

BANCROFTIANA

PUBLISHED OCCASIONALLY BY THE FRIENDS OF THE BANCROFT LIBRARY
UNIVERSITY OF CALIFORNIA, BERKELEY, CALIFORNIA 94720

September 1983

No. 84

"A Full Life"

Helen Gahagan Douglas's eyes, improbably blue, met the interviewer's in a moment of reflection. "He might have won without the smear," she said. "Who knows." She is speaking, of course, of Richard Nixon. "It certainly has plagued him," she continued, considering other reasons for her defeat in the 1950 campaign in California for the U.S. Senate. "When the Korean War came in the Pacific, the West Coast was emotionally upset. You remember the really neurotic fear of people, on the coast—being close to Asia. . . ."

She reiterates on tape what she had discussed off-tape: "I have not spoken about the '50 campaign on platform [in subsequent presidential campaigning], I've always talked about the program before us and the issues. I've never felt a compulsion to talk about Nixon and say what he did. It was unpleasant; I wanted to forget it."

In 1973 she decided to "say what he did" for the Regional Oral History Office's interview. Although there is a niche in history for those whose defeats contributed to Nixon's path to the presidency, it was Douglas's own eminence as a Broadway actress, opera singer, and member of Congress that formed the triple mandate for ROHO's project. As a result The Bancroft Library now has a 245-page volume of her life story plus three other volumes of interviews with twenty-five men and women who had known Helen Gahagan Douglas at important times in her career.

The interviews began in 1973 with typical Douglas energy and commitment: she simultaneously worked on the oral history and an autobiographical manuscript for publication by Doubleday (*A Full Life*, 1981). She relished the vigor demanded of her and used the re-



Helen Gahagan Douglas

search from the taping project as an aid to her book, at the same time sharing discoveries from her own files with the ROHO staff. Even after her fight with cancer presented the challenges of chemotherapy treatments and an attack of pneumonia in addition, she reviewed and revised the transcripts. The most difficult part was tediously reorganizing the order of her Congressional activities until she at last got it right, in December of 1979. She died in June of 1980.

The series presented challenges beyond the race with time and the demands of a wide spectrum of research required to develop questions. Helen and Melvyn Douglas wintered in Guadalajara, summered in Vermont, and

otherwise lived in Manhattan. Interviewers had to be ready to grab a recorder and meet Helen whenever a trip brought her within the range of the Berkeley campus, or try to coordinate their own professional trips to intersect with one of her locations. Sessions were taped in San Francisco, Monterey, Santa Barbara, New York, and several in Vermont, where one interviewer taught each summer.

Douglas's own flexibility helped. She assisted in selecting other interviewees. She saved taping time by serving dinner during interview breaks (she roasted a savory chicken). The master plan of the interview became a much reworked document because her own creativity could always bring something more to it, invariably an improvement.

The work had begun under a joint National Endowment for the Humanities-Rockefeller Foundation grant, with five of ROHO's most experienced interviewers handling the wide variety of subject matter and interviewees. As Douglas's health began to create a deadline, work schedules were stepped up on both her interview and on others in the series, all made possible by additional foundation grants and donations from individual friends.

Use of her oral histories has been heavy. As early as 1973 she let Frank Mankiewicz draw on her political sections for an early book on the mounting Watergate controversy. Before final typing was finished an NBC producer requested the oral history for research on a television drama of her life. Doubleday's editors of her autobiography relied on the oral history to fill in and check facts prior to publication. Ingrid Winther Schobie, writing a definitive biography of Douglas, is now using the transcripts as basic documents in her research. One session was videotaped by the campus Television Office and has been used for scholarly panels on both the art of oral history and on the politics of the 1940s. Requests continue to come, from playwrights, from historians, and from political scientists.

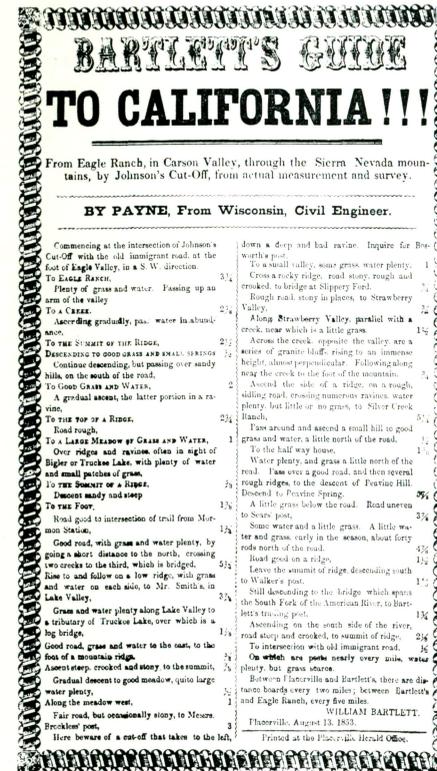
Psychologists might well be interested, too, for in struggling to identify themes for her autobiography, Douglas talked about many childhood incidents she considered significant. She views her refusal to sing *Tosca* at the Vienna Opera in 1937 as a major decision because it was more than a matter of her musical career; it was her answer to the Nazis. She made the decision suddenly; she realized that

some of the musical figures in her European circle "may be supporters of Hitler. They accept what he says, what he stands for. I can't be part of it!" She flew back to the States and found her husband, Melvyn Douglas, on a movie set at RKO. "As I entered the door to his dressing room I said, 'I'm not going back to Vienna, I can't go back!'" That was the moment she moved into her third career. "At that time the Anti-Nazi League was starting in California. I joined it, Melvyn joined it." It was her first political gesture. "I began to put together everything that had happened during my tour of middle Europe. I think if I hadn't been as emotionally strong and healthy as I was, it would have been a very deleterious experience in my life. As it was, it was a turning point."

How did the Nixon trouncing affect her? A question like that required recreating the frame of reference she carried in her mind during the 1950 campaign. She had been a national committeewoman and state Democratic vice-chair for four years and had seen many candidates go down to defeat politically, and crushed by disappointment, "destroyed as people." She had found Nixon's campaign against her "different than I had expected. The kind of abuse that one took was so obvious, you know, that you wondered, 'Is this a democratic election or are we in an undeclared war?' I didn't know how I would feel when I woke up the morning after the election. I didn't stay awake thinking about it. When I woke up free, uninjured, whole, I was prayerfully thankful, because it could have been otherwise. I had made the race for reasons that were proper: I had made the race to save the reclamation program."

In explanation of how each of her three careers was so successful, she said: "I never undertook anything that I wasn't interested in. I've always made a difference between myself and other people who had to make certain compromises in order to survive. I didn't have to, and I had the security of a family that at any time would have come to my rescue. It makes a big difference." A.R.F.

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Bartlett's Guide to California.

The Placerville Road

Finding a shorter, easier trail to California was the dream of many a Forty-niner. The awesome east slope of the Sierra Nevada presented a final test of endurance to those who had come so far and who had already endured so much; impatient gold seekers took great risks to find shorter routes to the diggings. One of these routes, originally called Johnson's Cut-Off, was the Placerville Road, which replaced the earlier Carson Emigrant Road. With the construction of Bartlett's Bridge over the South Fork of the American River, this route was made passable for wagons, and a large proportion of overland emigrants chose it.

A newly discovered item documenting the Placerville Road has recently been acquired by the Library: *Bartlett's Guide to California*. On August 13, 1853, William Bartlett published a small broadside describing the route "from Eagle Ranch, in Carson Valley, through the

Sierra Nevada mountains, by Johnson's Cut-Off." Bartlett, who owned a trading post along the trail, gave precise directions, mentioned landmarks along the way, reported on the availability of grass and water, and provided a table of distances.

The *Guide* was published at the Placerville Herald Office. The *Placerville Herald* was published only between April and November of 1853, but no other separate publication is known to have been issued by its press. Heretofore, the earliest known Placerville imprint, according to Greenwood's *California Imprints, 1833-1862*, was the 1862 directory of Placerville and the surrounding area issued by Thomas Fitch.

Thus this ephemeral printing contributes additional information on two areas of interest: it provides further documentation on the fascinating saga of overland migration to California, and it expands our knowledge of California printing history.

J. R. K. Kantor Retires

The Library is sad to announce the retirement of J. R. K. Kantor who has served as University Archivist since 1964, only the third archivist in the history of the University. Since he assumed that position the University Archives has increased immensely in size and scope of holdings and in the amount of use by researchers. Mr. Kantor has shared the riches of the collection with all library users through his lively and informative exhibits in the Rowell Case facing the Loan Hall of Doe Library. He has also served on the Council and Editorial Board of the Society of American Archivists, on the University Archives Council, the University's Records Management Committee, and the California Heritage Preservation Commission.

More familiar to readers of this journal is the unassuming statement that has appeared on the last page of each issue since 1970: Editor, *Bancroftiana*: J. R. K. Kantor. He has also edited some of the annual Keepsakes issued by the Friends.

Those of us who have worked with him on a daily basis will miss him, his vast fund of knowledge about the University, and his lively sense of humor.

36th Annual Meeting

A large interested audience was 'mesmerized' by the intense delivery of Jonathan Miller's talk on animal magnetism in the late eighteenth and early nineteenth centuries. The popular English scholar, author, and producer delighted the Friends at their Annual Meeting held Sunday afternoon, May 22, in Hertz Hall, with a witty account of Friedrich Anton Mesmer and the sources and history of his ideas. The beneficial possibilities of animal magnetism, transmitted from one individual to another through the medium of an 'imponderable fluid' achieved great popularity in the late eighteenth century. Even Mozart used a 'pietra mesmerica' to draw the poison from the supposedly suicidal lovers in *Così Fan Tutte*. These ideas were soon applied to the spiritual realm, claiming the possibility of non-corporeal communication with the universe. Mesmer's ideas were condemned by a French investigating commission, not so much on a medical or scientific basis (even Newton had postulated the existence of an ethereal fluid), but because the spiritual, extra-corporeal aspect of his claims were inconsistent with the principles of eighteenth-century rational thought. Miller, in his wide-ranging talk, also



noted that many nineteenth-century reformers were drawn to the spiritual side of Mesmer's theories, hinting at parallels between this phenomenon and similar patterns in the mid-twentieth century.

After Miller's entertaining talk, the Friends and their friends moved to Bancroft's Gallery for the opening of a new exhibition drawn from the library's collection on the history of science and technology, with materials from a fifteenth-century manuscript and the first printed edition of Euclid to letters between J. Robert Oppenheimer, Robert T. Birge, and E. O. Lawrence concerning theories of relativity and development of the cyclotron.

The meeting was called to order by Henry K. Evers, chairman of the Council of the Friends, with brief comments on the library's exhibition program and gifts to the library. David Saxon, in one of his last appearances as President of the University, emphasized the work of the Friends and also his belief in the need for a general understanding of science and the scientific discipline. Chancellor I. Michael Heyman also greeted the Friends, commenting upon the importance of the support generated by the Friends and other such groups. University Librarian Joseph A. Rosenthal outlined some relations of current technology to libraries. James D. Hart, Bancroft's Director, spoke of some of the gifts which the Friends have acquired for the Library and also announced an endowment established by the Class of 1931 for documentation of the University by the Regional Oral History Office. The first project will be interviews on Robert Gordon Sproul by his friends and colleagues.

The membership reelected Stephen G. Herrick and Norman Strouse to the Council, and elected Mrs. Henry M. Bowles, Mrs. Vernon Goodin, and John W. Rosston to the Council seats being vacated by Miss Woods Bennett, Mrs. Jackson Chance and Henry K. Evers.

Mark Twain Desiderata

Many first editions, although clearly 'rare books,' are not uncommon, whereas later impressions and second and third editions of the same titles, while technically not rare books, may be almost impossible to find. The Mark Twain Project has for some time been a victim of this anomaly. To support preparation of the

new scholarly edition of *Adventures of Huckleberry Finn*, now being edited by Victor Fischer of the Project's staff and Walter Blair of the University of Chicago, efforts have been made to locate and examine copies of all editions of *Huck* in English published during Mark Twain's lifetime or just after his death in 1910. The object of this search is to identify all changes occurring in each new typesetting and within each typesetting during its various impressions, and then to determine whether any of the changes could have been made by the author.

The first four American editions, the Canadian edition, and the earliest state of the first English editions were relatively easy to find. Most, in fact, were already present in the Mark Twain Project's own collection. However, after an extensive search only one copy of the first English edition has been found that bears features showing that it was *not* among those first issued, and no copy of the second or third English editions has been located.

A reason for this situation may be that collectors, librarians, and dealers are eager to identify and cherish copies of a first edition—by which is usually meant the earliest identifiable impression of the first edition—while later impressions and editions are quite naturally regarded as utilitarian and more or less expendable. Any large library has various such later editions and impressions of a given title in its loan stacks, and when old ones wear out newer printings are acquired. Doubtless the books we are now seeking were thus once readily available. In fact, records show that two American university libraries once owned copies of the second edition of *Huck*, but both copies disappeared so long ago that no one now knows just when or how they went. Since these books have never been identified as especially desirable, they have in effect vanished.

In the U.S. and Canada the book was called simply *Adventures . . .* but in Great Britain it was *The Adventures of Huckleberry Finn*. All the following elusive editions were published in London by Chatto & Windus:

1. First English edition, later impressions (1888-1911). 438 pp. The first two impressions (1884 and 1888) sold for 7/6; ten more impressions issued at 3/6 from 1897 to 1912 (and others subsequently) were called a "new edition." The copies first issued have a Chatto catalog dated October 1884 bound in at the back. These are in all major collections and

appear fairly frequently in dealers' catalogs, but only one copy of this edition has so far been located that does *not* have the October 1884 catalog; it is from the same impression and contains an April 1885 catalog. Of the other 11 impressions produced by 1912 in a total of some 20,500 copies, none has been found so far.



Huck Finn sneaking in and out of his window; illustrations from the first American edition, by Edward W. Kemble, 1884.

2. Second English edition (1884-1911). 293 pp. This was a "yellowback," that is, a cheap edition in illustrated paper-covered boards selling for two shillings, of the type primarily intended to be offered at railway book stalls. The first two impressions, made in 1884 and 1885, were probably shipped in their entirety to George Robertson, a Melbourne publisher, as a "colonial edition" not to be sold in the United Kingdom. These copies might have had a dual imprint, a Robertson title page, or a Chatto title page. Chatto first issued this edition in England in 1886. By 1911 seventeen impressions had been produced, a total of perhaps 45,500 copies; none has been located.

3. Third English edition (1909). Probably about 160 pages. From the publisher's records it can be determined that this edition was produced in a single impression of 50,000 copies selling for twopence each. The paper used was probably little better than newsprint, and the text may have been set two columns to the page. Copies that were sold were doubtless soon read to pieces; perhaps unsold copies were pulped during the paper shortages of the Great War. No copy has been reported in this country, Canada, Great Britain, or Australia.

It seems unlikely that all 116,000 copies mentioned here have ceased to exist. The Mark Twain Project would welcome the aid of readers of *Bancroftiana* in finding some of them; please contact Kenneth Sanderson in the Mark Twain offices (642-6480).
K.S.

The Bancroft Fellows For 1983-1984

Two fellowships have been granted for the academic year beginning in September to graduate students within the University of California whose research is based upon source materials in The Bancroft Library. Marjorie M. Dobkin and Michael C. Schoenfeldt are the recipients of this year's awards.

Ms. Dobkin is a graduate of Barnard College and is currently studying for her doctorate in Geography at Berkeley. The subject of her thesis is the importance of family relationships in the process of urban settlement, taking mid-nineteenth century San Francisco as the primary case study. She will focus on the generation of San Franciscans who lived through the transition from the relative absence of families in Gold Rush San Francisco to a more conventional Victorian social organization of the 1800s and 1890s. Incidentally, Ms. Dobkin has had another connection with The Bancroft Library: she recently completed a year of curatorial duties at the Lowie Museum where she helped prepare its current exhibition on the Panama-Pacific International Exposition, which draws heavily on Bancroft's collections.

Mr. Schoenfeldt is pursuing his graduate studies in Berkeley's English Department, having completed his undergraduate work at Washington University in St. Louis. His dissertation will examine the use of social metaphor by the English poet George Herbert (1593-1633) as a way to represent his relationship to God. These metaphors allow Herbert to present the sense of distance between man and God so fundamental to post-Reformation beliefs, while also providing the poet with a hierarchical model based upon social usage by which to direct his behavior towards God. In addition to Herbert's works and nearly contemporary responses to his poetry that can be found in The Bancroft Library, Mr. Schoenfeldt will examine Renaissance manuals of courtesy and conduct that describe the strate-

gies of praise and supplication which an inferior should use to ingratiate himself with his superior, to which interaction Herbert's poetry makes continual reference.

Ms. Dobkin and Mr. Schoenfeldt will share this year's Wilma Seavey Ogden Purse, donated by Paul Ogden in memory of his wife, an alumna of the University in its Class of 1930. We look forward to welcoming our two new Fellows in the Heller Reading Room.

California Photographed by Challiss Gore

The life and creative legacy of Challiss Gore is a testimonial to the tremendous potential which often remains to be tapped in retirement-age individuals. Born in Topeka, Kansas in 1887, he worked as a financial writer on Wall Street during the 1920s and 1930s before moving to the Bay Area in 1938. His first client in San Francisco was the Bank of America, and the annual reports he produced for the bank set the style for a whole new mode of financial publication, with lavish use of photographs and a terse, vivid prose that major corporations were quick to copy.

Although Gore had worked with photographers all his life, he did not practice the craft himself until 1947 when, at the age of sixty, he bought a good camera, had a complete darkroom built into his house, and retired from business with the determination to become a skilled amateur photographer. His systematic approach and original mind produced the desired result, and soon he was exhibiting his photography in salons across the country and around the world. During his subsequent career of more than thirty years he produced an oeuvre of consistently high quality because, as he said, "I was brought up to believe that if it was not a first class piece of work, it belonged in the trash can."

Challiss Gore died in 1979 at the age of ninety-two and his archive of negatives, accompanied by documentary materials and 367 vintage prints, has been given to The Bancroft Library through the generosity of his daughters, Mary Gore Shirey, Judith Gore Hogness and Janet Gore Venolia. The Challiss Gore Collection comprises approximately four thousand negatives, most of them California scenes, including views of central valleys, coastal areas,



Volcano, California, May 16th, 1953.

mining towns, and missions. Other examples of his work in public collections include two hundred and ten negatives of California scenes given to the California Historical Society some years ago, and smaller collections at the Oakland Museum, the Stanford University Museum, and the Alabama Museum of Photography. We anticipate that this collection will be much used to document the changing appearance of California from the post-war years through the 1960s.
L.D.

The Hill Fellowship

For more than ten years The Bancroft Library has been fortunate to have two fellowships made available by the Graduate Division of the Berkeley campus. They are open to students on any University of California campus who are beyond the first year of graduate study, are engaged in research on a subject whose source materials are available in The Bancroft Library, and are residents of the state of California. A faculty committee selects the two awardees from the applicants who have pointed out how their research projects for doctoral dissertations are aided by some part of The Bancroft Library's collections of manuscripts and printed materials on California, western North America, Mexico, and Central America, as well as on English, American, and European literature

and history, the history and art of the book, the writings of Mark Twain, the history of science and technology, and pictorial collections and oral histories related to California.

Now the library is privileged to add a third fellowship. Funds for this generous purpose have been donated by Kenneth E. Hill, a member of the Council of the Friends and himself once a student on the Berkeley campus. The first award will be made next spring under the same terms as those of the two existing Fellowships, and the Kenneth E. and Dorothy V. Hill Fellowship will take effect for the fall semester of 1984.

A Grass Valley Tragedy

Mary Hallock Foote's letters to Catherine Mapes Bunnell of Berkeley cast new light on one of the most traumatic experiences in the author's eventful life—that 'ambush of fate' as she called her seventeen-year-old daughter's death. Foote's letters are to be found in a large collection of Bunnell family materials recently given to the Library by Marian B. Gorrill, the granddaughter of Catherine Mapes Bunnell. The tragedy struck in May 1904, at a time when her literary and artistic success matched her family's economic stability. Her husband was Superintendent of the North Star Mines; her children were grown. The oldest, Arthur Burling, was on his way home from Korea, where he had started his engineering career, one daughter, Betty, was expected from the East for the holidays, and Agnes, the youngest, had returned from school in San Francisco to get everything ready for the arrivals. After a life of upheaval that had led the 'Victorian Gentlewoman' from her established Quaker family in the East to the wild mining camps of the West, the past eight years in Grass Valley had finally brought the peace of mind that enabled her to write full-length fiction in whose experiments with a realistic style she departed from her earlier Western romance formula. Her experiences as the camp follower of a mining engineer not only inspired her own writing, but it became the basis for Wallace Stegner's Pulitzer Prize winning novel *Angle of Repose*, published in 1971 and adapted for opera performance in 1976.

Written between 1900 and 1904 (many undated) most of the letters are brief, deceptively conventional, cordial notes from one mother

Your thought I know is suffering
 toward, but I can't very well ask
 Dr. Sherman: His baby coming, and
 the two children & hours, and how
 us telephone -- do send it kind of
 you in the time of trouble. Send an
 assurance! He sent out the man who
 has been with these years out of the

on ice continually. She is
 not ready yet for oysters
 Perhaps but if I may ask
 you, on receipt of a
 telegram from us, to order
 them from some reliable
 man who will forward
 them in good shape, it
 might if only once be
 a bright spot in her
 meal-times. I would
 ask you also if you can
 get for us "Anker's
 Bouillon tablets" -

Mary Hallock Foote's letter to Catherine Bunnell in which she requests the possibility of a shipment of oysters for her daughter.

to another whose daughters are close friends: thank you's for delightful visits and small favors, and matters of mutual concern over the girls' education. There is little evidence of the by then well-known writer and illustrator behind the typical mother. Yet the black-rimmed paper of the last letters of the collection foreshadow the tragedy which is about to strike. The reader anticipates the drama much as in one of Mary Hallock Foote's short stories.

Hastily penned a day or two after Agnes's operation, one letter reads like a melodrama of the Wild West, with Grass Valley as the outpost on the Frontier, far away from San Francisco's twentieth century amenities. With unwarranted relief over the supposedly successful operation Mary Hallock Foote begins typically with a request from Mrs. Bunnell, who regularly supplied her with city goods:

I'm going to ask one very troublesome favor of you on account of Agnes and her diet. She was operated upon for Appendicitis on Sunday morning and is doing well. Soon we

will want to pat [sic] up her appetite but in this warm weather we dare not order direct from dealers in the city. Oysters, for instance, might come 'on ice' yet not have been on ice continually. She is not ready yet for oysters perhaps, but if I may ask you, on receipt of a telegram from us, to order them from some reliable man who will forward them in good shape, it might if only once be a bright spot in her meal-times.

She then tells about events leading up to the life-death drama. Agnes had been tired. Uncomplaining she had helped with household chores, because the cook was on holiday and the family as usual short of help. Afterwards she went horseback riding and was taken ill on Friday.

The Doctor concluded Saturday at 4 p.m. that it was Appendicitis. We asked him to go to the city with us but he said he could not be moved. So, they phoned first for Dr. Sherman—couldn't get him on the line—then, with not a minute to spare, for Dr.

Carpenter recommended by our Doctor here. We just got him in time for him to take the 6 p.m. train. He brought the head-nurse from the Lane Hospital for the operation—that is her special work. He got her at 20 minutes to train time. She told the car conductor it was a case of life and death and he took no other passengers and made no stop but raced the car to the ferry, where Dr. Carpenter had induced the Gatekeeper to hold the gate for her. Mr. Foote sent a team for them to Colfax and they arrived at 4:30 a.m. Sunday morning. On Saturday came a new cook and a new stableman and wife, and Minna, then the cook had in her kitchen three people beside her husband and baby—and when her work was done about nine o'clock she prepared the up-stairs room for an operating room. That is except the technical part. Mr. Foote and I watched the night. Next morning at about 7, they carried her up-stairs, something to make your heart break. All the poor foolish people in tears, even to the new cook, as they carried her out through the kitchen from Betty's [her sister] room which she had worked so hard to make ready. There were three doctors, one from here, one from Nevada City and Dr. Carpenter. The Appendicitis was in its gangrene stage. A little longer and it might have infected the bowels and I suppose we could not have saved her. I am bowed down with thankfulness for the Doctors' care.

The letter continues with more expressions of gratitude and relief and ends on a note of remorse: "I am sick to think how I let her slave around the house—thinking it such good training. Then, to do an errand in the general lack of assistance she rode fourteen miles to Nevada City and back in the hot sun on Thursday afternoon—said she enjoyed it. I am easing my strain, now it is over by talking it out to you. Don't feel you must write me a letter: only you'll know what it means if I should wire you: Please order us a box of oysters on ice."

Agnes died on Thursday of that week. The remaining two letters are black-rimmed and full of mournful reminiscences. Perhaps the most touching is her reflection upon the earlier worries about Agnes's future which she had shared with her friend: "Strange, all our plans—my plans and for her education. It is we whom she will educate now."

At this point instead of pursuing her literary career—Mary Hallock Foote had just begun her historical novel *The Royal Americans*—she virtually stopped writing. It was not until 1909 that she submitted that novel for publication. Prior to that date, she had written only one story for an anthology of short fiction to benefit Ina Coolbrith. Among the contributors were Gertrude Atherton, Jack London, and Frank Norris. Mary Hallock Foote's "Gideon's Knock" like her 1915 novel, *The Ground-Swell*, focuses on the spiritual qualities of a young woman who resembled Agnes and lived out the potential that was described in a later letter to Mrs. Bunnell:

She was most conscientiously trying to turn her strength to use. But there were dreams inside—and she told her beloved Betty, the night before she was taken ill, the plan of a long story she must have kept in her heart for many months—working it out, and fitting it in with her studies, which Betty said, it was a wonder to her in its advance on the old stories—'make believes'—they used to exchange. Betty was so much impressed and said it showed power and a great deal of imagination. Ah, to think that I tried so hard to clip those wings, and my little one, who used to tell her mother every thought, kept this dream of dreams hidden for fear of disapproval.

In Katherine, the independent spirit of *The Ground-Swell*, Mary Hallock Foote created a new kind of heroine, untraditional and self-reliant, unlike the romantic Victorian prototype she had depicted in her earlier fiction. Perhaps she finally allowed her heroine to lead the kind of life that she had denied herself and her young daughter when she was still alive.

A.O.

The Bancroft Press

In November of 1982 we announced in these pages the beginning of a new course to take place in Bancroft's Press Room: "The Hand-Produced Book and its Historical Context." The course was designed to give students not only lectures and discussions of printing history but also direct experience on one of the hand presses we are so fortunate to have.

Thom Gunn agreed to have ten of his early poems, *Fighting Terms*, printed by the class, under the supervision of Wesley B. Tanner of

Fighting Terms

A SELECTION

THOM GUNN

BERKELEY
The Bancroft Library Press
1983

Thom Gunn's Fighting Terms; beautiful printing from The Bancroft Library Press

the Arif Press. These poems were originally written between 1950 and 1953. They have been published in later, revised versions, but here the text appears in its "pristine adolescent awkwardness," as Gunn says in his introduction to this edition.

Twenty-five copies of the work were printed on our Albion press by the members of the class, Susan Fatemi, Victoria Morse, Margaret Schaus, and Michael Westphal, which met every Friday afternoon during the Winter and Spring Quarters. We wish to congratulate Wesley B. Tanner and the class on their elegant printing of these poems.

Vasari Illustrated

We do not often celebrate the acquisition of second editions in these columns, but Vasari's *Le Vite de' Piu' Eccellenti Pittori, Scultori e Architettori* (*The Lives of the Most Excellent Painters, Sculptors, and Architects*) is a special case.

Giorgi Vasari, 1511-1574, was an architect, painter, and biographer of artists who had studied under Luca Signorelli, Michelangelo, and Andrea del Sarto. He had a strong attachment to Florence and enjoyed Medici patron-

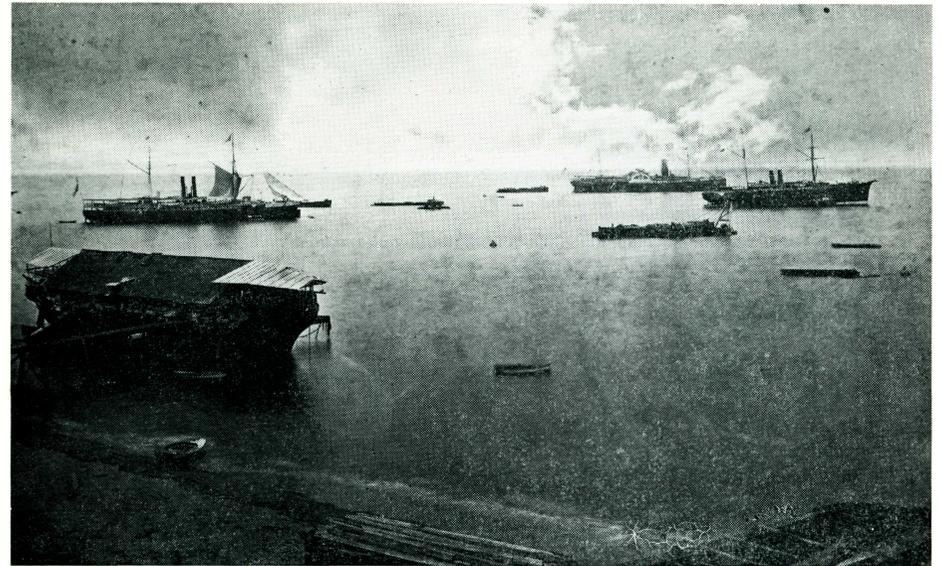
age throughout his career (his *Lives* is dedicated to Cosimo de' Medici, Duke of Florence). In 1550, the first edition of Vasari's *Lives* was published in two volumes at Florence. It contained biographies of 133 Italian artists from the 13th to the 16th centuries. Vasari's life of Leonardo da Vinci is the earliest major source of information on Leonardo, but his great hero was Michelangelo.

In 1568, a second edition of Vasari's *Lives* was published, again at Florence. Vasari expanded the work to three volumes, adding 28 biographies, his autobiography, and a treatise on the technical methods employed in the arts. The greatest addition to the work, however, was the series of 144 medallion portraits accompanying the biographies and designed by Vasari himself.

The importance of Vasari's great work for the study of Italian art can hardly be underestimated. He wrote much of his text from personal knowledge, and strove to make the illustrations in the second edition faithful likenesses of their subjects, not merely conventional depictions. When he didn't have a reliable likeness for one of the lives, he omitted the portrait. Thus it is that the portrait of Michelangelo clearly shows the artist's broken nose, and the portrait of Leonardo closely resembles other known portraits.

Bancroft has had a copy of the 1550 first edition of Vasari for some time, but work on

Portrait of Michelangelo from Vasari's Lives



"Bay of Panama from the Isla de Nao," by Eadweard Muybridge, 1875.

the recent exhibition of illustrated books pointed out the lack of this important second edition. Too late to be included in the exhibition, a copy of the set was located on the east coast and offered to Bancroft by a local rare-book dealer. With enlightened self-interest, the Art History Department of the Main Library contributed to this purchase.

The Bancroft copy is bound in early or mid-17th century full vellum. There are some signs of wear throughout, and at least two previous owners have made annotations (one in the 16th century, the other probably in the 17th). There are also a couple of spirited pen-and-ink drawings in the last volume, one of which, occurring in the biography of Michelangelo, is reminiscent of the artist's Moses.

Despite certain inaccuracies, Vasari's *Lives* adds enormously to our knowledge of the Renaissance both in word and picture. In fact, it was Vasari who was the first writer to use the term Renaissance. We are particularly pleased to announce the acquisition of this notable second edition to the collections of The Bancroft Library.

A.B.

Eadweard Muybridge in Panama

During his visit to Old Panama in the latter part of 1875, Eadweard Muybridge made several stereo views of the Bay of Panama as well as some larger negatives, measuring about 5½ x 9". Through the generous gift of various donors to The Bancroft Library we have acquired one of these larger views (illustrated here), which bears the handwritten caption, "Bay of Panama from Isla de Nao." At the shore is seen the wreck of the U.S.S. Warren, serving as a warehouse. In the background is the walking beam side-wheeler, "Montana," of the Pacific Mail Steamship Line. Only four albums of prints are known to have been made from this group of large negatives before they were destroyed by fire in early 1878. Since our print occupies only one side of the specially printed album mount, it is assumed that this is one of the promotional samples prepared by Muybridge to help advertise his *Central America and Mexico*, an album of 120 views which was to sell for \$100. We are pleased to add this photograph to the important group of Muybridge materials already held by the Library.

L.D.



Pacific Avenue, Santa Cruz

The albumen photograph reproduced above shows Pacific Avenue from the intersection of Front Street as it appeared in the early 1890s, before the electrification of the horse car lines. At left, in a building dating from Civil War days is the German Drugstore, "Deutsche Apotheke." At the right, an illuminated sign painted on the gas light advertises "Oysters, Every Style," and the large, arched sign next to the buggy reads "Clothing Emporium." The tower in the center distance belongs to the Odd Fellows Building, a survivor of the 1894 fire which was to destroy several of the nearer buildings seen in this picture, including the City Hall.

This historical view by the well-known San Francisco photographer, Isaiah West Taber, was purchased earlier this year for The Bancroft Library with funds donated by Gwyneth Ingram Carothers in honor of Leslie W.

Ingram, May Gwynn Ingram, and Jeanette Pusey Ingram. L.D.

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Contributors to this issue: Anthony Bliss, Lawrence Dinnean, Amelia R. Fry, Annegret Ogden, Kenneth Sanderson.