

BANCROFTIANA

PUBLISHED OCCASIONALLY BY THE FRIENDS OF THE BANCROFT LIBRARY

UNIVERSITY OF CALIFORNIA, BERKELEY, CALIFORNIA 94720

No. 70

July 1978



John Marshall Behm in 1849, Coloma California
only photo taken in first state - line etching - no attempt was made to get light and shade in
the first state but simply the drawing - aquatint added later to get tonal values -

Blanding Sloan's California Etchings

Fourteen original etchings by Blanding Sloan, dating from his 1931 trip through the Gold Country, have recently been acquired by the Library and provide an interesting contrast to the nine photographs, depicting the Depression in the Los Angeles area, which heretofore had been Bancroft's only representation of the work of this California

artist. Along with views by Dorothea Lange and Imogen Cunningham, Sloan's photographs were exhibited in Haviland Hall on the Berkeley campus in November, 1934, as part of an exhibition dealing with the self-help cooperative movement in California.

Born in 1886 in Corsicana, Texas, where his father was a leading surgeon, Sloan studied at the Chicago Academy of Fine Arts and designed costumes and lighting effects for the Chicago Players Workshop. Subsequently he maintained studios in Saugatuch, Michigan, in Carmel and San Fran-

cisco, and, finally, in New York City. A versatile artist, he worked at various times as a painter, sculptor, etcher, lithographer, printmaker, and illustrator.

By the time he was forty years old, Sloan had produced an impressive oeuvre which is partially described in a catalogue, a copy of which is also in the Library. *Etchings and Block Prints of Blanding Sloan*, published in 1926 by the San Francisco firm of Johnck, Kibbee & Company, lists one hundred and thirty-eight etchings and forty-one block prints whose subjects range from San Francisco to Carmel to the University of California campus. Included are views of Sloan's "studio in the woods" in Carmel as well as his studio and marionette theater at 2625 Polk Street in San Francisco. In his introduction to the catalogue, Idwal Jones notes the artist's humor and vitality: "This present display of his etchings are an augury—and a present source of delight to those who love craft, line and poetic feeling."

His artistic craftsmanship and quick eye for salient detail are well represented in this new group of etchings. There are views of Coloma, of Mark Twain's cabin at Jackass Hill, and of the old stage coach station at "Forrest Home." Aside from the useful subject matter, students of art and printing will be interested in the complete set of annotated proof states which accompanies each etching. For example, *John [i.e. James] Marshall's Cabin* is represented in four successive versions which allow us to follow the evolution of this plate from the preliminary line etching (here reproduced) through the succeeding states when aquatint was added to produce tonal values, and when dry point, roulette, burnishing, and scraping were employed to develop the final form.

Blanding Sloan's move to New York City brought to a close his career as a participant in the California art community, but this suite of etchings remains to preserve his response, as an artist, to the scenes where western history was made.

31st Annual Meeting

Joan Didion, novelist and essayist, a fourth-generation Californian who graduated from the University in 1956, addressed a large

audience gathered in Wheeler Auditorium for the 31st Annual Meeting of The Friends of The Bancroft Library on Sunday afternoon, June 4th. Speaking on "The California Woman," a title she chose but later found "a meaningless generalization," Miss Didion mentioned such specific women as Julia Morgan, Isadora Duncan, and Gertrude Stein, and then turned to consideration of her own life as a Californian:

I was born in Sacramento in December of 1934. The last surviving member of the Donner Party, Isabella Breen, the infant found close to death in the fire pit with the walls of snow, died in March of 1935. California history was very close to us in Sacramento.

Later in her talk she noted that "it is different to be Western, and to pretend that this is no longer or never was so is to ignore the narrative force of the story Westerners learn early . . . that the wilderness was and is redemptive, and that a radical break with civilization and its discontents is distinctly an option."

Under the chairmanship of William P. Barlow, Jr., the business meeting was conducted prior to the major address. The Friends approved election of John R. May to a second four-year term along with the following new Council members: A. Lindley Cotton, Mrs. Richard P. Hafner, Jr., James E. O'Brien, and Norman Philbrick. The gratitude of the membership was expressed to Mrs. Calvin K. Townsend, Norman Strouse, Harold G. Schutt, and the late Kenneth K. Bechtel, all of whom had served two consecutive terms. Greetings to the Friends and their guests were delivered by David S. Saxon, President of the University, Albert H. Bowker, Chancellor of the Berkeley campus, and University Librarian Richard M. Dougherty. Director James D. Hart presented his annual state of the Bancroft report, mentioning notable acquisitions and gifts, and thanking the staff for its efforts during the past year.

Following the meeting, a reception was held in the Library's Gallery and Heller Reading Room to open a new exhibition, "Women Writers." From the Bancroft's collections have been brought together an exciting selection of books, manuscripts, and

[2]



Joan Didion in Wheeler Auditorium.
(Photo by Mary-Ellen Jones)

photographs representing work by Gertrude Atherton, Jane Austen, the Brontes, Willa Cather, and Edith Wharton, to name but a few. Among Joan Didion's work on display is the manuscript of her latest novel, *A Book of Common Prayer*, for which, together with the body of her fiction, she received this year's Morton D. Zabel Award from the American Academy of Arts and Letters. The exhibition will continue on view through September.

Miss Didion has also contributed the text for this year's Keepsake, which is now being mailed to members. Consisting of three short stories which she published in magazines in the early 1960's—the only ones she has written for publication—as well as an introductory essay describing their creation, *Telling Stories* has been handsomely designed and printed by Lawton and Alfred Kennedy.

The Coverdale Bible

Through the generosity of the same anonymous donors who presented the Tollemache Codex described in the last issue of *Bancroftiana*, the Library has received a fine copy of the *editio princeps* of the English Bible, translated by Miles Coverdale. The volume is handsomely bound in sixteenth century morocco, the work of Tuckett, Binder to Queen Elizabeth I. Dedicated in 1535 to Henry VIII, this Bible was long thought to

have been printed by Christopher Froschover of Zurich. It now seems more likely that it was the work of two printers. Parts I, II, and VI most probably were printed by Eucharius Cervicornus, who set up a press at Marburg, the seat of the Protestant University, in 1535. Parts III-V appear to be the work of Johannes Soter, a printer of Cologne, who owned the type used for the small framed initials found in the text. The crudely done woodcut illustrations, throughout the text, used previously in a Frankfurt Bible of 1534, are the work of Hans Sebald Beham. Hans Holbein the Younger designed the so-called "English" title page of 1535, with its elaborate woodblock panels picturing Henry VIII, flanked by King David and St. Paul, giving the Bible to a group of mitred prelates.

Miles Coverdale was born in 1488 and educated at Cambridge. An Augustinian friar, he left the Order in 1527 to become an itinerant evangelical preacher and reform advocate, and spent much time on the continent, apparently making the acquaintance of William Tyndale in Hamburg. He was highly favored by King Henry VIII, and with the aid of Thomas Cromwell secured the King's support for his version of the Scriptures. Consecrated Bishop of Exeter in 1531, he was deprived of his see at the accession of Queen Mary, but returned to England under Elizabeth and participated in the consecration of Matthew Parker as Archbishop of Canterbury. He died in 1568.

As he did not know Hebrew and seems to have made little use of the Greek Biblical text, Coverdale depended upon the German Bible of Ulrich Zwingli and Leo Juda (1524-29), Luther's German Bible (1532), the Latin version of the Hebrew scholar Sanctes Pagninus (1528), William Tyndale's New Testament and Pentateuch (1525-30), and the Vulgate of St. Jerome. At Cromwell's insistence, Coverdale brought out a revision of his version in 1539, based upon the so-called Matthews Bible of John Rogers, printed in Paris and known as the "Great Bible" on account of its large size. It is from this 1539 revision that the best known portion of Coverdale's work, the Psalms, passed with alterations into the *Book of Common Prayer*. His Psalms are also the basis of the newly-translated Psalter of the *Proposed Book of Com-*

[3]

mon Prayer (1977) of the Episcopal Church.

The Coverdale Bible reflects the conciliatory spirit of its compiler. Notes to the text come chiefly from the Zurich Bible of 1531, and caustic or controversial introductory material and marginal notes have been eliminated. The Apocrypha had been scattered throughout the Old Testament in the Septuagint, Vulgate, and Wycliff Bibles. Coverdale, however, following the example of the Zurich Bible and the general belief of the reformers that the canon of Scripture should be limited to works found in the Hebrew Bible, placed the books of the Apocrypha in a separate section between the Old and New Testaments, a practice still followed in Anglican and Protestant Bibles. Although the books of the New Testament are printed in the accustomed order, on the title page of the New Testament section, Hebrews, James, Jude, and Revelation are listed after the Petrine and Johannine epistles. The canonicity of these books had been in doubt at various times in the early Church, and Coverdale may be reflecting also Luther's rejection of them.

Only seventy-seven copies of the Coverdale Bible are recorded, fifty-eight of them in institutions in the United States, Canada, and Great Britain. At the present time no perfect copy of the work is known to exist, and the Bancroft's copy has been supplied with twenty-nine leaves in facsimile, including three title pages: the original or "Foreign" title, the "English" title dated 1535, and the "English" title dated 1536. These facsimiles appear to have been produced circa 1860 by two techniques, page photolithography and pen-and-ink calligraphy on lithographic transfer paper. The Library's copy also includes in facsimile the folded map found in some copies following the Pentateuch. This significant addition to the Bancroft's collection of early Bibles is a fine specimen of a remarkable achievement, the completion of a new version of the Bible within about one year.

Maps of the Hezeta Expedition

On March 16th, 1775 three Spanish ships under the command of Lieutenant Bruno de

Hezeta set sail from the Mexican port of San Blas to explore the California coast and to investigate reports of English and Russian activities in the North Pacific. By the fall of that year the vessels had completed their mission and returned to Monterey with accounts of several major discoveries along the northwest coast of North America. One of the expedition's ships, the *San Carlos*, under Juan de Ayala, is generally considered the first to sail through the Golden Gate. Hezeta's *Santiago* was the first to reach the Columbia River, while the *Sonora*, under Juan Francisco de la Bodega y Quadra, penetrated farther north than any previous Spanish voyage, reaching as far as fifty-eight degrees north latitude, into waters off southern Alaska.

Eight manuscript maps relating to these important voyages have recently been added to the Bancroft's cartographic collections through the gift of an anonymous donor. The earliest of the maps, "Plano del Puerto y Nueva Población de San Blas," dating from 1768 and made by the noted cartographer Miguel Costansó, shows the port of embarkation. The others are dated 1775 and include two versions of a map showing the coast from Monterey to Alaska titled "Carta Reducida de las Costas y Mares Septentrionales de California." One version is by Hezeta, the other by Bodega y Quadra and Antonio Francisco Mourelle. Also by Bodega and Mourelle are the "Plano del Puerto de la Bodega" (Bodega Bay), and the "Plano de la Entrada o Puerto de Bucareli" (Bucareli Bay, Alaska). Three additional charts by Hezeta are the "Plano de la Bahía de la Asunción" (Columbia River entrance), "Plano de la Rada de Bucareli" (Greenville Bay, Washington), and the "Plano del Puerto de los Remedios" (Sealion Cove, Alaska).

These attractive maps are drawn in pen-and-ink, some have watercolor as well, and several of the sheets are interesting also for their watermarks, which show a horse and rider over the letters "SBP" and a bull over the name "Patrone." The maps differ in some respects from copies found in the archives of Spain and while most of the differences are relatively minor stylistic ones, some may be of consequence. For example, one shows more soundings than does the

version in the Archivo General de Indias in Seville, another has a scale "tuesas de Paris," and still another has a cross, possibly denoting a landing place. The added French scale might be an indication that these maps were either made by a French draughtsman, or that they were prepared for a French official.

Le Conte Family Letters

All Hail! Proud Queen of Science! Haughty Josephine! whose infinite delight is to grind that infinitesimal heel into the ten thousand hearts of your ten thousand and one victims, and to respond to their ten thousand times ten thousand wails of mortal agony with a ringing burst of joyous mirth! listen to the utterance of the mighty spirit of the sublime Emperor of Geometry, communicated in allotropic autograph, flowing from the ferruginous pen of his metempsychosed self, embodied in the prince functionary, Benjamin the Scribe.

Thus begins the delightfully flowery letter of September 13th, 1856 sent by Benjamin Peirce, the noted mathematician and professor at Harvard University, to the wife of his good friend and colleague, John LeConte, at that time a professor of physics at South Carolina College. This is one of a group of Peirce letters included in a box of correspondence to and from John and Eleanor Josephine Graham LeConte which has recently been made available for scholarly research by their grandson, Dr. L. Julian LeConte of Kensington. The collection handsomely supplements Bancroft's holdings of the papers of this distinguished family which played a prominent role in the beginnings of the University of California.

Covering the period from 1852 to 1896, the correspondence is rich in many respects. It provides an invaluable look into the personal lives and, to some extent, the research interests of two famous American scientists, Peirce and LeConte, as well as recording their comments on the activities of the American Association for the Advancement of Science and of such friends as Louis Agassiz and Alexander D. Bache. In addition, it affords a well-articulated view of the Civil



Dr. and Mrs. John LeConte in their Berkeley garden, c.1890.

War period, as seen from the LeConte home in Columbia, South Carolina, and gives fresh information concerning the first years of the Berkeley campus.

John LeConte, a slave-owner and a passionate supporter of the southern cause, wrote of his feelings about the impending Civil War to Peirce, his sympathetic friend in the north. He attacked both the Harpers Ferry incident and the statements made by northern radicals advising slaves to poison their masters. He desired a clear separation of the two sections of the country, and even made plans for the establishment of a southern scientific society. In a letter dated November 25th, 1860 he wrote:

It is almost impossible for the Northern mind to comprehend the breadth and depth of the feeling of the people of the South in relation to this perpetual anti-slavery agitation at the North. You must bear in mind, that with us it is not a question of *abstract rights*:—it is a *practical* question,—a question involving the security of property and person—of the lives of our wives and children.

In the post-war period, Josephine LeConte, writing long letters to her sister Mary (Mol-

lie) Graham in New York about the changes in southern life styles, noted that no one could raise cotton because free labor would not bother with it, and described how southern society shunned the occupying Union Army and castigated members of that society who dared attend social gatherings with the northerners. But most of all, her letters address the poverty and desolation that the war had brought to South Carolina and to her family. On September 30th, 1867 she was moved to write: "The destitution here is appalling this winter between famine and cold they are dying—both whites and blacks in Shoals"

The LeContes were not to stay in the south for long. The University of California had just been established and, through the intercession of friends, John was appointed professor of physics in November, 1868. And so, like many other southerners, the family headed for California. On May 9th, 1869 Josephine wrote to Mollie at length about her seemingly successful efforts to establish their position in the University community:

The most difficult Regents to manage are Butterworth and Rawlston [sic] they tell me (*just between ourselves, But don't breathe it*) that *I can do just what I please with all the powers that be. This is yet to be proved*—certainly nothing could *surpass the Enthusiasm every where shown to me.*

Later she wrote of her attempts to have her brother-in-law, Joseph LeConte, whom The Regents had appointed professor of geology, botany, and natural history, and his family called to the University as soon as possible:

I have not met *him* [Butterworth] *socially* yet as he is a *very important* character to conciliate—I have to be on my best behaviour—if I could only carry with me the light happy heart of former days I should have little to fear *A few days* will decide this point besides many others so that my next letter will give you an inkling when Joe may be called here.

Shortly after this, John LeConte was named Acting President of the fledgling University and the two families helped set the tone for the new settlement at Berkeley.

Funny Ladies in the Koundakjian Collection

She was somewhat angular, of course, and rather bony. . . . Her forehead was very high and prominent, having, indeed, an exposed look, like a shelterless knoll in an open prairie: but, not content with this, though the hair above it was often thin, she usually dragged the latter forcibly back, as if to increase the altitude of the former, by extending the skin. Her mouth was of that class called "primped," but was filled with teeth of respectable dimensions. . . . She had large feet, too, and in walking her toes were assiduously turned out.

Thus did John Ludlum McConnell describe "The Schoolmistress" in his volume of *Western Characters*, published in 1853, and included in the Koundakjian Collection of American Humor, described in the issue of *Bancroftiana* for January, 1971. At one glance this Collection makes it clear that women as objects of humor far outweigh the number of women writers of humor; these works offer the student of women's writings and history the opportunity to compare the kind of humor written by men about women with that which women have written about themselves.



THE SCHOOLMISTRESS

In the nineteenth century, as more women explored options other than raising a family, the Old Maid took the lead in the comical parade of female stock characters inherited from the preceding centuries. The meddling widow or mother-in-law, the shrewish and the spendthrift wife shared with her such interchangeable features as homeliness, meanness, coarseness, prudery, vanity, snobbery, and stupidity exaggerated by a predilection for malapropisms. The Old Maid, however, distinguished herself at an early age for her independence from man and for her preposterous attempts to earn a living in a profession, like a man. As John McConnell explained to his readers that the Western schoolmistress usually turned into a respectable matron "at last fulfilling her genuine mission," other male authors saw a frustrated husband-hunter behind every unattached woman. Harriet Beecher Stowe, the most widely-read author of her time, successfully mixed wit and sentiment in many cautionary tales and novels to show that home was an earthly paradise and the good wife its guardian angel, especially for husbands who were restless sailors and care-worn ministers.

Americans of either sex did not often laugh at themselves until the 1830's when the behavior and dialects of their back-country cousins was commonly considered amusing. Readers who thought themselves sophisticated nevertheless also felt nostalgia for the so-called simple life. In Appleton's *Cyclopedia of Wit and Humor* published in 1857 one finds "Lines addressed to a Daughter of New England, on the receipt of a Pumpkin Pie on Thanksgiving Day." Authors and editors who rescued such humorous anecdotes for the respectable nineteenth century library met with enormous success. Benjamin P. Shillaber's first volume about the exploits of his character, Mrs. Partington, sold a sensational thirty thousand copies upon publication in 1854; the second volume sold ten thousand even before publication, at a time when New York City had a population of a little more than half a million and San Francisco a mere fifteen thousand. *The Widow Bedott Papers*, edited by Alice B. Neal after the death of the author Frances Miriam Berry Whitcher, claimed even greater audiences when it appeared in 1855.

The popularity of a Mrs. Partington and a Widow Bedott and their successors probably stemmed not only from the reader's recognition of everybody's self-righteous, interfering aunt, but also from a hidden admiration for the clownish and husbandless female who fended for herself as best she could and did as she pleased in a tightly controlled small-town community. Although created by a woman, the Widow Bedott is not treated kindly; on the contrary, this scheming woman reveals the traditional weakness for gossip, and appears far less sympathetic than Shillaber's Aunt Ruth or Clemens' Aunt Polly. Married to a minister herself, Frances Whitcher, through the Widow Bedott, castigates a society that she knew only too well, where married women were leaders of a completely domestic world and where insignificant trials and triumphs had to be ridiculously ballooned. Like Harriet Beecher Stowe, the author does not criticize this world directly, but rather stitches every cliché and every caricature carefully together to make a patchwork quilt of women's true and false aspirations within the limitations of her small-town activities.

Most examples of male ridicule depict wicked women who are out to trap the innocent man into marriage and martyrdom. In the battle of the sexes they have everything to gain, that is a man's pocketbook, while he has everything to lose. The most popular satire of the 'Fifties, "Nothing to Wear," by William Allen Butler, first appeared in *Harper's Weekly* in 1857, and the author wonders if a man "would have much to spare if he married a woman with nothing to wear?" The insatiable lady who "had on a dress which cost five hundred dollars, and not a cent less, and jewelry worth ten times more, I should guess," would not fall into the category of domestic guardian angel. Such an unhappy fellow shares the fate of Paul Potiphar, the victim of his wife in George William Curtis' *Potiphar Papers*, published in 1853; he has to put up with footmen in livery and a mansion filled with uncomfortable French furniture.

From the male perspective bad English distinguished the young girl who, in boarding school, learned every language but her native tongue, exemplified by the "Wicked

Woman" in Charles H. Webb's *Parodies*, which appeared in 1876. The uneducated housewife captured the ire of David R. Locke in *Hannab Jane* (1881):

She blundered in her writing, and she
blundered when she spoke,
And ev'ry rule of syntax that old Mur-
ray made she broke;
But she was fresh and beautiful, and
I—well, I was young;
Her form and face far, far outweigh
the blunders of her tongue.

But, in a typical twist from satire to sentimental self-reproach, the author concludes:

What wonder that she never read a
magazine or book,
Combining as she did in one, nurse,
housemaid, seamstress, cook...
She has made but little progress, and in
little are we one;
The beauty rare that more than hid that
great defect is gone.
My well-to-do relations now deride my
homely wife,
And pity me that I am tied to such a
clod for life.

As an antidote to the high-pitched expectations from marriage fostered in sentimental novels and poetry, the humorist offered a source of relief for repressed hostility and sexuality, as well as temporary release from sanctimonious conventions. The moral tone of Victorian writings has deadened most of the wit for modern readers, but as an early expression of those resentments that are still much alive today the works in the Koundakjian Collection offer diverse and often charming views. To those interested in solving the puzzle of identifying female humor as distinguished from male humor, the Collection will be a worthy object for scrutiny. He or she may wish to begin by speculating on the sex of the author, one J. Taylor, who in *A Fast Life on the Modern Highway* (1874) wrote the following job application:

My dear Sir,—I am (by nature) a female — a tender, confiding creature called a female—and shut out (by exclusive man) from doing things which women can do every bit as smart as they can. I do not indorse Mrs. C. S., S. B. A., O. L., and others...but I do think I can do something to help man in his

daily toil, and strew some roses in his road of life...I write to ask you would you give me a situation on your railroad? I don't want to be an engineer or a female operator, but I yearn to do something...Let me, my dear (I hope not hard-hearted) sir, have a place near you. Let me be your spaniel to fetch and carry; let me be your gentle 'gazelle to glad you with my soft blue eye,' open letters for you....

(For the answer see page twelve!)

The Bancroft Fellows

The Bancroft Fellowships for the academic year 1978-79, for which competition was open to graduate students on all of the University's nine campuses, have been awarded to Anthony Joseph Cussen of Berkeley and to William Robert Hively of Santa Barbara. Each of these doctoral candidates is engaged in research on subjects whose source materials are in The Bancroft Library.

Mr. Cussen, who received his Bachelor's degree from Indiana University, is studying in the Department of Comparative Literature and plans to teach Latin American literature upon completion of his degree. His major interest is in the journals edited by Andrés Bello and Juan García del Río and published in London during the 1820's; these represent the first serious efforts to establish a new Latin American culture, distinct from that of Spain, and indicate the influence of contemporary English thought upon the editors.

A graduate of the Massachusetts Institute of Technology, Mr. Hively, a student in the Department of History at Santa Barbara, is writing a dissertation on the Group f/64 photographers in California. He plans to utilize the studio prints by Ansel Adams and Edward Weston, as well as the extensive files of earlier photographs, in the Bancroft's Pictorial Collections. Interviews with other photographers, completed by the Library's Regional Oral History Office, will also provide fresh resource material.

We shall look forward to seeing them in the Heller Reading Room during the coming year.

Major Gift for the Mark Twain Papers

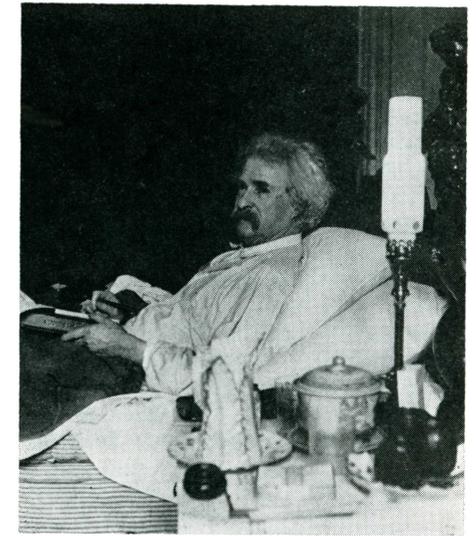
Mr. and Mrs. Kurt Appert of Pebble Beach have recently presented a remarkably diverse assortment of Mark Twain material including more than one hundred first American, Canadian, and English editions of this author's works, many of them in nearly mint condition and several containing inscriptions by Clemens. In one of the volumes, a first edition of *The Celebrated Jumping Frog of Calaveras County, and Other Stories*, an inquirer has written on the flyleaf: "Did John Paul [the pseudonym of Charles Henry Webb, who published and edited this first collection of Mark Twain's stories] discover you or did you know you were a good thing yourself?" "John Paul never discovered anything nor anybody," the author responded, "He was not even a very good liar."

Several letters of Clemens, never before published, are included in this gift and they will appear in the forthcoming volumes of *Mark Twain's Collected Letters*, to be issued by the University of California Press. In one playful letter of 1873, Clemens gives a friend a "Recipe for Making a Scrapbook Upon the Customary Plan." His advice is to buy a new scrapbook and:

... labor with enthusiasm for three days, heaving in poetry, theology, jokes, obituaries, politics, tales, recipes for pies, poultices, puddings... [then] while the next six months drift by, cut out scraps occasionally & throw them loosely in between the leaves of the scrap-book, & say to yourself that some day you will paste them...

In another letter of March, 1894, Clemens makes arrangements to meet Bram Stoker, the author of *Dracula*, in order to sell him stock in the ill-fated Paige Compositor Manufacturing Company. Before the year ended he would return Stoker's initial payment of \$100 when the mechanical typesetter company, in which Clemens had invested heavily, was dissolved.

Among various other items in this collection are several books from the author's personal library, manuscript pages from *The*



Mark Twain at 21 Fifth Avenue,
New York City, 1906.

Gilded Age (one page in Mark Twain's hand and one in the hand of his collaborator, Charles Dudley Warner), numerous photographs of Mark Twain, one of which is here reproduced, and three original pen-and-ink drawings made by Daniel Carter Beard for the first American edition of *A Connecticut Yankee in King Arthur's Court*. There are also newspapers and magazines in which short pieces by Clemens were first printed, such as issues of the *Sacramento Daily Union* for 1866 containing Mark Twain's letters written from and about the Sandwich Islands, and fourteen numbers of the *Galaxy* from the years 1868 to 1871, when the humorist edited the "Memoranda" department of that journal.

This welcome addition to the Mark Twain Papers generously supplements an earlier gift of Mr. and Mrs. Appert, described in the issue of *Bancroftiana* for January, 1974.

Lahainaluna Old Testament

Among the members of that group of New England missionaries which arrived in Hawaii aboard the brig *Thaddeus* on March 30th, 1820 was the printer, Elisha Loomis,

and with him he brought a worn Ramage press and several fonts of type. But it was almost two years before the press was set up in a grass hut provided by the local government in Honolulu, and its first imprint, a broadside "lesson of Owwhyhee syllables," appeared on January 7th, 1822. Loomis and his successors had to endure a great many difficulties, among them scarcity of paper, broken equipment, and ill health, but printing became an integral part of the Hawaiian Mission.

The New Englanders felt that the Hawaiians needed to be instructed and converted, so readers and tracts were produced. Under the direction of Hiram Bingham they worked tirelessly both to learn the Hawaiian language and to teach the natives to read it. At the same time they translated works from other languages, notably English and Greek, into Hawaiian so as to satisfy the need for literature that their instruction had created. Textbooks and hymnals could not be printed quickly enough or in great enough numbers.

All this activity was merely a prelude to the printing project that, in the eyes of the missionaries, was the most important of all—the production of the Bible in Hawaiian. So anxious were they to accomplish this that as soon as a portion had been translated it was published; these different parts, translated by various hands, issued separately, were later gathered and bound together, frequently without the luxury of so much as a title page or a table of contents. The New Testament was the first to be completed in this piecemeal fashion, with Luke appearing in 1827, the Sermon on the Mount in 1828 and later that year the complete book of Matthew. The first complete edition of the New Testament was printed in 1835.

The missionaries then turned immediately to the Old Testament, and five of these earliest printings, gathered together in one volume, still in its original cloth binding, have recently been purchased by The Bancroft Library with funds provided by Mr. Kenneth E. Hill, a new member of the Friends' Council. This volume contains Oihanaalii II (Second Chronicles) which was printed in 1836; Ka Moolelo Estera (The History of Esther), 1835; Ka Olelo Akamaia A Solomona (Solomon's Wise Sayings),

1836; Kekahuna Ka Mele A Solomon (Ecclesiastes and Solomon's Song), 1836; and Wanana A Isaia Ka Wanana A Jeremaia (Prophecy of Isaiah and Prophecy of Jeremiah), 1836-38.

The printing was done by Lorrin Andrews and his students at the high school which was established in 1834 at Lahainaluna on the island of Maui. Andrews not only produced much-needed text books but also trained his young Hawaiian scholars in the art of printing. He was, as well, an energetic translator of the Old Testament from Greek into Hawaiian, finishing his work on it in February, 1839. A complete Bible was published in 1843.

The parallel histories of the development of printing in Hawaii and the production of an Hawaiian language Bible merge in the larger study of the cultural imperialism which the New England Calvinists brought with them to the Islands. The Bancroft is uniquely equipped to document this history through its excellent collection of early Hawaiian printing, including twenty-two major examples from the first two decades of the Mission press. These include the earliest vocabularies, readers, hymnals, tracts, government broadsides, and, of course, Bibles.

The Arts and the Community

Ever since San Francisco's earliest days artists have congregated in the city and made it their home; the city, in turn, has provided appreciative audiences and, occasionally, generous patrons. In recent years, the area's performing and visual artists have increased in numbers and diversity, appealing to wider constituencies, which in turn have provided new sources of financial support. "The Arts and The Community," a series of the Library's Regional Oral History Office, captures some of these experiences through interviews with participants: artists, lay leaders, political experts. Comprising three major, and four briefer, sessions, these interviews also explore some of the newer developments in federal, state, and local support for the arts during the past two decades, particularly as they affect the San Francisco area.

"Art, Business and Public Life in San Francisco" by the late Harold L. Zellerbach is the first of the full-length memoirs. As a patron of the arts and for many years president of the San Francisco Art Commission, Zellerbach gives a zestful account that links a failed bond issue to a study by Nancy Hanks, who later headed the National Endowment for the Arts, and tells how that study, in turn, led to the concept of the pioneering Neighborhood Arts Project. He also traces the Performing Arts Center from inception to its present construction.

The celebrated sculptor and arts commissioner Ruth Asawa provided the memoir, "Art, Competence and Citywide Cooperation for San Francisco." She has combined her personal philosophy of the role of art in public and private life with vivid episodes of cooperative creation of paintings and mosaics in schools, the genesis of her "crocheted" wire sculpture, and "dough-ins" that contribute to such public arts as the fountain at the Hyatt Union Square Hotel.

The third major memoirist, Philip S. Boone, is an eloquent and unique aficionado of the San Francisco Symphony, from his pre-World War II college days through his long term as president of its Board. In "The San Francisco Symphony, 1940-1972" he considers the question of excellence in a symphony orchestra, recounts the rise of student interest until Opera House boxes became jammed with university undergraduates, and gives his interpretation not only of the way a conductor stands and moves on a podium but of what an audience can deduce from that posture.

Harriet Nathan conducted these three long memoirs, while Suzanne Riess, also of the ROHO staff, is now taping the shorter sessions with Martin Snipper, Director of the San Francisco Art Commission, and with Stephen Goldstine, president of the San Francisco Art Institute, who was in charge of the Neighborhood Arts Project in its period of greatest expansion. Ms. Riess is also interviewing Maruja Cid, a former community organizer for NAP in the Mission District, and John Kreidler, who provided the concept of hiring artists under the federal Compre-

hensive Employment Training Act (CETA) for work in schools and community agencies.

Series memoirists have been selected for their significant leadership and participation as well as for their varied personal insights and experiences. Each also expresses conviction of the crucial importance of the arts to the quality of public and private life. These taped and transcribed interviews are only a sample of the wealth of information which has been provided by San Franciscans concerning art and artists, and are intended to supplement earlier series in such fields as "Books and Fine Printing," "Arts, Architecture and Photography," and "Social History of Northern California," all of which are available in The Bancroft Library.

Desiderata

In the past we have listed, from time to time, certain titles which have been difficult to procure, and our readers have been generous in their response. We now note a few items which the Library would like to add to its collections.

Cooper, James Fenimore. *Ned Myers: Or A Life Before the Mast*. Philadelphia, Lea & Blanchard, 1843.

Eliot, T. S. *The Dark Side of the Moon*. London, Faber & Faber, 1946.

Faulkner, William. *The Wishing Tree*. New York, 1964

Howells, William Dean. *An Imperative Duty*. New York, Harper & Brs., 1892.

Lawrence, D. H. *Sons and Lovers*. Mt. Vernon, Printed for the Limited Editions Club by A. Colish, 1975.

Moore, George. *A Flood*. New York, Harbor Press, 1930.

Scott, Sir Walter. *Tales of My Landlord*. Fourth and last series. Edinburgh, Cadell, 1832.

Taggard, Genevieve. *Long View*. New York, Published by the Author, 1940.

Wells, H. G. *The Illusion of Personality*. London, 1944.

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

Vanished Campus

An unusually enthusiastic response to the University Archives' spring photographic exhibition, "Vanished Campus," has led to an extension of its showing in the Joseph C. Rowell Case, located in the second floor corridor of the Library Annex, through the month of August. The exhibition highlights campus buildings which either no longer exist or whose functions have changed. In the first class one will find Bernard Maybeck's Hearst Hall, the first women's gymnasium, which burned in 1922; in the second category are views of exhibitions held in the Power House Gallery during the 1950's.

Such displays are meant to be entertaining as well as didactic; this one puts out a call for information, as well. One of the structures shown, Colledge Hall, can be called the first women's dormitory at Berkeley. Constructed in 1909 with private funding, it stood on the corner of Hearst and La Loma, across from Founders' Rock. In the early 1930's it was known as Hansford Hall, but there is no documentation readily available concerning its demise, which occurred prior to 1948. Should any of our readers know of

the circumstances under which it disappeared, the University Archivist would be delighted to have this information.

J. Taylor-Unmasked

The J. Taylor, author of *A Fast Life on the Modern Highway*, cited on page 8, was Joseph Taylor.

COUNCIL OF THE FRIENDS

William P. Barlow, Jr., <i>Chairman</i>	James D. Hart
Miss Mary Woods Bennett	Mrs. Edward H. Heller
Henry Miller Bowles	Kenneth E. Hill
Mrs. Jackson Chance	Preston Hotchkis
A. Lindley Cotton	Warren R. Howell
E. Morris Cox	John R. May
Henry K. Evers	James E. O'Brien
James M. Gerstley	Norman Philbrick
Mrs. Vernon L. Goodin	Atherton M. Phleger
Mrs. Richard P. Hafner, Jr.	Daniel G. Volkmann, Jr.
	Brayton Wilbur, Jr.
	George P. Hammond, <i>Honorary</i>

Editor, *Bancroftiana*: J. R. K. Kantor

Contributors to this issue: Dahlia Armon, Lawrence Dinnean, R. Philip Hoehn, Timothy Hoyer, Harriet Nathan, Annegret Ogden, Ann Pfaff-Doss, Suzanne Riess, Patrick J. Russell, Jr., Eloyde Tovey.



Interior of A. M. Bossel's grocery store at the corner of Grant and Francisco Streets, Berkeley, c.1900, with Bertha Bossel, at right, and her sister, Anna L. Ogden, behind counter. The gift of Mr. Paul Ogden of Walnut Creek, this photograph typifies many which turn up in family attics and are of great value to the Bancroft's historical picture collections.