

BANCROFTIANA

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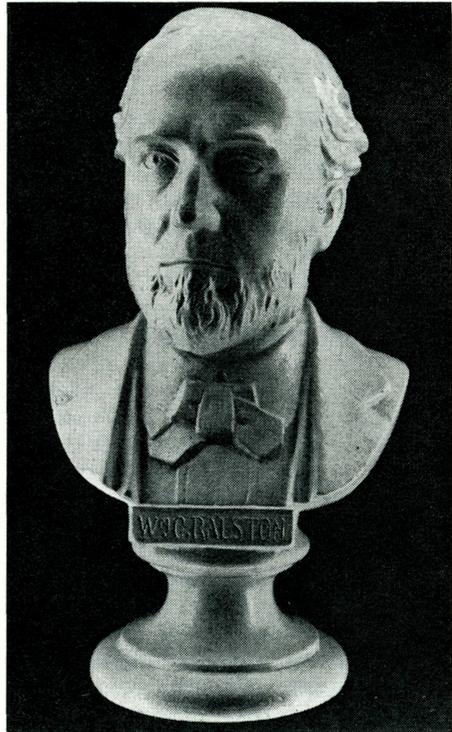
No. 67

June 1977

William C. Ralston's Correspondence

Much has been written about the financial exploits of William Chapman Ralston, his establishment of The Bank of California and his then-visionary plans for the construction of one of the world's great hostelries, the Palace Hotel. Less is generally known about his seminal role in the organization of the University of California, to whose first Board of Regents he was elected in 1868, and which he served as Treasurer for seven years until his death by drowning in San Francisco Bay in August, 1875. But Ralston did contribute immeasurably to the success of the fledgling institution, and it now seems fitting indeed that his voluminous personal correspondence, covering the quarter century of his California career, has been presented to The Bancroft Library by The Bank of California, through the good efforts of its Chairman of the Board, Mr. Charles de Bretteville.

Consisting of several hundred letters, both those written by Ralston and, to a larger degree, those written to him, the collection is now housed in eight boxes in the Manuscripts Division. The correspondence reflects the great range of Ralston's interests—banking, shipping, railroads, manufacturing, insurance, real estate, the theater, viticulture, and many other areas. Aside from The Bank of California, which became the only financial institution to branch into all three Pacific Coast states, Ralston ordered built the California Theatre on Bush Street and commissioned the young author, Bret Harte, to write a new play for the initial offering. Harte failed to come up with the play, offering a poem instead which was read at the opening



Bust of William C. Ralston, a bequest to University Archives, from his niece Stella Tracy.

performance of Bulwer-Lytton's *Money*, but the theater itself flourished for almost two decades.

In the summer of 1872 Daniel Coit Gilman of the Sheffield Scientific School at Yale University visited California and stopped at "Belmont," Ralston's country estate in San Mateo County. Having been offered the job as President of the University of California, he returned east to consider the matter and on September 13th, 1872, just prior to his

return to California to take up his new duties, he wrote to Ralston to thank him for "confidence and support . . . marked kindness and courtesy."

When the Central Pacific Railroad had more or less decided to locate its western terminus on Yerba Buena Island (then called Goat Island) in San Francisco Bay, if it could secure the land from the federal government, Ralston was active in defeating this scheme, which might have diminished San Francisco as a commercial port. His correspondence with Aaron A. Sargent, Congressman from California, illuminates the measures undertaken to ensure San Francisco's continuing dominance.

The William C. Ralston Papers will certainly be used and appreciated over the years by students and scholars interested not only in the career of "the man who built San Francisco," but also in the many diverse aspects of California's early development that he touched upon.

The Bancroft Fellows

The Bancroft Fellowships for the academic year 1977-1978, for which the competition was open to graduate students on all of the University's nine campuses, have been awarded to Thomas Almaguer, Jr. of Berkeley, and to Emmett Preston Fiske and Nelson Kei Nagai both of Davis. Each of these doctoral candidates is engaged in research on subjects whose source materials are in The Bancroft Library.

Mr. Almaguer, who has received his Bachelor's degree with High Honors from the University's Santa Barbara campus, is affiliated with the Chicano Studies Program at Berkeley and is writing a dissertation whose title is "Chicano Workers in the California Labor Market: A Case Study of Ventura County 1870-1930." For his introductory sketch of the pre-1870 period in that county's history he has already relied on the Bancroft's rich holdings.

Also a graduate from the Santa Barbara campus, Mr. Fiske has received a Master's degree in Education at Davis and for the past two years has been engaged in doctoral studies focusing on the historical evolution of the University of California's interaction

with the state's farming and rural sectors. For his dissertation he is utilizing the extensive documentation of the College of Agriculture and the Agricultural Extension held in the University Archives.

Mr. Nagai graduated from Stanford University and his major field of study is also agriculture, notably the role Japanese immigrants have played in the development of rural California and what political and economic conditions influence positive contributions by immigrants. Following completion of his degree he hopes to assist rural organizations to improve the general welfare of this segment of California's population.

We welcome them into that group of scholars who have made of the Heller Reading Room a temporary home.

30th Annual Meeting

William Saroyan, the internationally famous Fresno-born dramatist and novelist, spoke before an overflow crowd of five hundred gathered in Zellerbach Playhouse for the 30th Annual Meeting of The Friends of The Bancroft Library on Sunday afternoon, May 8th. (We regret that so many Friends, including one University Regent and two members of the Council, and other guests had to be turned away because of stringent fire regulations which forbade even more standees than were accommodated.) "Reading is Writing" was his prepared text from which there were many digressions, on topics ranging from Mother's Day to baguettes, and to honor the distinguished speaker two students from the Department of Dramatic Art performed a seven-minute segment from an unpublished play by Saroyan, whose working title is "Walden Puddle."

The meeting was conducted by William P. Barlow, Jr., Chairman of the Friends' Council, and greetings to the Friends were extended by David S. Saxon, President of the University of California, and by Richard M. Dougherty, University Librarian at Berkeley. The Bancroft's Director, James D. Hart, gave his annual report in which he briefly described several of the significant new acquisitions of the Library, a few of which have been cited in *Bancroftiana*; many of these are gifts from Friends or have



William Saroyan talking with Bancroft Fellow Nelson Kei Nagai.

been purchased from funds contributed by the Friends.

The retiring members of the Council, Charles de Bretteville and Joseph A. Moore, Jr., were thanked for their services, and the meeting unanimously elected as new members Kenneth E. Hill, Warren R. Howell, and Brayton Wilbur, Jr. In a revision of the By-laws which was also passed unanimously, Council membership was enlarged by one so that hereafter the Director of The Bancroft Library will serve while in that post without the limitation to the two terms to which the other members are restricted.

Following the activities at the Playhouse, Friends and their guests made their way through the unseasonable, but very welcome, late afternoon rain shower to the Library's Gallery to view the exhibition, "Drama and Theater Collections," created by Irene Moran, Head, Public Services, with the assistance of Professor Dunbar Ogden of the Department of Dramatic Art. For the occasion many of the Library's treasures not heretofore shown on exhibit were brought from the vaults, including both the first and fourth of the Library's four Shakespeare Folios — the seventeenth-century editions of the Bard's works. Ben Jonson's *Workes* (1616), the first folio of plays published in England, is also on view, as are the first editions of later seventeenth-century plays including Dryden's *Aureng-Zebe* (1676) and Congreve's *The Double-Dealer* (1694) and *The Way of the World* (1700). A large section of the exhibition deals with American playwrights such as Eugene O'Neill, two of

whose letters to Sidney Howard are shown, as is Howard's own holograph manuscript for his play *The Silver Cord*. Gertrude Stein's typescripts, with handwritten emendations, of *Four Proteges* and *Old and Old*, gifts of Sheldon Cheney, appear alongside Saroyan's manuscript of *The Time of Your Life*, on deposit in the Library from the playwright. Manuscripts for both the novel and the screenplay of *The Red Pony* by John Steinbeck; for *The Gibson Upright* and *The Antiquity Shops*, two plays co-authored by Harry Leon Wilson and Booth Tarkington; and for *Ab Sin* by Mark Twain and Bret Harte, are also highlights of the exhibition.

One of the cases is devoted to University Theater and displays documents, photographs, and artifacts relating to the recent production of Racine's *Bajazet* at Zellerbach Playhouse. There are posters from Hearst Greek Theatre productions as well. A recent gift to the Library, Cecil Beaton's pencil and watercolor portrait of Ina Claire, presented by the actress, is shown along with two letters written to Miss Claire by Lillian Russell and an inscribed photograph of Miss Russell. And from the extensive Paget-Fredericks collection of dance materials is shown the costume designed by Leon Bakst and worn by Anna Pavlova in *Giselle*.

For those who were unable to attend the Annual Meeting, as well as for those who would like to return for a more quiet hour viewing these aforementioned and many other items — including a sampling of the rich archive of the Piper Opera House in Virginia City, Nevada, and the heavily-emended typescript of Tom Stoppard's *Jumpers* (1972) — the exhibition will be continued in the cases in both the Gallery and the Library's administrative offices through September 23rd.

A Mark Twain Friendship

In January the Mark Twain Papers received a gift that substantially enriched the collection while adding significantly to the available fund of information about Samuel L. Clemens' personal life. The heart of the gift consists of eleven original letters from Samuel and Olivia Clemens to Robert and Louise Howland, written between 1870 and



Robert Muir Howland

1905 and thus embracing most of Clemens' lifetime as a literary figure.

Robert Muir Howland and his wife were close friends of Clemens in the Nevada Territory in the early 1860's. Howland, for a time Clemens' mining partner, figures briefly in chapter 21 of *Roughing It*, where Mark Twain writes that one night in their Carson City boarding house "Bob H— sprung up out of a sound sleep, and knocked down a shelf" of captive tarantulas which "could straddle over a common saucer with their hairy, muscular legs," freeing them and throwing "fourteen scant-clad men" into "a grisly suspense." Clemens' notebook record of this incident provides a somewhat more revealing account: "Time Bob Howland came into Mrs. Murphy's corral in Carson [the boarding house] drunk, knocked down Wagners bottles of tarantulas & scorpions & spilled them on the floor."

Howland does not again appear in Clemens' publications but he was a vigorous personality in his own right, served for a period as town marshal, and was an indomitable warden of the Nevada Territorial Prison before pursuing a career as a mining consultant which ended prematurely with his death of pneumonia in 1890. Clemens had maintained an extremely warm feeling for his old friend and his sense of loss is apparent in this moving condolence to Howland's widow, included in the recent gift:

I was deeply shocked to hear of your

husband's death. All other men are recognizable as mortal, & bearing about them the seeds of death, but it was not so with him; he was so full of opulent life, of abounding & overflowing life, that it was not possible to associate him & death in one's thoughts. I mourn for him.

These letters, most of them devoted to the happier details of the lives of the Clemens and Howland families, are a particularly welcome acquisition at this time since three of them belong to the period covered by the first three volumes of Mark Twain's collected correspondence, now in preparation. The remaining letters will be published in succeeding volumes.

The donors are Mr. and Mrs. Robert M. Gunn of Sausalito; Mr. Gunn is the grandson of the Howlands. In addition to the letters by Clemens and his wife, the Gunns' generous gift includes a letter from Clara Clemens Gabrilowitsch to Mrs. Howland, the Howlands' autograph album containing a note by Clemens and the signatures of other prominent individuals, photographs, and some family documents. Perhaps no less important than these materials are Mr. and Mrs. Gunn's recollections of the Howlands and their relationship to Mark Twain, which have already made possible the correction of inaccuracies in the published record.

A Campus Exchange of Incunables

Library collections grow in planned and unplanned ways, often taking advantage of chance circumstances. The Bancroft Library last year acquired, on the Moffitt Fund, a copy of Johannes Nider's *Manuale Confessorum* (Paris, Ulrich Gering, 1479), one of the most popular handbooks for confessors of the late Middle Ages. A rich source for the history of society and popular attitudes, confessors' manuals are one of the particular areas of interest among students of canon law, and the Law Library's Robbins Collection has been acquiring any that it could over the past twenty years. It had no copy of Nider, however, and none had come on the market in recent years. It was a re-

markable coincidence, then, that a local dealer had offered to the Bancroft a copy of the same book that the Law Library had been trying, without success, to snare.

Cooperation among campus libraries has always been important, and especially so in these days of restricted budgets. When the Law Library approached The Bancroft Library about a purchase or exchange of the Nider, an arrangement was worked out fairly easily. One of the infrequent large auctions of incunables was to take place the following month in New York, and the Law Library was already studying its bids, including one important book which was of only marginal interest to law but of considerable importance for the history of popular culture and piety of the late Middle Ages and Renaissance, a book which in fact might be better suited to the Bancroft's Rare Books Collection. Its bid was successful and the subsequent exchange was accomplished.

Bartholomaeus Sibylla's *Speculum Peregrinarum Questionum* (Strassburg, Johann Grüninger, 1499) appeared in numerous editions from 1493 to the late sixteenth century. One of the legion of secondary writers on theological and legal topics whose work is only beginning to attract scholarly attention, Sibylla's mirror of a pilgrim's questions considers Creation from man upward. A major part of the book, in fact, concerns not only man and God, but also the varieties of angels and their attributes. Sibylla's place in the history of medieval theology and especially the pre-occupation with angels, his career, and even the tradition which lay behind the title of the book, are all subjects for further research. Bancroft was glad to add another medieval source to its already considerable collection, the Law Library filled one of the more conspicuous lacunae in its collection of confessors' manuals, and the scholarly resources of the campus enjoyed a net increase. Everyone foresees that this kind of cooperation will continue to benefit the University community.

Lewis & Clark Apocrypha

Few deeds of quiet heroism equal those of Meriwether Lewis and William Clark when they led a small party of frontiersmen and

soldiers across the continent and back during the years 1804 to 1806. Their return to St. Louis was marked by the immediate publication of a long letter from Clark to his brother — published again and again in newspapers throughout "the States." But after the letter there came a long silence; no more was heard about this daring expedition that had caught the fancy of the American public. Three years passed. The journal of one of the non-commissioned officers, Sgt. Patrick Gass, was published in 1807, but it was terse and totally without the geographical and scientific data that the leaders had been sent to gather. Nonetheless, it went into several printings.

Meriwether Lewis had died in the meanwhile, but his papers and diaries were preserved in Washington. It was not until 1814, eight years after their return, that the official story of the two captains finally reached the public. Since then, the account of that historic journey has been almost constantly available. The 1976 edition of *Books In Print* lists thirty-one titles dealing with the expedition, including reprints of the Sgt. Gass Journal and the first, 1814, edition of *The History of the Expedition . . .* Subsequent editions, still in print, include that by Dr. Elliott Coues, published in 1895, and Reuben Gold Thwaites' *Original Journals of the Lewis and Clark Expedition, 1804-1806, printed from the original manuscripts*, issued in eight volumes in 1904 and 1905.

But what of those eight years between 1806 and 1814, when the demand for information about the land across the wide Missouri must have been at its greatest? In 1809 there appeared in the booksellers' stalls in Philadelphia *The Travels of Capts. Lewis & Clarke, by order of the Government of the United States, performed in the years 1804, 1805, & 1806, being upwards of three thousand miles, from St. Louis, by way of the Missouri, and Columbia Rivers, to the Pacifick-Ocean . . .* The imprint is Hubbard Lester, Philadelphia, 1809, and the price was noted as "1 dollar 62½ cents." Of Lewis and Clark there is little in the book — Clark's letter from Fort Mandan, written on the way up the Missouri in 1805, and his letter to his brother from St. Louis in 1806. All the rest is a potpourri of information

from the writings of Sgt. Gass, Sir Alexander MacKenzie, Jonathan Carver, and others. The English editor, Dr. Thomas Rees, of the authentic editions issued in 1814 and 1815, commented that although the work contained no new information on Lewis and Clark "in other respects, it is of considerable value, the other documents inserted in it being curious and contained in no other English publication."

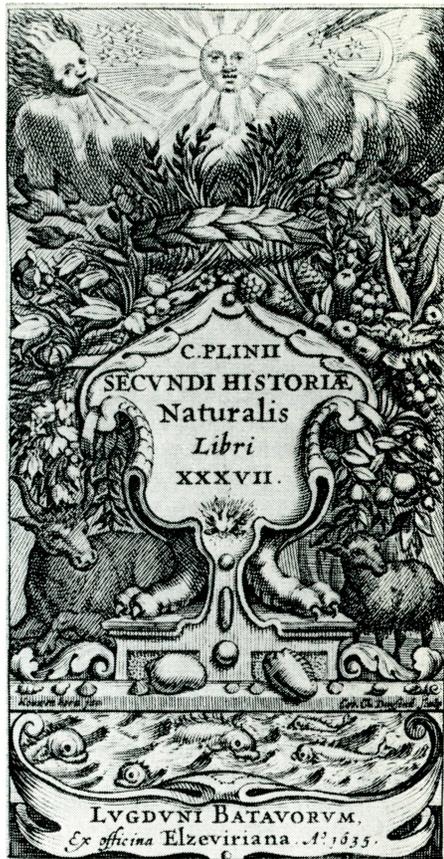
The book seems to have been a success, with editions appearing in London, in Lebanon, Pennsylvania, and in Frederick, Maryland, both of the latter being translations into German. The English text was issued in Dayton, Ohio as late as 1840. But, while the authentic account of the expedition has survived in print to this day, this spuriously titled work, termed by Dr. Coues "The Apocrypha," has been out of print for a century. Yet it is indeed "of considerable value," for it is a fair gauge of the extent, or lack of it, to which one could inform himself about the vast Louisiana Purchase, for at least a decade after its acquisition.

Through the bequest of one of the Library's Friends, Thomas W. Streeter, funds were available recently to bring to our collections a beautifully preserved copy of an edition of 1816, published in Philadelphia, of this "Apocrypha," bearing the title *New Travels among the Indians of North America* . . . The volume contains two handsome portraits, presumably of the two captains, and the text is the same as that of the first edition. According to the subsidiary title page, the price of our edition was "One Hundred and Twenty-five Cents."

Plantin's Biblia Sacra, and Others

Nearly one hundred volumes representing fine printing from the sixteenth to the twentieth centuries have been presented to The Bancroft Library by Charlotte and Norman Strouse of St. Helena. In addition, these frequent donors have displayed their thorough understanding of a library's budgetary problems by providing a fund to pay for the costs of cataloging these handsome editions.

Although it would be impossible to de-



scribe the entire collection in these limited pages, a few examples can be cited. For one, the Bancroft now owns a particularly significant imprint of Christopher Plantin, the *Biblia Sacra* of 1583. This folio contains a map of the world showing both North and South America, and includes 117 pages of notes by Francis Lucan. A copy of this edition was used by the Commission of Cardinals and by scholars employed by Pope Sixtus V in revising the Vulgate.

The Library has also gained its earliest edition of Cicero, with the gift of the Aldine *Orationes*, issued in three volumes in 1519. Then, from the Foulis Press comes the four volumes of Homer's *Works*, bound in contemporary Scottish morocco; issued between 1756 and 1758 these volumes were printed in double pica Greek, designed by Alexander Wilson, marking the first real attempt to

break with the cursive style which had dominated Greek printing since its original success in Aldus' hands.

Among the more recent imprints is Coleridge's *The Rime of the Ancient Mariner* with ten engravings by David Jones, issued by the Chilmark Press in 1964. The Library's copy, signed by the artist, is No. XVII of 115 copies, and is slipcased together with a portfolio containing an extra set of fifteen engravings, including five not used in the volume. These engravings, the last work done by David Jones for the 1929 edition of this work, are stunning examples of modern British graphic art.

Other works represented in the Strouse gift are Livy's *Romische Historie* printed by Schoeffer at Mainz in 1505; Pliny's *Natural History*, from which the frontispiece of the first volume has been reproduced here, issued by Elzevier in 1635; Rossetti's *The Blessed Damozel* from the Vale Press in 1898; and Tennyson's *Tiresias*, in an edition of fifty copies with etchings by Leonard Baskin, printed by the Gehenna Press.

Desiderata

From time to time we have listed in these pages certain items which have been difficult to procure except through gifts, and have been gratified by the response of our readers. We now note a few titles which the Library would like to add to its collections.

- Adams, Ansel. *Making a Photograph*. London, The Studio, 1935.
- Applegate, Frank Guy. *Native Tales of New Mexico*. Introduction by Mary Austin. Philadelphia, Lippincott, 1932.
- Angelo, Valenti. *The Most Holy Miracle of the Fierce Wolf of Gubbio*. New York, Ashlar Press, 1934.
- Byron, George Gordon Noel. *The Island; or Christian and His Comrades*. London, J. Hunt, 1823.
- Cloud, Archibald Jeter. *Lowell High School, San Francisco, 1856-1956; A Centennial History of the Oldest Public School in California*. Palo Alto, Pacific Books, 1956.
- Dwinelle, John Whipple. *Argument of Mr. John W. Dwinelle on the Right of Colored Children to be Admitted to the Public Schools*. San Francisco, Bacon (1870?).
- Heaney, Seamus. *A Lough Neagh Sequence*. Manchester, 1969.
- Howells, William Dean. *The Smoking Car. A Farce*. Boston, Houghton, Mifflin, 1900.
- Hunt, Haywood Hendon. *The First Quarter Century of Craftsmanship in San Francisco*.

A Brief Sketch of High Lights in the "Share Your Knowledge" Movement by the Golden Gate. San Francisco, 1946.

- Lawrence, D. H. *Plays*. London, M. Secker, 1933.
- Miller, Henry. *Big Sur and the Oranges of Hieronymus Bosch*. New York, New Directions, 1957.
- Moore, George. *A Flood*. New York, Harbor Press, 1930.
- O'Faolain, Sean. *The Heat of the Sun*. London, Hart-Davis, 1966.
- Spender, Stephen. *Oxford Poetry*. Oxford, Blackwell, 1930.
- Von Stroheim, Erich. *Greed; a Scenario for the Motion Picture Greed. Based on the Novel McTeague by Frank Norris*. Foreword in Dutch, English, French. Bruxelles, Imp. Presto-Print, 1958.
- Wells, H. G. *All Aboard for Ararat*. London, Secker & Warburg, 1940.
- Wharton, Edith. *Crucial Instances*. New York, Scribner's, 1901.

Should any be available for offer to the Library, please communicate with Miss Patricia Howard, by letter or telephone (642-3781).

Typographical Ephemera

"You are cordially invited to a party on Monday evening . . .," "Christmas Greetings and best wishes from . . .," "Announcing an important new work by . . ." Such messages come to all of us during the course of the year, and after a brief stay on the mantel or bulletin board are relegated to the wastebasket or to a carton in the basement. How often do we fail to notice in such pieces the elegant design, skillful choice of type, and fine quality of paper characteristic of a local master printer?

Such ephemeral items of job printing, ranging from wine labels to large exhibition posters, have a place in Bancroft's Typographical Ephemera Collection, for they present to students of typography examples of artistic layout and printing differing from those available in more substantial and accessible publications. According to the San Francisco printer Lawton Kennedy,

Essentially a good poster is like a good title page. The elements of interest have to be there. And it has to be well proportioned as to size. I think it is a little more difficult because of the area that must be taken into consideration. It is more flamboyant. . . .

Proof sheets, trial layouts, and working drawings provide additional opportunity to observe how the printer approaches these difficulties.

Collections of ephemeral material also provide documentation of the history of a particular press. Announcements of changes in address, new publications, and acquisitions of new equipment may fill gaps in a researcher's knowledge. Regular printings for organizations and individuals exhibit the particular connections and relationships which, in some cases, provide stable economic support for costly and elegant limited editions. When studied side by side with the full-sized books in the Bancroft's fine print collections and, when possible, with the manuscript and business records also held in the Library, a fuller perspective can be gained of a particular press or of a period in the history of printing. Ephemeral printing, in the form of cards and keepsakes for fellow printers and personal friends may give a printer an opportunity to play with a whimsical notion or experiment with an outlandish format; notable in this genre are the humorous minutes and keepsakes of the meetings of the Moxon Chappel, a confederation of mainly Bay Area printers, and the annual Limerick Calendar from the Rather Press.

The Bancroft Library's Typographical Ephemera Collection has excellent files of local printers, including John Henry Nash, the Grabhorns, Andrew Hoyem, Adrian Wilson, Lawton and Alfred Kennedy, Lewis and Dorothy Allen, Clif and Lois Rather, Bruce and Helen Gentry, and Roger Levenson. Several east coast presses, including the Merrymount and Overbrook, are also represented. Files of the work of various young presses exist as well as student printing from the South Hall Press in Berkeley's School of Library and Information Studies, from the Eucalyptus Press at Mills College, and from the Bancroft's own Albion Press.

Much of the collection has come from the printers themselves, but important items are constantly received from individuals who have kept files of such ephemera. We hope that readers of this article may be reminded of some fine printing tucked away and may be inclined to add to this little-known but valuable area of our typographical holdings.

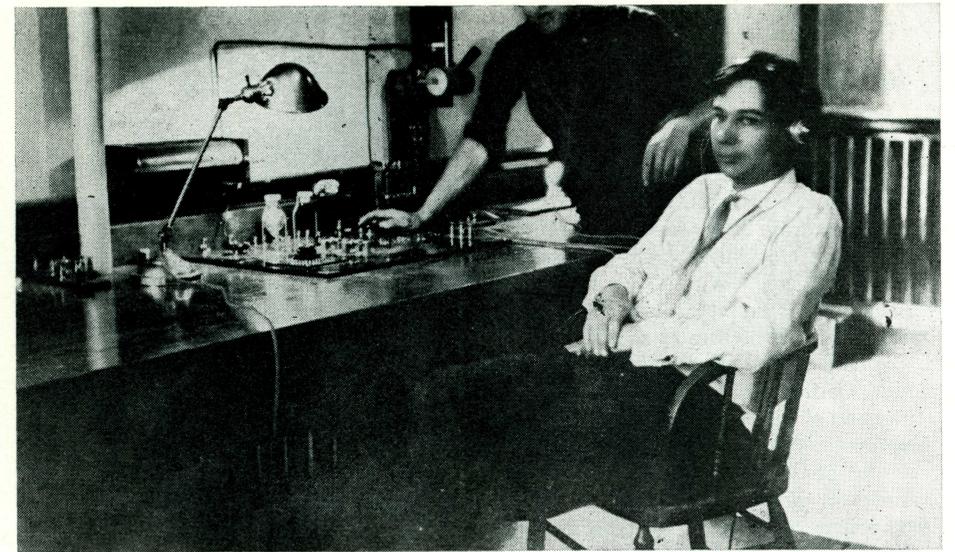
Notes Toward the History of Radio

Some of the first historians of radio's early days have included its pioneers themselves. In its infancy, the radio industry attracted a good number of amateurs, tinkerers, and promoters, and while the question of who had made which discovery first was usually settled by patent suits, the court decisions were not always accepted as truth by the various claimants. Conflicting versions of the way things happened were rampant among these pioneers. Did Armstrong really invent the superheterodyne principle of radio reception? Was it Lee de Forest who first recognized the possibility of using his Audion as an amplifier? How different was the first Audion from the Fleming valve? These were only a few of the questions that the historians attempted to answer, but they were questions whose answers might be colored by personal opinion.

As part of the Library's History of Science and Technology Project, three collections of papers of radio pioneer-historians have recently been processed. They are the brief, first-hand reminiscences of Lewis M. Clement, a radio engineer; the autobiography and de Forest memorabilia of Emil J. Simon, an inventor, promoter, and patent advisor; and the correspondence and papers of Haraden Pratt, a radio executive and for many years chairman of the Institute of Radio Engineers and the Institute of Electrical and Electronic Engineers History Committee. These papers in each case document the problems faced in the creation of an historical account of a field in which the writer has been a participant.

Clement's slim memoirs do not put undue weight on his own role, and since he limits his account to factual information about events in which he was directly involved he avoids controversy with his colleagues. Emil Simon is a more verbose commentator whose adulation of his friend and colleague Lee de Forest creates a biased documentation of the history of radio. Thanking him for his efforts, de Forest wrote on June 24th, 1957: "My hat is continually off to you for the way you conceive new ideas of honoring myself, and the ingenuity and zeal with which you

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Haraden Pratt at the University's Wireless Station, Mechanics Building, May 1914.

seek to actuate such ideas." In another letter written during the same month, de Forest congratulates Simon on the vast amount of "de Forestiana" he has accumulated: "This is a most effective indication of what I always know — your intense devotion to me, and admiration of my career."

Haraden Pratt, like Clement a graduate of the University of California in its Class of 1914, was the most rigorous historian of the three. As chairman of the IRE and later the IEEE History Committee he had a special responsibility to document the early days of radio accurately, and as a pioneer he could draw upon first-hand knowledge to verify the stories of others. Though he freely expressed his opinions in correspondence, he restricted their publication because of his closeness to other participants in the development of radio. In a letter to Simon dated April 16th, 1963 he wrote:

Someday, after I get a bit older, I intend to write something on the historical side of radio communication. I have been collecting bits of information from time to time as source material. Right now, some personal stories from people still living are valuable, before they depart. In time some of the controversial matters clear up a lot and by waiting,

we can get some of these things into proper perspective. Also, by waiting, some of the really controversial people leave us, like de Forest and Armstrong, and history can make its record without arousing their tempers.

The papers of these men not only reflect the vigor of first-hand accounts and contain invaluable primary source material but they give a vivid understanding of the conflicts engendered by their pioneer roles. And it may have been the advantage of his own role in the history of radio that allowed Pratt his sometimes wry look at the worshipful aspects of that history. Writing to W. R. Hewlett on August 4th, 1954, regarding commemorative plaques for radio firsts, he said:

I am sure that the Emerson Street house is a candidate for a plaque. Enough early work was done on the Pacific Coast, and particularly in Palo Alto, to warrant it. . . . Now, in addition to a plaque on the house, why not memorialize Palo Alto with a historical sign of permanence on El Camino Real and maybe another pair on the main highway? But put them at traffic lights so the cars won't block the road to read them.

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The Bancroft's Theater Collections

In the evolution of university disciplines, study of the history of the theater has come quite recently. Berkeley's Department of Dramatic Art was established in 1941 under the chairmanship of Professor Benjamin H. Lehman but only in 1965 was the doctoral program initiated. Within the last dozen years a greater emphasis has been placed upon the art of the theater as distinct from drama, and several faculty publications, including Garff Wilson's histories of American acting and of the American theater, Marvin Rosenberg's studies on *Othello* and *King Lear* in production, and Travis Bogard's volume on Eugene O'Neill, have drawn upon source materials in Bancroft's theater collections. The current exhibition in the Library's Gallery, mentioned elsewhere in this issue, has gathered together a great variety of material contributing to such historical scholarship.

Among the treasures of the Bancroft's Rare Books Collection are fine copies of each of the four Folios of Shakespeare issued during the seventeenth century. These are supplemented by more than one thousand titles in British drama, the bulk of which are seventeenth and eighteenth century imprints, many of them production editions. When, as is so often the case, one finds the notation, "As it is acted at the Theatre Royal in Drury Lane, by His Majesty's Servants," it is safe to say that the edition reveals playhouse practice. As a drama, like a piece of music, has its ultimate form not on the printed page but in that fleeting, flesh-and-blood moment of performance, these works attest to the realities of the theatrical art.

Bancroft's major collection of dramatic material is American, including first editions of great numbers of plays by leading American authors. The holdings related to California theater and playwrights are greater and although the works presented by Army players during the Mexican War, by Gold Rush troupers, by later vaudeville and circus people, and then by the WPA Federal Theatre producers do not bring forth a Shakespeare or a Shaw, they do give a sense of the



Maude Adams in *As You Like It*, Hearst Greek Theatre, June 6th, 1910.

dense panorama of the region's theatrical and social history.

The most concentrated collection of theatrical materials is in the University Archives. It contains documentation on all Greek Theatre productions and on the performances far more frequently staged indoors, for a long time in Wheeler Auditorium, more recently in Zellerbach Playhouse. These are all represented by scrapbooks containing programs and production photographs, including those for world premieres of Seneca and Dürrenmatt. In addition there is correspondence of University presidents Benjamin Ide Wheeler and Robert Gordon Sproul concerning committees and festivals and structures. Then too there are elegantly-drawn *art nouveau* posters, scripts, prompt-books, letters and memoirs of students, faculty, and professional participants, and records of undergraduate organizations which from the University's founding made dramatic performance a part of their education.

William Butler Yeats, after visiting Berkeley in 1904, declared that the Hearst Greek

Theatre was the most beautiful thing he had seen in America. The documentation of that facility now almost three-quarters of a century old, is rich indeed. In its earliest days, especially following the great earthquake and fire which destroyed almost all of San Francisco's theaters and forced transfer of many productions to Berkeley, the offerings were numerous. Ben Greet brought Shakespeare, and the Divine Sarah played *Phedre*. Even after San Francisco was rebuilt, Margaret Anglin returned again and again between 1910 and 1926, and Maude Adams, pictured here in the 1910 production of *As You Like It*, E. H. Sothorn and Julia Marlowe also appeared in Berkeley. In 1934 Max Reinhardt put on four acts of *A Midsummer Night's Dream* in Faculty Glade and the fifth-act wedding in the Greek Theatre, adorned with a gold baldachin, a huge central door-to-orchestra stairway, and two hundred torchbearers. In more recent years Margaret Webster directed *Antony and Cleopatra* and Takis Muzenides, of the Greek National Theatre, directed *Antigone* there.

The Goldyne Hebraica Collection

Within the past few years the Library has received an outstanding collection of Hebraica, the nucleus of which consists of thirty-eight titles printed between ca. 1504 and 1609, as a gift from Dr. and Mrs. Joseph R. Goldyne of San Francisco. The collection was originally formed to honor Rabbi William Z. Dalin and Dr. Alfred J. Goldyne, and additions, including the Rashi manuscript described in the issue of *Bancroftiana* for September, 1976, continue to enhance the Bancroft's holdings in this field.

The Goldyne Collection is especially noteworthy as the volumes are in excellent condition, at least six in original bindings and several in seventeenth and eighteenth century bindings. Since the rabbis and scholars who originally used these titles were interested primarily in the intellectual content rather than in their value as objets d'art, the books which have come down from this period are usually in heavily-used and tattered condition. Their high state of attrition

has also been caused by censorship, book burnings, and persecution. Thus, volumes in such fine state as these are quite rare.

The titles reflect a variety of interests, with Talmudic and Responsa literature (answers to religious questions) heavily represented. The collection also illustrates the spread of Hebrew printing in all parts of Europe during the Renaissance, with imprints of Constantinople, Thessalonika, and Venice being prominent. Hebrew printing began in Italy, where the first text was printed in 1475 at Reggio di Calabria. During the following century it spread into Turkey, Greece, and the Holy Roman Empire.

Among early Hebrew printers, the Soncino family is outstanding. Migrating from Germany, the family settled in the small town near Cremona from which it took its name. A particularly fine example of the work of this family is Moses ben Nahman's *Be'ur*, a commentary on the Pentateuch, issued at Pesaro in 1514 by Gershon ben Moses Soncino. Gershon later moved to Constantinople where his son, Eliezer Gershon Soncino, continued the family trade, issuing in 1547 Isaac ben Sheshet's Responsa entitled *Teshuvot*. The Library's copy of this work is from the library of Rabbi Samson Cohen Modon, poet and compiler of the rabbinical encyclopedia *Sefer Zikronot*.

Printing in Constantinople had preceded the arrival of the Soncinos, for in 1510 there appeared the second edition of Yeshu'ah ben Joseph's *Halikhot 'olam*, a work dealing with Talmudic hermeneutics; it was apparently printed by the proto-typographer of Constantinople, David ben Nahmias. Abraham ben Samuel Hasdai's *Barlaam and Joasaph*, a tale consisting of extracts from the life and parables of the Buddha, first appeared in 1518. Hasdai's version was based on the Arabic recension of the tale, also known as "The Prince and the Dervish," and includes two stories not found in either the Arabic or Greek versions but traceable directly to the Indian originals.

As with Constantinopolitan printing, typographic work at Thessalonika was not of high quality, but the works are rare and of great literary importance. Outstanding among the volumes at the Bancroft is the

Masoret ha-Talmud, a topical index to the Talmud issued by Judah Gedaliah in its first and only edition in 1523. Still in its contemporary covers, Isaac ben Samuel Adarbi's *Divre rivot*, polemics consisting of 430 Responsa, was printed by David ben Abraham in 1582.

But the principal home of Hebrew printing in the sixteenth century was Italy, where Venice stands out as a major center. Here, following in the best traditions of Venetian printing, Daniel Bomberg produced Jewish books for thirty-five years and designed several Hebrew types. In 1538 he brought out *Sefer masoret ha-masoret* of Elias Levita, which work continued to be popular for three centuries. Bomberg was joined by Cornelius ben Baruch Adelkind and their joint work can be seen in a well-preserved copy of Tobiah ben Eliezer's commentary on the Pentateuch, *Pesikta zutarta* (1546), in its original tooled calf binding.

As Jewish presses were not allowed a monopoly on Hebrew texts, Christian printers also produced such works. Chief among these was Marco Antonio Giustiniani, whose most important work was a two-volume edition of Moses Maimonides' *Mishneh Torah* (1550-51), beautifully printed from types cut by Michel DuBois. This work attempted to bring together the vast array of Talmudic commentary, and itself begat more than 300 commentaries and novellae. A dispute over its publication, with a rival printer, was appealed to the Pope in August, 1553, and a papal bull was issued, directing that all copies of the Babylonian and Jerusalem Talmuds be confiscated and burned, and that Christians neither read nor assist in printing them. On Rosh Hashanah, September 9th, 1553, books and manuscripts were burned at the Campi di Fiori, and other burnings occurred in Bologna, Ravenna, Mantua, and Ferrara. Not surprisingly, copies of the Giustiniani edition of *Mishneh Torah* are extremely scarce.

At Mantua appeared the first edition of the *Zohar*, printed by Meier ben Ephraim and Jacob ben Naphthali in 1558-60. A treatise on cabalistic theosophy in the form

of a commentary on the Pentateuch, it embodies the work of many authors, and can be traced to Persia. Christians also saw in the *Zohar* proofs of their faith, and the Cardinal Bishop of Mantua sponsored the publication.

In Eastern Europe several centers of Hebrew printing flourished. At Prague, the first Hebrew work appeared in 1513 from the press of Gershon ben Solomon Cohen. Here was published in 1598 Judah Löw ben Bezaleel's *Be'er ha-Golah*, a defense of the Talmud. The Goldyne copy includes the anti-Christian passages torn out of most known copies. Cracow, in Poland, saw a revival of Hebrew printing in 1569 and twelve years later appeared Jonah Gerondi's *Sefer sha'are teshuvat*, a standard work on Jewish ethics during the Middle Ages, brought out by Isaac ben Aaron of Prosnitz. The Goldyne copy of his second edition of the Jerusalem Talmud (1606) appears in contemporary vellum.

The Goldyne Hebraica Collection is very much a working collection, for few texts included have appeared in printed editions since 1800. Valuable for teaching and research in those disciplines dealing with the Renaissance, the Near East, and the history of the book, these volumes nourish both intellectual and bibliographical concerns.

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