

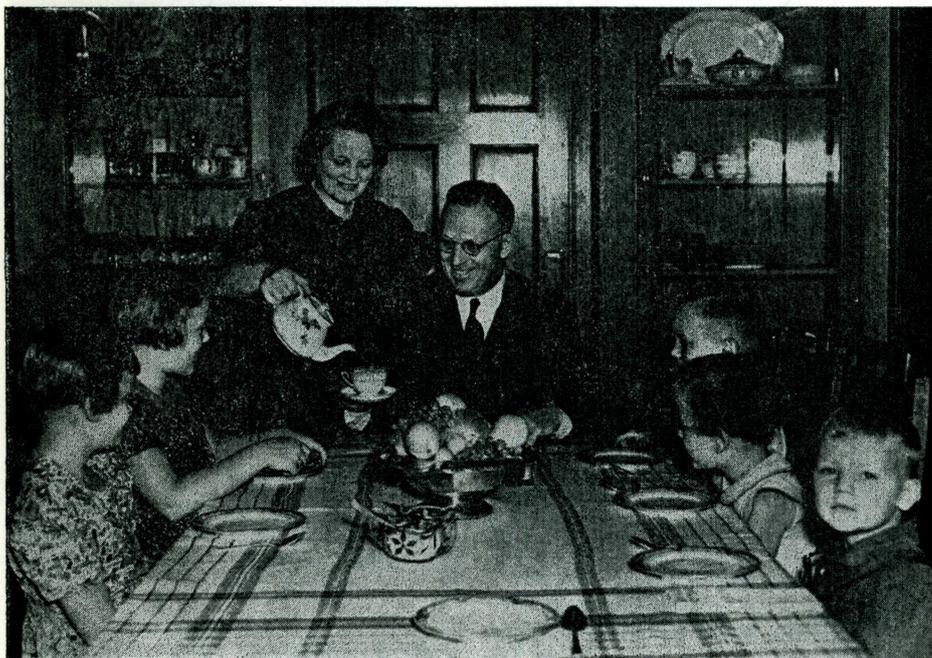
# BANCROFTIANA

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*The Earl Warren family at the breakfast table, Piedmont, 1937.*

## *The Earl Warren Era In California*

After eight years of research, interviewing, and transcribing the memoirs of one hundred and forty-six individuals, the Earl Warren Era Oral History Project, an undertaking of the Bancroft's Regional Oral History Office, is now almost completed. The idea for the series began in March, 1962 at the Library's celebration for Chief Justice Warren and his colleagues from the Class of 1912; on that occasion Newton Drury and Horace Albright, both former directors of the National

Parks Service who had themselves completed memoirs with ROHO, urged their classmate to get started on his recollections. He agreed, with the proviso that the project be bounded by his California years, since he felt it inappropriate to comment on court activities.

Difficulties in funding delayed the interviews for several years, until in 1969 The Friends of The Bancroft Library rescued a matching, but rapidly expiring offer from the National Endowment for the Humanities. Other funds came from the Cortez Society, former law clerks of the Chief Justice, and many long-time friends of the popular Governor. In addition, the Roscoe and Margaret Oakes Foundation and the San Fran-

cisco Foundation jointly sponsored a sub-series of interviews with leaders of California's black community—an important aspect of Warren's own developing political perspectives.

Among the fifty-three volumes which have now been completed, and which are available for study in the Library's Heller Reading Room, are those dealing with the internment of Japanese-Americans following Pearl Harbor, cases and procedures in the office of the District Attorney of Alameda County, state finance, executive agencies, labor relations, and political campaigns. Two volumes contain more entertaining but not less insightful commentary from Warren's hunting and baseball buddies.

Amelia Fry served as project director, and was assisted in the interviews by other members of ROHO's staff, including Malca Chall, Gabrielle Morris, and Miriam Stein. She notes that throughout the specific issues and events touched upon there were continuing themes: Did Earl Warren really change when he became Chief Justice? What policies in his California years anticipated or contradicted his decisions on the bench? How did California remain fiscally sound throughout rapid expansion of state services, the most massive immigration anywhere in recent history, a depression, a war, a post-war adjustment, and another war? How could Warren win landslide state elections as a non-partisan candidate when every four years he led the state's Republicans in the presidential contests?

Some of the most intriguing interviews do not lend themselves easily to classification. One such memoir is the volume by Edgar James Patterson, now a retired counselor-psychotherapist at Vacaville, who as a young man guarded the governor's mansion, chauffeured the chief executive (and, to their dismay, his six school-age children), delivered Mrs. Warren's ubiquitous chocolate cakes, and advised, harangued, and generally romped with the children. It was his long drives through the California countryside, with the Governor under pressure of decision-making and their ensuing cabbages-and-kings conversations, that mark a unique friendship. On several occasions Warren

questioned Patterson about the difference for him, a black, in his segregated school experience in Louisiana and in his subsequent integrated Sacramento school. Patterson recalls:

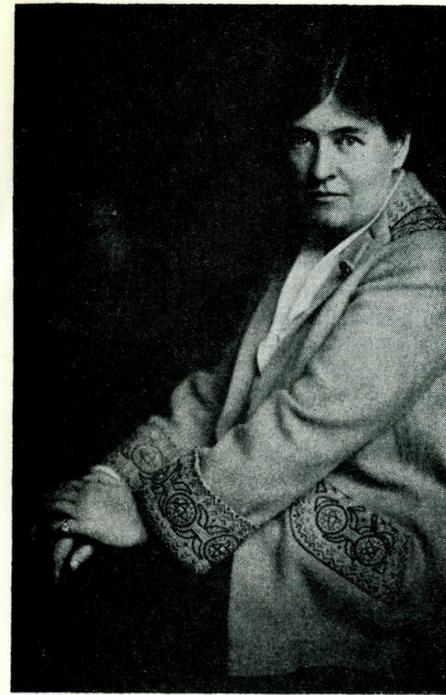
Warren and I would discuss things like this, that there is no such thing as being separate, from different schools, and being equal, because so much is left out . . . . How you feel, your terms, your language, your way of thinking is different from when you go to a school that is mixed. When you go to a ghetto school, where it is all black, you feel like you just can't get across the railroad tracks. You can see the progress on the other side, but you can't reach it.

When Patterson read the decision that Warren wrote in the famous desegregation case of *Brown vs. the Topeka Board of Education* in 1954 he heard some of the phrases from those earlier discussions.

Earl Warren himself contributed about eighteen hours of interviews to the project, with each staff interviewer taking part. Many of the memoirists contributed personal papers, pictures, and memorabilia which were used to create an exhibition, "The Warren Era in California," first shown in the University Library and later in the State Capitol at Sacramento. These items, in addition to scrapbooks, videotapes, news films, and campaign papers have all enriched the holdings of The Bancroft Library.

## The Complete Willa Cather

More than half a century has passed since Willa Cather's distinguished novel of the American Southwest, *Death Comes for the Archbishop*, appeared in Alfred A. Knopf's by-then-familiar green cloth binding. For many of her readers and for the majority of critics it has represented the capstone of a brilliant literary career, which had begun with the publication, in 1903, of *April Twilights*, a volume of poems issued in a small edition which has become one of the most eagerly sought items of rare works by Willa Cather. After 1927, during the remaining twenty years of her life, Miss Cather published but three additional novels, *Shadows*



Willa Cather, c1923

*on the Rock* (1931), *Lucy Gayheart* (1936), and *Sapphira and the Slave Girl* (1940). Now all of her works in first editions, many with original dust jackets, together with biographies, memoirs, and criticism, comprising forty-nine volumes, along with the signed photograph herein reproduced, have been given to The Bancroft Library by Mrs. Robertson F. Williams of Piedmont.

Born in Virginia in 1873, Willa Cather spent her childhood in Red Cloud, Nebraska, and it was from her memories of that prairie countryside that she drew most heavily for her early novels: *O Pioneers!* (1913), *The Song of the Lark* (1915), and *My Antonia* (1918). She entered the University of Nebraska in 1891 and while there published her first prize story, co-authored with Dorothy Canfield, in *The Sombraero*, the student yearbook, a copy of which is included in this gift. Following graduation and newspaper work in Lincoln, and feeling restricted by

village convention, she settled in Pittsburgh where she had "the freedom to spend one's youth as one pleased."

While on the editorial staff of the *Home Monthly* and later as a rewriter on the *Daily Leader*, she continued her own writing, resulting in the publication of her first volume of stories, *The Troll Garden*, in 1905. In the following year she moved to New York and began her association with *McClure's Magazine* which was to last until 1912. Miss Cather's first novel, *Alexander's Bridge*, published in that same year, bore evidence of her careful reading of Henry James; it was a style that she quickly abandoned, as she turned to the materials of her own girlhood. When she submitted *O Pioneers!* to Houghton Mifflin in 1913, her editor, Ferris Greenslet, accurately forecast that it would "definitely establish the author as a novelist of the first rank."

We are especially pleased to have in the Bancroft this strong representation, in such excellent state, of Willa Cather's work, for it enhances an association with the American novelist which goes back more than four decades. At the University's Charter Day celebration on March 23d, 1931, Miss Cather was awarded an honorary degree (her second, and only the fourth which the University had awarded to a woman) whose text reads, in part:

Willa Cather, self-controlled and elevated delineator of life on the western plains and in the Spanish southwest, who at a time when literature is pre-vaillingly matter-of-fact has not lost sight of idealism and nobility . . .

At the time of this award Miss Cather was the houseguest of the University's President, Robert Gordon Sproul, and his wife. Many years later, in a memoir completed by the Bancroft's Regional Oral History Office, Mrs. Sproul recalled this particular distinguished visitor:

She was very much a recluse and really didn't want to meet people. She didn't come downstairs for tea, even; we sent it up to her. She was an extremely quiet and pleasant person. I liked her.

## Californiana of the 1840's and the 1850's

If I were asked to name the most healthy atmosphere in the world and the best for an invalid, I should select San Francisco.

So writes Lieutenant William A. Parker of the U. S. Ship *Cyane* in 1842. Parker's log is only one of a fascinating group of sixteen journals, diaries, and other manuscripts recently acquired from the collection of the late Jennie Crocker Henderson of San Francisco. While the majority of these materials relate to the California Gold Rush, the Parker log is of the preceding period and nicely complements the William H. Meyers Journal (described in the issue of *Bancroftiana* for May, 1956), giving details of Thomas ap Catesby Jones' premature annexation of Monterey in 1842. Parker also describes visits to other ports along the Pacific coast and in Hawaii, and includes a substantial commentary on California Indians.

Sacramento, which became an important center serving as gateway for the mines, is described by more than one of the diarists in this collection. Charles S. Bolles, in the "Log Book of the Bark Selma," pictures the scene at the time of the flood in January, 1850: "Through the night people were calling for 'Boats'...early this morning all of our boats were out taking people off from the tops of buildings and wood piles." The question of land ownership, which has figured so largely in California's history, is reflected in the letters of one M. Burke, in which he records the "Squatters' Riots" in Sacramento and notes his determination to "squat and fight for it until the government decides the land is Squatters."

William D. Bickham, in his "Notes of Travel," describes his mining activities at Spanish Bar and at Murderer's Bar inhabited by claim jumpers "guzzling rum and swagging about in fine style." Later, on June 22d, 1850, Bickham writes a graphic account of one of the fires that plagued San Francisco during that period:

The scene on the Plaza beggared all description. Merchandise of all descrip-

tions were piled up indiscriminately in huge masses...When Washington Street on the Plaza took fire, large portions of these goods were consumed, and the scene presented was terrible sorrowful and often amusing...Several persons, some "Sydney Ducks," were caught plundering and were immediately taken to the quarters of the Vigilance Committee.

Much of the latter portion of Bickham's journal is concerned with an account of the activities of the Vigilance Committee, material which he put to good use later as editor of the *Evening Journal* and the *Evening Picayune*.

The journal of John H. Clark is a fresh and detailed record of the company of twenty he and his partner, Andrew Brown, led across the plains in 1852. It was written for his wife, Margaret, who had remained in Ohio, and contains candid and unaffected views of his experiences. John Henry Nash at one time considered this fine journal for publication, and his printer's dummy with title and sample pages accompanies the manuscript as a unique example of design by that distinguished typographer. Another proposed Nash publication, again with a printer's dummy and specimen pages, is the "Journal of a Voyage from New Bedford to San Francisco upper California April 1 to September 22, 1849." Although the unidentified author ends his account shortly after his arrival in San Francisco, he has vividly described the passage of one hundred and seventy-four days and given character sketches of fellow passengers as well as information on California and the gold fields, gleaned from port calls and from ships encountered during the voyage.

Another anonymous account includes a full description of the sea voyage aboard the *Gold Hunter*, sailing from Bangor, Maine. After his arrival in California, the diarist spent most of his time on the construction of the fort at Benicia, but he also records a trip to Mount Diablo, comments upon a local election, reports on an Indian massacre at Clear Lake, and tells of a fandango at Martinez:

I was very much disappointed in the "Fandango" dance; I expected to have

found a kind of "Hurly Burly" sort of affair, animated, lively, and laughable. Instead of this I found it to the contrary, the music (a guitar accompanied by a person's voice) was performed in a chanting style. The Ladies were very sedate, their countenances as inanimate as their movements, which consisted of short measured steps...the gentlemen performing all the necessary movements and contorsions of the body—the Lady as bolt upright and unyielding as a marble statue.

J. S. Ackerman describes his voyage aboard the *Daniel Webster* and his life in the mines, with interesting observations on the camps of the Indians and their method of salmon fishing. Ackerman's sojourn in the mines was one of continual hardship however ("put through the cradle 200 buckets of dirt which has yielded the enormous sum of Two Dollars and seventy-five cents") and he left for Sacramento, and later San Francisco, where he began working in the American Theater as a prompter. He could not resist trying his luck once again, only to find himself poorer than ever:

We have worked as hard as men could work and yet we have made nothing.

We get just a living and that is all.

M. Brainard, in a letter written on Christmas Day, 1852, concludes: "If I ever git home I will be contented with good health and a moderate gain."

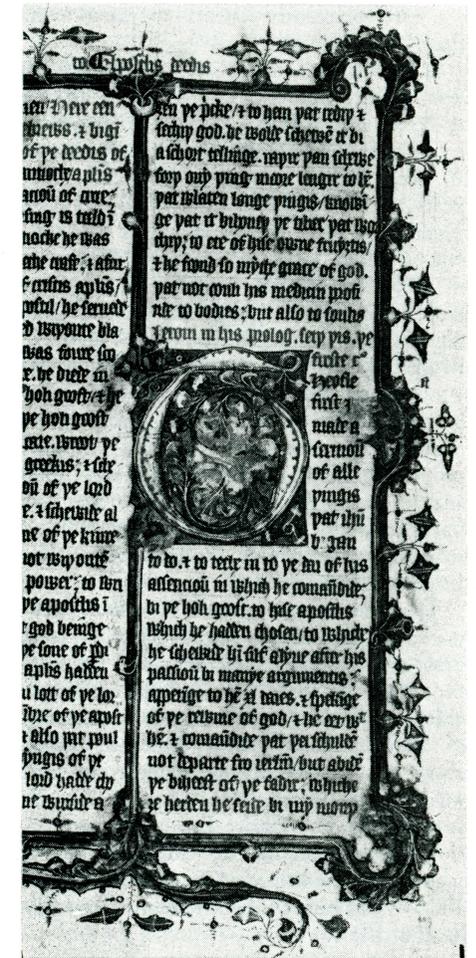
This important collection has been purchased with funds contributed by The Friends of The Bancroft Library, supplemented by the Theodore R. Meyer Memorial Fund and the Chancellor's Opportunity Fund. These journals and diaries provide valuable observations on human conditions during the fascinating era that marked the beginnings of today's California.

## 14th Century Manuscript of the New Testament

This past Christmas The Bancroft Library received a major gift in the form of an outstanding fourteenth century manuscript of the Wycliffite version of the New Testament

in English. Given by anonymous donors, the Tollemache Codex pre-dates and complements another Wycliffite New Testament of the early fifteenth century that the Library was fortunate enough to obtain some years ago from the collection of Isaac Foot. The only other such manuscript on the west coast is in the Huntington Library in San Marino.

The new Bancroft codex itself is particularly noteworthy, for it is one of a very few large and elegant copies, written in a fine hand, with fourteen illuminated page-borders alternating with thirteen page-borders in red and blue pen-work. Most copies of the Wycliffite version, including

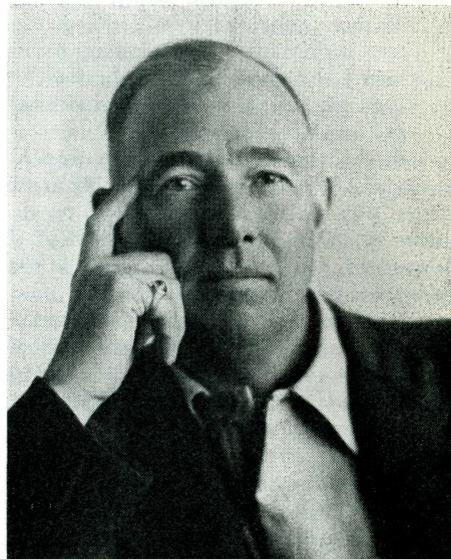


the Bancroft's fifteenth century manuscript, are small in size, written in a cramped hand, and intended for private use, while the large copies were produced for noblemen or wealthy merchants, relatively few of whom espoused the beliefs for which the Bible was made. The earliest mention of Bancroft's codex was in the *First Report of the Royal Commission*, published in London in 1870. Its mid-sixteenth century binding, with enameled covers decorated by large center and corner pieces and the notation "Helmingham" on the spine, and the signature "Lyonel Tollemach" on the front fly-leaf, indicate that the manuscript early came into the possession of the Tollemache family, residing in Helmingham Hall, Suffolk from the early sixteenth century to the present time.

A significant translation, the Wycliffite version was influential in English literary and religious history. Once attributed directly to John Wycliff, leader of the Lollards, an ecclesiastical reform movement, it appears more probable that both Old and New Testaments were the work of his disciples, one of whom, John Purvey, created the text, in 1388, which is used in both of the Bancroft copies. The language reflects the vigorous English of the late fourteenth century, which was also the age of Chaucer, who wrote about the Lollards. Purvey's version is remarkably modern in its approach to problems of translation, since his "Prolog" proposes gathering together many old Bibles and reviewing their glosses to form the best Latin text which is then submitted to other scholars for correction before creating the English translation.

That this version should have been produced by the Lollards is not surprising, for a basic tenet of this movement was the concept that the Bible provided the only reliable rule of life. Begun under the leadership of "poor priests," Lollardry attacked clerical abuses and ecclesiastical property; its goal was the practice of poverty by the Church as exemplified by Christ. But, as an examination of the Tollemache Codex shows, it maintained the liturgical life of the Church, and Wycliff himself died from a stroke while hearing Mass.

The Tollemache Codex is in excellent condition; there are no markings or other signs of use such as often are found in the smaller copies. This truly magnificent manuscript, outstanding in both size and decoration, is a most welcome and valuable addition to the Library's extensive collection of early Bibles.



Dan Totheroh by Johan Hagemeyer, 1941

## Dan Totheroh: A Man of the Theater

Dan Totheroh—actor, playwright, director, and novelist—was intimately connected with the theater throughout most of his long productive life. Born in Oakland in 1894, he started attending theatrical performances in San Francisco at an early age, wrote his first play in high school, and went from there directly onto the professional stage, acting with Nance O'Neil in stock at San Francisco's Alcazar Theatre and graduating to lead parts while still in his teens. He also began writing vaudeville sketches, toured the Pantages and Orpheum vaudeville circuits in the leading role of his one act play, *Pearls*, and eventually played the Palace in New York.

His acting career interrupted by his ser-

vice overseas during World War I, Totheroh decided, on his return to the Bay Area, that he was also interested in writing and directing. He became involved in the little theater movement and took part, as well, in the Greek Theatre productions on the Berkeley campus. In 1922 his play, *Wild Birds*, a tragedy with the midwest farm setting, won first prize in a University-sponsored play-writing contest judged by Eugene O'Neill, George Jean Nathan, and Susan Glaspell. The University production in Wheeler Hall in 1923 was so successful that it was produced in San Francisco, and, in 1925, opened in New York, winning considerable acclaim and being included by Burns Mantle in his list of best plays of that year.

When the text of the play was published, Eugene O'Neill permitted his evaluation of the work to be quoted on the dust jacket, a practice he usually refused to allow unless, as he wrote to Totheroh, "... it is a very exceptional case—which, I think, has only happened three times in all." His tribute, "a truly imaginative piece of writing, soundly conceived and carried through with a distinctive touch," reaffirmed for the play-reading public what the theater critics said earlier.

In succeeding plays which appeared over the years on Broadway—*Distant Drums*, *Moor Born*, *Mother Lode*, *Searching for the Sun*, and *Live Life Again*—he established himself as a writer of integrity and aspiration. And those plays which never reached New York found enthusiastic productions in regional theaters and little theater groups.

During his early post-war years in California, Totheroh also began a long association with the production of the annual "mountain plays" staged in the amphitheater on Mount Tamalpais. In *Tamalpa*, written specifically for the Mountain Play Association in 1920, he created the "legend" of the sleeping Indian maid of the mountain, with purely imaginary characters. Those who saw the first production, however, assumed the play was based on a genuine legend of the Tamal Indians, and this assumption grew through the years, with the play being a favorite in the repertory. Totheroh never lost interest in the mountain plays and wrote, and often directed, several more,

among them *Rough an' Ready*, *Flamenca*, *Johnny Appleseed*, and *Rip of the Mountain*, as well as adaptations of *Alice in Wonderland*, *Kismet*, and *Peer Gynt*.

A versatile and prolific author, he also wrote several novels, a number of screen plays, including *The Count of Monte Cristo*, *The Devil and Daniel Webster*, and *Dawn Patrol*, and stories and plays for children. First and foremost, however, was his love of the theater, and during his later years he utilized his directing talents not only with the mountain players, but also with the Wharf Theatre at Monterey and the Cove Players at Tiburon. Professionally active almost to the end, he died in 1976.

The multi-faceted career of this talented man is well represented in the collection of papers, books, and photographs which he presented to The Bancroft Library shortly before his death. A modest man and a generous one, he did not systematically save his papers and gave away much during his lifetime. However, the correspondence, including letters from Helen Gahagan Douglas, Melvyn Douglas, Beulah Bondi, and other actors appearing in his plays, as well as the manuscripts, production stills and other photographs, scrapbooks, and published writings all serve as a fitting memorial and will prove to be a rich source of information for theater historians.

## Recent Exhibitions

During the thirty-eight days when the Library's Gallery was open to visitors between October 17th and November 30th, a total of two thousand six hundred and fifty-four people viewed the exhibition, "The Printed Book in America." Created by the notable typographer Joseph Blumenthal for display at the Dartmouth College Library, where it was shown earlier in 1977, the exhibition was also seen at the Olin Library of Cornell University before reaching Berkeley. The seventy books chronicled achievements of scholarship, artistry, and craftsmanship by sixty-one American printers, from the work of Isaiah Thomas and Benjamin Franklin to leading typographers of the present day, including four who were present at the open-

ing reception on Sunday afternoon, October 16th — William Everson, Andrew Hoyem, Jack Stauffacher, and Adrian Wilson. In addition, the exhibition included proof sheets, illustrations, and books from the Bancroft's collections, selected by Irene Moran, who was responsible for the installation.

Accompanying the exhibition, by way of explanation and further illumination, was Mr. Blumenthal's handsomely-printed text, *The Printed Book in America*. Copies of this work may be purchased directly from the Library; checks in amount Thirty Dollars (plus appropriate tax) payable to The Friends of The Bancroft Library may be sent to the attention of the Secretary.



Robert H. Power presenting the Hondius map to James D. Hart in the Director's Office. (Photo by John Gorman, courtesy San Francisco Examiner.)

On December 11th the annual Christmas Exhibition of Gifts to the Library was opened with another reception, whose highlight was the presentation by Mr. Robert H. Power of Nut Tree of the rare Hondius *Vera Totius Expeditionis Nautica*, printed in London in 1589. Only six copies of the map are known to exist, and the Library's new acquisition is the only copy held by a public institution in the United States. Perhaps the most interesting feature of the work, for Californians, is the inset "Portus Novae Albionis," depicting Drake's landing place on this coast. The map nicely complements another gift of

Mr. Power, the Hondius *America Noviter Delineata*, a map of 1624, described in the issue of *Bancroftiana* for May, 1975.

The current exhibition, which opened on January 15th, marks the first time that the complete Joseph M. Bransten Coffee & Tea Collection, now numbering more than one hundred individual titles, has been shown. This group of volumes dealing with the history, sociology, and philosophy of the two beverages has been gathered over a period of twenty years, and reflects an interest, by a native San Franciscan, in one of that city's leading industries, which sprang up during the early Gold Rush years and led to the establishment of several of the nation's largest coffee and tea companies. In keeping with the occasion, Mr. Bransten provided generous servings of both refreshments to the large gathering of Friends. The exhibition will continue through March 4th.

The Library's Joseph C. Rowell Case, in which are displayed materials from the University Archives, now houses an exhibition entitled "Student Publications: Some Examples from 1868 to the Present." Beginning with the issue of *The College Echo* published by students of the University's predecessor, the College of California, in January, 1868, the exhibition includes more than thirty titles ranging from the bogus newspapers of the 'teens, *The Raspberry Press* and *The Dill Pickle*, to such current periodicals as *The Berkeley Graduate*, *Timber*, and *The California Law Review*. The early issues of *The Pelican* contain the first of Rube Goldberg's cartoons, many of whose originals are in the Bancroft's collections. This exhibition may be seen through March.

We should like again to mention the post card announcements which are mailed prior to each exhibition. Each card is designed and printed by different local craftsmen and reflects an individual stylistic approach to the presentation of essentially the same sort of text. The creator of each is identified on the card by name or press mark, except that by Andrew Hoyem for the Christmas 1977 exhibition. Many of the Friends are preserving these in suitable albums both for their handsome appearance and as further record of the Library's wide range of exhibition material.

## Chemists at Berkeley

The assumption that service to the state of California ought to be a part of the professor's lot may be given perspective by a letter which Willard Bradley Rising, Dean of the College of Chemistry, wrote to the University's President, Martin Kellogg, on January 28th, 1897:

Demands are constantly made upon me for the analysis of waters, foods, food-products, for advice in regard to chemical industries, etc. on this coast. It is almost impossible to refuse these requests, and it is just as impossible to comply with them, no matter how willing I may be. The public feels that it has the right to advice and help from this department because it contributes to the support of the University.

Rising's correspondence and papers, now catalogued and available for research, comprise only one of several collections of papers of Berkeley chemists held in the Manuscripts Division, and together with documents in the University Archives provide an overall view of the College of Chemistry in its first century.

Since Rising had to spend time for analysis, there remained little opportunity for him to further his knowledge through basic research, such as his colleagues in eastern universities were doing. However, despite this, former students seemed to feel that the instruction received at Berkeley was very good. Felix Lengfeld was completing his doctoral studies at Johns Hopkins when he wrote to Rising on January 9th, 1887:

...further observation of the graduates of other colleges has confirmed me in the belief that a graduate of the U. C. College of Chemistry ranks with any of them and far above most of them. He will have done more analytical work than any of them and will have a far better and more thorough knowledge of chemical principles, organic and inorganic, than most of them possess. Altogether I have every reason to feel truly proud of our College of Chemistry...

But Rising knew that the success of his students depended upon their acceptance for

graduate studies at German or eastern universities, and the best he could say for his own laboratory was that it was the most complete "this side of Chicago."

In 1912 Gilbert Newton Lewis was called from the Massachusetts Institute of Technology to become Dean of the College, and he in turn recruited such outstanding men as Joel Hildebrand and William Crowell Bray, both of whom have placed their personal papers in the Library. Those of Bray have also recently been catalogued. Like Rising, Bray completed his graduate work in Germany, and returned to accept a position at M.I.T. before coming to Berkeley. Of his initial appointment, one of Bray's colleagues, Colin G. Fink, wrote to him on December 27th, 1905:

You were very fortunate, I am sure, to get this present position in Boston...for just imagine being out in Ann Arbor...or way off in some godforsaken western state!

However, some scholars were beginning to see that there were advantages to being away from established schools on the eastern seaboard, and Bray followed Lewis to Berkeley. His papers reflect a major change that had occurred in the first quarter of this century at the University of California; like Rising he devoted a good deal of his time to teaching, but he was able to devote the remainder to basic research. The public service element had been taken over by other agencies and the faculty was now free to develop outstanding graduate programs. By the second decade of the twentieth century the College had come of age.

## Pioneering in City Planning

Catherine Bauer Wurster was Professor of City and Regional Planning and Associate Dean of the College of Environmental Design at the University of California at the time of her untimely death on November 22d, 1964, while hiking near Mt. Tamalpais in Marin County. Although she often commented that she became a housing expert accidentally by winning a \$1000 prize for

an article on housing, her education and early activities indicate that any other career would have been unlikely. Born in Elizabeth, New Jersey in 1905, she attended the Vail-Deane School and then Vassar College. In her junior year she transferred to the School of Architecture at Cornell University, but returned to Vassar to graduate in 1926.

Following several years of travel and some writing about modern architecture, she became seriously interested in what was to be her life's work—the social aspects of housing and city planning. She published numerous articles, engaged in research in Europe and in the United States, and served as executive secretary of the Regional Planning Association of America. Her book, *Modern Architecture*, published in 1934, was the first comprehensive analysis of European housing in relation to similar developments in the United States, and remains today a standard reference work.

In 1936 she received the first Guggenheim Foundation award ever given in the fields of architecture or housing. This enabled her to study housing in England, Russia and the Scandinavian countries until she was forced home by the onset of World War II. Her other activities during this period included serving as consultant to numerous federal agencies such as the Farm Security Administration and the Public Works Administration. In the winter of 1936-37 she was on the Board of Design for the upcoming New York World's Fair. Working with members of Congress and with labor union leaders, she participated in the preparation, promotion, and passage of the Housing Act of 1937, the first American social legislation in the field of low rent housing and slum clearance. From 1937 to 1939 she served as first director of the U. S. Housing Authority.

Catherine Bauer came to the University of California as Rosenberg Lecturer in Public Social Services in January, 1940, and in August of that year was married to William Wilson Wurster, a prominent San Francisco architect. She has described herself during the next few years as "happily engaged in miscellaneous teaching and writing; in helping run the California Housing and Planning Association; in taking sides in the Columbia Basin and Central Valley project



Catherine Bauer Wurster, 1937

rows about power and land planning; and in Democratic politics, etc., until Bill dragged me east to Cambridge" when he was appointed Dean of Architecture and City Planning at Massachusetts Institute of Technology and she became a lecturer in the Department of Regional Planning at Harvard University. In 1950 she joined the faculty of the Department of City and Regional Planning at Berkeley when her husband was appointed Dean of the School of Architecture here.

In addition to the demands of an academic career she lectured frequently at other universities, delivered keynote addresses for numerous housing and planning conferences, served as consultant to various state, federal, and international agencies including the United Nations, and wrote innumerable pamphlets and articles. She received a grant in 1959 to study urban housing problems in India, and wrote the housing and community planning section of *Goals for Americans*,

the report of the President's Commission on National Goals which was published in 1960. At the time of her death she was a member of President Johnson's task force on metropolitan and urban problems.

The papers of Catherine Bauer Wurster, a gift several years ago from her husband to the College of Environmental Design and recently transferred to The Bancroft Library, are now being processed and will soon be available for use in the Heller Reading Room. The collection consists of forty-six boxes of correspondence and forty-nine cartons of manuscripts, subject files, notes and clippings. They document the productive life of a woman who is perhaps best described by a contemporary: "A mind of great intellectual capacity, a speaker of distinction and persuasion and a personality which reflects a deep social consciousness, an awareness of the human factors in the housing of people."

## The Berkeley Playmakers

The Library's expanding theater collection has been recently augmented by the purchase of a small but comprehensive archive of The Berkeley Playmakers. Growing out of the summer session classes in playwriting taught by Professor George Pierce Baker in 1924, The Playshop, as it was first called, modeled itself after Baker's famous "47 Workshop" at Harvard. The plays were written, directed, acted, and set by the members themselves; later, prizes were offered for the best scripts, and one of the winners, in 1937, was Betty Smith, then working on a Federal Theater project at the University of North Carolina, long before she achieved fame with her best-selling novel, *A Tree Grows in Brooklyn*.

The archive consists of a large scrapbook album including production photographs, programs, minutes of the executive board, news clippings, and seventeen letters from Betty Smith as well as correspondence from Frederick H. Koch, director of the Carolina Playmakers at Chapel Hill and from Carlotta Monterey O'Neill. There is also a group of nine letters written by Eugene O'Neill from Tao House, his home in Danville, between the years 1939 and 1942, relating to the activities of The Berkeley

Playmakers, particularly to the prize that he helped fund as an award for the best play; it was his suggestion that the award be named to honor Professor Baker. Replying to an invitation to attend an opening performance, O'Neill declines and notes:

To sit in any theatre audience is a nervous ordeal for me and I've given it up altogether. Meaning no disrespect for the theatre. It's just my idiosyncrasy.

The Berkeley Playmakers seem to have become a casualty of World War II, and in December, 1947, the organization disbanded and transferred its assets, consisting of \$91.25, to the local March of Dimes.

## A Salt Mountain!

Among the books and pamphlets brought together in his library more than a century ago by Hubert Howe Bancroft is a forty-page document that, from its title, *An Account of Louisiana, Being an Abstract of Documents, in the Offices of the Departments of State, and of the Treasury*, and its date, 1803, would seem to be of no more than peripheral interest to a collection of western Americana. Nevertheless, it can be argued that it is the introduction to everything printed thereafter concerning the vast region beyond the Mississippi.

By 1803 Thomas Jefferson had been President of the United States for two years. His abiding interest in the western country had led him to organize an expedition, headed by his secretary, Meriwether Lewis, whose purpose was to find a way across the continent, although the western boundary of the United States was fixed at the Mississippi River. Then, as a result of European, and particularly Napoleonic power politics, that boundary suddenly shifted westward an indeterminate distance, perhaps even to the Pacific Ocean.

This sudden shift, known ever since as the Louisiana Purchase, began as a mild effort by Jefferson to gain control of the city of New Orleans in order to open the Mississippi Valley to international trade. The western side of the Valley and Louisiana, once claimed by France, had been Spanish since 1763 but in 1800 had passed again to French sovereignty; by 1802 Napoleon had adopted

the view that the immediate value of the region lay in its possible hindrance to further British expansion in North America, and its sale would produce, as well, some needed ready cash.

Almost without notice, and for the bargain price of eleven million dollars, this vast area became a part of the United States. So little was known, however, about the country, its resources, its inhabitants, or even its extent that Jefferson found difficulty in describing to his fellow citizens what it was he had bought for them. The *Account of Louisiana* is an official attempt to provide a summary of the knowledge then in the possession of the United States government in the spring of 1803. It was printed at about the same time in Albany, Baltimore, Carlisle (Pennsylvania), Philadelphia, Providence, Raleigh, Washington, and Wilmington.

The *Account* was sometimes accompanied by an appendix consisting of a translation of the laws promulgated in New Orleans in 1795. In describing the boundaries of Louisiana, the work hesitantly states that "... westwardly of the Mississippi, though very extensive [the boundaries] are at present involved in some obscurity." There was more definite information for the settled region around New Orleans and along the lower stretches of the River, but the farther distances were much less well known, although quite marvelous:

There exists about 1000 miles up the Missouri, and not far from the river, a *Salt Mountain!* ... This mountain is said to be 180 miles long, and 45 in width, composed of solid rock salt, without any trees, or even shrubs on it... [Moreover] that part of Upper Louisiana, which borders on North Mexico, is one immense *prairie*; ... the land is represented as too rich for the growth of forest trees.

Incomplete, inadequate, naive as it was, the pamphlet is nevertheless a symbol of the emergence of a continental United States.

## *Homann Pocket Globe*

Johann Baptist Homann's pocket globe of the world, *Globus Terrestris: Juxta Observationes Parisienses Regiae Academiae Scien-*

*tarum Constructus*, made in Nuremberg, is one of the rarities of the Bancroft's growing collection of cartographic materials. Measuring only sixty-six millimeters (about two and one-half inches) in diameter, the globe is enclosed in a spherical, gold-stamped leather case, with brass hinge and clasp. The case is lined with a celestial map, *Globus Coelestis: Juxta Observationes Parisienses Exhibetus*.

Dating from about 1715, when Homann was geographer to the Holy Roman Emperor, the Hapsburg, Charles VI, the globe is in very fine condition and may be unique in an American collection, for no work by Homann is listed in Ena Yonge's *A Catalogue of Early Globes Made Prior to 1850 and Conserved in the United States*, published in 1968. It came to the Bancroft when the former Department of Rare Books and Special Collections was transferred from the University Library in 1970, but unfortunately no record of its provenance has survived.

Pocket globes became popular in England in the seventeenth century, and remained in vogue for some time. Although so minute a globe provides only limited geographical information, it will prove of much interest to students of the history of cartography and printing.

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