Aberle she edited, in 1923 and 1924, *The Wanderer*, a journal of poetry. In the scrapbook are many typed copies of poems, some of them signed by their authors, including Sterling and Marie de L. Welch, as well as a few manuscripts of poems by Bert Cooksley and Sterling. There are also many clippings of poems from *The Wanderer*, as well as clippings of Mrs. Turner's own column, "Pictures of San Francisco," which appeared in the San Francisco *Call-Bulletin*.



Ethel Duffy Turner and Herbert Heron in *Fire*

This fascinating volume of Californiana nicely complements the reminiscences of Ethel Duffy Turner, *Writers and Revolutionists*, completed by the Bancroft's Regional Oral History Office in 1967, as well as her notes on George Sterling and the Carmel literary colony which she deposited in the Library before her death in Cuernavaca in 1969.

Scientists, Engineers and History

THE NAMES OF Ernest O. Lawrence, Glenn T. Seaborg, and Edwin M. McMillan conjure up images of speeding particles chasing each other around inside a cyclotron in expanding circles. These men, all involved with the Radiation Laboratory on the Berkeley campus since the mid-1930's, have been some of the prime movers in the recent developments contributing to our knowledge of the physical world. As reported earlier in the pages of *Bancroftiana* (Number 53, September 1972), the papers of Lawrence, who died in 1958, are in The Bancroft Library, and recently the Manuscripts Division completed the cataloging of this collection, comprising more than 100,000 items.

The two other Nobel Prize winners are both advisors and contributors to the Bancroft's History of Science and Technology Project, whose staff is building an archive in the history of the nuclear sciences and electrical engineering, especially in northern California. Professor McMillan last year donated his papers on the design and construction of the synchrocyclotron in the late 1940's. This device marked the beginning of a new phase in machine design, allowing physicists to achieve higher energies. Dr. Arthur L. Norberg, Coordinator of the Project, is currently tape-recording Professor Seaborg's recollections of the growth of the nuclear sciences in the 1930's and 1940's.

In the early days of the Radiation Laboratory the very nature of nuclear developments demanded a cross-fertilization with electrical

engineering, for the energies achieved by Lawrence's group were only possible through improved electronic equipment. Some of the Laboratory's early equipment contained oscillator tubes designed and produced by Federal Telegraph Company of Palo Alto, one reason why its papers are collected by The Bancroft Library. Yet interesting as is this link between nuclear physics and electrical engineering, Federal Telegraph and other electronic companies founded on the San Francisco Peninsula also have an important history of their own. Similarly, just as the history of nuclear physics in the 1930's was intimately related to the Berkeley campus, these companies' developments in electronics have an important connection to the growth of electrical engineering at Stanford University. To document the latter, Provost Emeritus Frederick E. Terman of Stanford is now being interviewed, and a completed interview with Leonard F. Fuller concerns his career as chief engineer and later vice president of Federal Telegraph Company as well as his service as chairman of Berkeley's Department of Electrical Engineering from 1930 to 1943.

Another of Federal's prominent engineers was Charles V. Litton, who died in 1973 and whose papers are now in the Library. Litton, who joined Federal upon graduation from Stanford in 1927, designed the oscillator tubes manufactured by the company in the years around 1930. When Federal left California in 1932, Litton remained behind and founded Litton Engineering Laboratories, the parent of Litton Industries. All of these activities are well-documented in the Litton Papers. In addition, the letters, pictures, and other important family documents provide a history of the Litton family from mid-nineteenth century Ohio through a discontinuous journey which ended in California in the 1870's.

Litton's own correspondence in the collection dates from 1927 and covers such subjects as tube developments, various technical processes, political election activities, and civic involvement in Grass Valley. About half the collection consists of notes and notebooks on

specific tube designs covering a thirty-year period, laboratory notebooks of other research, as well as detailed patent information. There is also correspondence concerning Litton's involvement in the development of the klystron tube with W. W. Hansen and the Varian brothers at Stanford. It was this tube and the microwave technology developed in the 1940's which made possible the Stanford Linear Accelerator. And with the mention of Hansen and the accelerator the names of Lawrence and Luis W. Alvarez, also at Berkeley since 1936, arise immediately for they also had much to do with the early analysis of acceleration of nuclear particles in a linear machine.

Conversations and cataloging during the first eighteen months of the Project begun in July, 1973 (*Bancroftiana*, Number 55, June 1973) have revealed many such interrelations. The papers and the interviews gathered which document these matters focus attention on both the internal development of the sciences and engineering and on the social environment for research and development.

Hart Crane Letters

A GROUP OF FORTY-FIVE LETTERS written by Hart Crane to Yvor Winters during the period from October, 1926 through January, 1930 has recently been purchased for the Library with funds from the Heller Charitable and Educational Fund and from The Friends of The Bancroft Library. With the single exception of the letter of May 29th, 1927, which has been published (a carbon is included in the Crane Papers held by the Columbia University Libraries), these letters have not heretofore been available and thus represent a major and new source for Crane scholarship. In addition to the letters, there are also a complete manuscript of *The Bridge* as well as manuscripts of other poems many of them with both Crane's and Winters' emendations.

Harold Hart Crane was born in Garrettsville, Ohio, on July 21st, 1899, and died, by

jumping from the ship *Orizaba* into the Caribbean, on April 27th, 1932. Before his untimely death he published two volumes of poetry, *White Buildings* in 1926 and *The Bridge* in 1930. In 1933 his *Collected Poems* was issued, with an appreciative introduction by his friend Waldo Frank. Although never wholly forgotten—the first biographical study by Philip Horton was issued in 1937—Crane's reputation as a major American poet in the tradition of Whitman did not become established until after the second World War when Brom Weber, now Professor of English at the University's Davis campus, published his biography, followed, in 1952, by an edition of Crane's letters. The major study of Crane's life and work, *Voyager* by John Unterecker, was published in 1969.

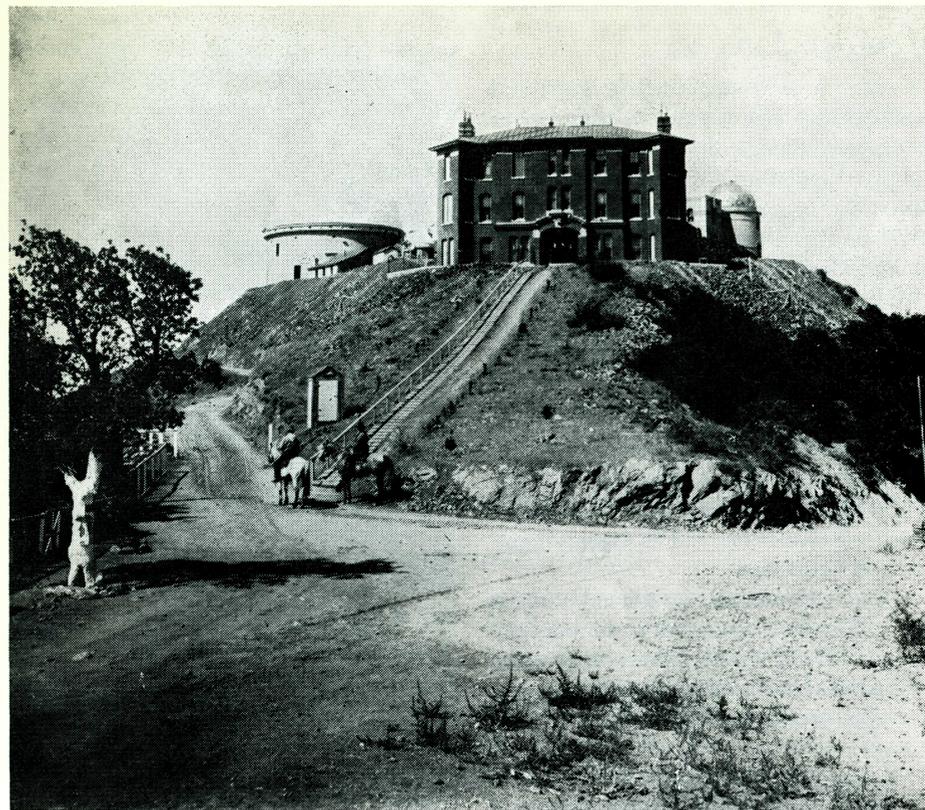
The correspondence between Yvor Winters, then a young instructor in French and Spanish at the University of Idaho, and Crane was initiated by Winters in the fall of 1926. Replying to Winters, Crane wrote on October 5th from the Isle of Pines where he was visiting:

It is just a 10-to-1 accident that I didn't write you first. What little of your work I have occasionally seen has stuck in my mind—as little else I see does.

Letters filled with discussions of poetry passed back and forth and two months later Crane wrote to his friend "Aunt Sally" Simpson that "Winters continues to write me most stimulating criticism; his wide scholarship not only in English literature but in Latin, Greek, French and Spanish and Portuguese—give his statements a gratifying weight."

The two writers finally met in Los Angeles during the Christmas holidays of 1927, when Crane was briefly visiting in Altadena and Winters was recently settled at Stanford University, where he was to spend the remainder of his professional career as Professor of English. Many years later Winters recorded his impressions of Crane:

. . . his hair was graying, his skin had the dull red color with reticulated grayish traceries which so often goes with advanced



LICK OBSERVATORY, 1889. This view, one of a series taken at Mount Hamilton by the astronomer, Sherburne Wesley Burnham, is included in an exhibition entitled "U. C. Beyond Berkeley: 102 Years" now on view in the Library's Joseph C. Rowell Case. Established in 1876 under the will of the eccentric San Francisco millionaire, the James Lick Trust undertook the construction of an observatory to house the world's largest telescope. When the facility was completed it was turned over to The Regents of the University of California on June 1st, 1888. The observatory, now under the administrative direction of the Santa Cruz campus, continues to support advanced research in astronomy. The exhibition, including documents and photographs from the University Archives, is descriptive of the University's other campuses, from Davis to San Diego, and may be viewed through April 5th.

alcoholism, and his ears and knuckles were beginning to look a little like those of a pugilist. Crane had by the time of this meeting done battle with his drinking, a battle he was to finally lose when, after telling his fiancée, Peggy Baird, "I'm not going to make it dear. I'm utterly disgraced" he took his life.

The correspondence seems to have ended after Winters' somewhat unfavorable review of *The Bridge* appeared in the June, 1930 issue of *Poetry: A Magazine of Verse*. Winters' closing remarks referred to "Mr. Crane's

wreckage in view" and Crane, hurt by what he felt to be a reversal of opinion toward his poetry, wrote sardonically to another friend: "Poets should defer alluding to the sea . . . until Mr. Winters has got an invitation for a cruise!" The acerbity of this phrase becomes more meaningful after one has read the series of letters which comprise the bulk of this new Bancroft collection.

This material is now being prepared for publication by scholars on the University faculty and is reserved for their use until the texts are printed.

Membership Fees

TO KEEP UP WITH INCREASED BENEFITS and increased costs your Council has voted to set the Regular Membership contribution at \$25 and the Supporting Membership contribution at \$50 beginning January 1st, 1975. It has retained Student Memberships at \$5, Sustaining Memberships at \$100, and Patron Memberships at \$250.

This change was made after a careful study showed that the Friends expend well over \$10 annually for each member. The old fees were set five years ago and since then we have not only suffered from inflation but we have augmented our activities. Now we offer more lectures, additional receptions, larger issues of *Bancroftiana*, and an expanded program of Keepsakes.

If we are to continue our primary purpose of significantly assisting the acquisition program of The Bancroft Library, a program itself adversely affected by the mounting cost of books, we have no choice but to raise our fees.

We hope all our Friends will continue to appreciate our purpose and our programs and therefore continue their valued support.

—WILLIAM P. BARLOW, JR.
Chairman of the Council

Alfred Robinson Papers

HAVING EXPLAINED MY VIEWS to you verbally, as to your agency for the Steamers, I write this mainly to record our agreement that you are to receive Two Thousand dollars a year from the Company, as their Agent on the Coast of California, commencing from the 1st of January.

This passage from a letter dated September 8th, 1848, written by William H. Aspinwall, first president of the Pacific Mail Steamship Company, to Alfred Robinson, marks the beginning of a three-year business relationship which is well documented in two collections of papers recently acquired by The Bancroft Library.

Born in Boston in 1806 and trained from childhood for a career in business, Robinson worked for a commercial firm in his youth and made three trips to the West Indies before being hired, in 1828, by the firm of Bryant and Sturgis as a clerk on their vessel *Brookline*, which was outfitted for the hide trade in California. He remained in California for nine years, serving as an extremely successful agent for his firm, and during his travels along the coast from San Diego to San Francisco he acquired broad knowledge and experience of Mexican California and its language and gained the respect of its inhabitants. His marriage in 1836 to Anita Maria de la Guerra allied him to a leading family of southern California.

Robinson returned to Boston in 1837 but several years thereafter he agreed to go back to California as supercargo on the *Alert*, the ship on which Dana had spent part of his two years before the mast. It is at this point in Robinson's life that the recently acquired collections begin, in the form of diaries describing the voyage and the arrival in Monterey in June, 1840. Two years later he returned to Boston, where he remained until 1848, investing in outbound California cargoes and preparing his *Life in California*, a significant account of early days on the coast which was published anonymously in 1846.

A large portion of the Alfred Robinson Papers consists of letters, diaries, notebooks, and business accounts, purchased by the Library from funds given by several donors. In addition Mr. Lewis A. Lapham of New York City has presented a group of 108 letters which Robinson received from William H. Aspinwall and Samuel Comstock during the years he was associated with the Pacific Mail Steamship Company. These letters deal with legal and personnel matters, the scheduling and loading of cargoes, the condition of vessels, and the choice of ports for the company's operations. During the Gold Rush the company's ships were crowded to nearly double occupancy by the thousands of emigrants who came to California by way of Panama.



Alfred Robinson

Writing to Robinson in February, 1850, Comstock, vice president of the company, notes that "I have been much mortified at the complaints of passengers . . . that they do not receive either the fare or the comforts in the Steamers which the price paid would justify."

That Robinson's service was satisfactory may be seen in a letter of September 13th, 1850, written by Aspinwall, which says, in part:

. . . the contents of your letters are very acceptable—with the solitary exception of your wish to retire from California and return home—we hope you will reconsider this determination, and that we may still have a long and pleasant intercourse together—the letter leaves us in the dark as to the course of so speedy a determination to retire—but we are left to infer that—some act of Mr. Merediths' to you personally—or some matters connected with his management of your affairs during your absence, have created this dissatisfaction.

Despite Aspinwall's wish, and perhaps due to employee problems suggested here, Robinson terminated his relationship with the

company in a letter of November 6th, 1851, which is confirmed by an answer from Aspinwall dated November 22nd.

The Robinson Papers also contain documents of a later period concerning his management of estates in southern California, including that of Abel Stearns; a journal kept by Horace Hawes, a wealthy San Francisco lawyer and brother-in-law of Robinson, describing trips to Panama, Mexico, and Acapulco in the years 1851 to 1853; other papers of the Hawes family; and notebooks containing poetry by Robinson, who published *California, An Historical Poem* in 1889, six years before his death in San Francisco.

Francis Peloubet Farquhar 1887-1974

SHORTLY AFTER THE DEATH OF Francis P. Farquhar in Berkeley on November 20th, the Bancroft's Director Emeritus George P. Hammond recalled the beginnings of The Friends of The Bancroft Library of which Farquhar was one of the founders. On June 15th, 1948 the small group of some forty members gathered in the old Library of French Thought on the third floor of the Doe Library, just below the cramped attic quarters occupied by the Bancroft. Among those attending the meeting were two sons of Hubert Howe Bancroft, Philip and Paul, and after welcoming the group Acting Chairman Farquhar asked the two honored visitors to speak. Philip demurred, but Paul rose, and in a voice marked with emotion, said he was moved by the tribute paid that afternoon to his father, who had founded the Library almost a century earlier.

Francis Farquhar will be keenly missed by his Friends and friends alike, for his particular genius was in the melding of cordiality, scholarship, and organization. A graduate of Harvard University in its Class of 1909, he arrived in California the following year and remained, for the last several decades of his life as a resident of Berkeley. An accountant, he served as president of the State Board of

Accountancy and did much to set the high standards of his profession.

At its Charter Day celebration on the UCLA campus on April 24th, 1967, The Regents granted an honorary degree to Farquhar, the text reading:

Born and educated in New England, he has shamelessly led a double life since coming to California. On the one hand he is a highly-successful certified public accountant; on the other he has won fame as a writer, historian and conservationist through such books as *Place Names of the High Sierra* (1926); *Mount Olympus* (1929); *Yosemite, the Big Trees and the High Sierra* (1948); *Books of the Colorado River and the Grand Canyon* (1953); *Drake in California: Review of the Evidence* (1957); and his definitive *History of the Sierra Nevada* (1965). More than an armchair adventurer, he has climbed Mount Olympus in Greece as well as many peaks of his beloved High Sierra, and has travelled several times around the world. For his valuable contributions to the art of illuminating Western history, and for his vigorous efforts to preserve California's natural heritage, we confer upon him honorary membership in the University of California.

With his wife, Marjory, herself a noted photographer of the Sierra, Francis Farquhar participated in the Friends' meetings and receptions for a quarter century. We sorely miss him and extend to his family the sympathy of an old friend.

A Special Keepsake

THANKS TO THE UNUSUAL generosity of a member, the Friends have been presented with funds for the special purpose of commissioning a handsome and symbolic souvenir of our society. The donor has selected as his subject a paperweight with a square marble base on whose top is affixed a circular medallion of blue and green enamel and brass. As here shown, it depicts the Campanile of the Berkeley campus, the edifice directly



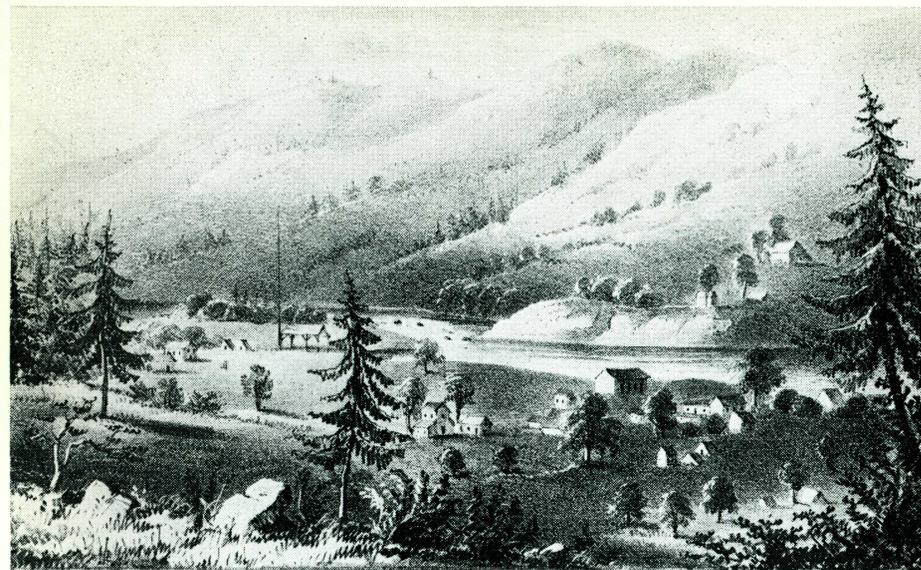
across the way from the Library. Circling it are the words "The Friends of The Bancroft Library" written in the very style of script that Hubert Howe Bancroft employed for the bookplate he placed in the original volumes of our collections.

At the donor's request, a paperweight will be presented as a special Keepsake to each Friend who renews his membership during 1975. If sufficient supply permits, each person who enrolls during 1975 will also be given a paperweight upon renewal of membership in 1976.

This gift will enable each Friend to have a permanent and impressive souvenir of The Bancroft Library to place on one's desk as a useful Keepsake and as symbolic evidence of one's support of book collecting and scholarship.

Twelve Drawings by Paul Emmert

A MAN OF MANY TALENTS but best known to his contemporaries as a "panoramic artist," Paul Emmert was born in 1826 in a small town near Berne, Switzerland, the fourth son of Professor Frederick and Fredrika Dann Emmert. Youthful sketches of Venice which have survived show that Emmert's travels and his interest in drawing both began early. By 1845 the nineteen-year-old artist was al-



VIEW OF CULLOMA.

ready listed as a painter in New York City, where he is said to have married the daughter of a chemist, a union which produced two sons, but nothing more is known about this family. He continued to live as an artist at various addresses in The Bowery until 1849 when he sailed for California to gather material for Emmert & Penfield's "Original Panorama of the Gold Mines," a highly successful attraction which opened to the public in Brooklyn during March, 1850.

With the assistance of The Friends of The Bancroft Library, the Bancroft has recently acquired twelve original drawings of California and Mexico by Emmert. Judging on the basis of style, technique, and subject-matter, it seems likely that eight of these date from this 1849 voyage. These include three views of Acapulco; a detail of the Mexican coast (*Le grand Creston, Mexique*); a beautiful drawing of the *Ile de Guadaloupe, basse Californie*; and three drawings of the quicksilver mines at New Almaden, California. Two other Gold Rush subjects by Emmert, *View of Culloma*, here reproduced, and *Scene on the Isthmus*, were published in 1850 as illustrations for James Delavan's *Notes on California and*

the Placers. Taken as a group these ten pictures provide an important visual record of the Panama route to the gold fields.

Emmert returned to California in 1850, arriving in San Francisco on September 7th aboard the steamer *Sarah Sands*, thirty days from Panama. Two drawings of Mazatlán which are also included in this new collection probably date from this second voyage. They are larger in format than the others, approximately six and one-half by ten inches, and they are heightened with white, the dark accents being picked out with black chalk. This simplified, three-value rendering and bolder handling may reflect Emmert's new acquaintance with the requirements of lithography and painting on a large scale, and they continue to be identifiable characteristics of his work throughout the 1850's.

While in California Emmert tried his hand at a variety of work. He is mentioned, in the fall of 1851, as proprietor of the Bear Hotel, Sacramento City. Later that year he was employed "to sketch the beauties of California agriculture." In May, 1852 he completed another "Panorama of the gold mining country," advertised as being almost one mile in

length, which was put on display at the Theatre of Varieties, Commercial Street, San Francisco, for \$1 admission.

In February, 1853 Emmert went to Honolulu, perhaps intending to paint an Island Panorama. Apparently this project was never carried out, and except for visits to California in 1854 and 1858, the artist spent the remaining fourteen years of his life in the Hawaiian Islands. He ran a theater, published a famous set of *Views of Honolulu*, established the first lithography workshop there, and, for the marriage of King Kamehameha in June, 1856, Emmert supervised the decoration of the palace and grounds, creating "illumination" that was said to have turned the gardens into a "veritable fairy land."

Matching pictures of Mission Dolores and of the French Hospital, also included in the collection, establish Emmert's presence in San Francisco during the year 1858, since both sketches are signed and one is dated. With these works his career as a professional artist was finished, and when he returned to Hawaii the next year he purchased land on the Kona Coast and started a sugar plantation. In March, 1860 he remarried and shortly thereafter became caretaker of one of the King's estates. Ever restless, however, he sold his plantation four years later and moved back to Honolulu where he did commission work for Henry M. Chase, a photographer. On March 13th, 1867, at the age of forty-two, Emmert died suddenly and was buried in Oahu Cemetery, Nuuanu Valley.

The new drawings have been handsomely

framed and are now hanging in the Library's administrative offices, where they may be viewed by the Friends.

Goddard Map Facsimile

A FULL-SCALE REPRODUCTION (twenty-six by thirty-two inches) in black and white of George Henry Goddard's map of California, published by Britton & Rey of San Francisco in 1857, is available for purchase at the cost of \$3. Originally included as part of Dr. Albert Shumate's *The Life of George Henry Goddard, Artist, Architect, Surveyor, and Map Maker*, issued by the Friends as their Keepsake in 1969, this reproduction is unfolded and suitable for framing; it will be shipped rolled in a mailing tube. Orders, accompanied by checks payable to The Friends of The Bancroft Library, including sales tax for California residents, may be sent to the Secretary.

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