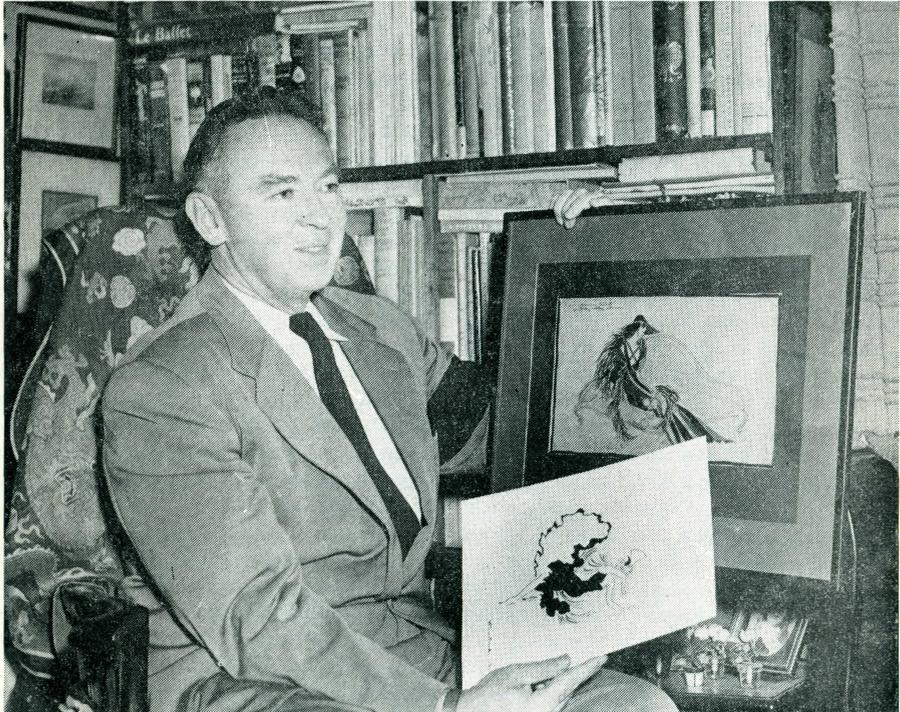


BANCROFTIANA

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Joseph Paget-Fredericks, with two of his impressions of Anna Pavlova.

Joseph Paget-Fredericks, Balletomane

A few readers of *Bancroftiana* may recall Joseph Fredericks as a sensitive and artistic classmate in the Berkeley schools during the years just before World War I. Others will remember programs of "dances built around modern music" produced by Samuel Hume at the Greek Theatre in Berkeley during 1920 and 1921. For these productions young Fredericks

served as costume and set designer, choreographer, and featured performer with his own company, the Joseph Paget-Fredericks Concert Dancers—all at the age of sixteen! A circular preserved in the Paget-Fredericks Collection at The Bancroft Library states that "all the dances are being specially costumed to meet the spirit of the time and nation which they represent, the desire of the organization being to present a harmonious picture of tones and motion."

Joseph Paget-Fredericks was born in 1905 in

the sixteen-room marble house which formerly stood on the northeast corner of Clay and Webster streets in San Francisco. The building survived the earthquake, and his parents, having moved to Berkeley, loaned the residence to the state as a temporary location for the Supreme Court of California. It later served as Stanford Hospital Annex before its demolition in the 1960s. Paget-Fredericks' mother, Constance Paget, was born in San Francisco as her father, Special Correspondent to the *London Times*, was en route to Japan as British Minister. Arthur Remy von Höenthal Fredericks, the artist's father, was also born in San Francisco, where his parents were while on their travels to St. Petersburg. Arthur Fredericks was a noted western businessman and philanthropist, while his wife, Constance, among many artistic interests, was a patron of dancer Marie Bashkirtsief.

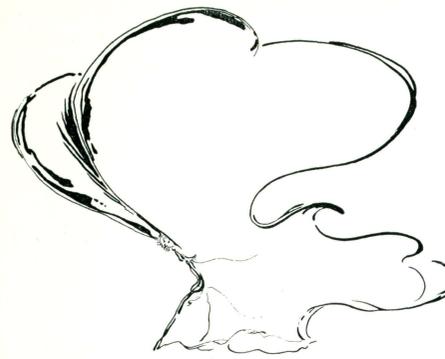
In order to continue and broaden his private art education, Paget-Fredericks moved with his family to Paris where his paintings and designs brought him into contact with an international cultural elite, including the Marchesa Luisa Casati, a keeper of pet leopards, the Baronne Madeleine Deslandes, and his mother's cousin, Lady Muriel Paget. While living in France, Paget-Fredericks also became a co-worker and valued associate of Anna Pavlova, Vaslav Nijinsky, Loïe Fuller, Isadora Duncan, Ruth St. Denis, Hubert Stowitts, and the circle of Diaghilev's Ballets Russes, most of whom were at the height of their fame during the decade of the 1920s. The hundreds of original drawings made by Paget-Fredericks during this period are his unique contribution to the history of modern ballet, forming the core of a comprehensive collection of correspondence, personal manuscripts and drawings, costumes, portraits, books, and ephemera which he continued to develop during the remaining thirty years of his life and which came to The Bancroft Library after his death. Anna Pavlova, who thought of Paget-Fredericks as her "little cinema," preferred his sketches of the ballet to those of Degas, whom she "did not admire . . . because he had delineated *attitudes*, not *movement*." In 1946 Ruth St. Denis wrote that "Paget-Fredericks' collections, knowledge and background made him a great and valuable friend of Dance, as well as an old and dear friend of mine," and Léonide Massine stated unequivocally that "no one knows the back-

ground of Ballets Russes better than Paget-Fredericks. He has made a lasting record of the perfect human body in rhythmic action."

It is regrettable that Paget-Fredericks, with such a wealth of resources at his disposal, never found time to carry forward the projected series of books on "The Dance Immortals," which were to combine his own action drawings, memories, and collections with supplemental scholarship to be done in the chief dance archives of the world; but the glittering decade in which he had grown to maturity ended suddenly and all too soon. The unexpected death of Diaghilev in 1929 with the resulting dissolution of the Ballets Russes, the onset of world-wide economic depression, the total loss of his family wealth, and the tragic death of his artistic mentor, Anna Pavlova, combined to change the course of Paget-Fredericks' life. Returning to Berkeley in 1931, he found it necessary to support himself, his mother, and an elderly aunt on the proceeds of his work as an illustrator, designer, and art teacher. Over the years he also wrote and illustrated a number of children's books, including *The Paisley Unicorn*, *Miss Pert's Christmas Tree*, and *Green Pipes*, which were well received by the critics. Some of the drawings for these publications, for the prize-winning *Stanford Quad* of 1935, and for other projects, including illustrations for two books by Edna St. Vincent Millay, are included in portions of the collection.

Throughout his career, Paget-Fredericks was an active organizer and participant in exhibitions of his original dance drawings and of his other historical collections. These exhibitions included "Whimsey in Art," held at Mills College in 1929; a display of his Pavlova Collection titled "Genius in Dance," on the Berkeley campus in 1940; and a 1948 exhibition in the Rotunda Gallery, City of Paris, "Era of Elegance and Splendor—Impressions of Great Patrons of Art, Innovators of Taste, and the Immortals, by Paget-Fredericks." In 1956, he loaned many items, including the famous swan costume designed by Leon Bakst, to the great London Museum Pavlova Exhibition which continued for six months at Kensington Palace.

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Paget-Fredericks' sketch of Loïe Fuller in *Dance of Gold*, Paris, 1926.

Well aware that he was "the last of his line," Paget-Fredericks tried in various ways to establish his dance collection as a permanent memorial to himself and his family, but in spite of his concern, no final provisions regarding disposition of the collection had been made at the time of his death in 1963. Thanks to the generosity of his heir, Mrs. Sarah P. Montmorency, The Bancroft Library was able to acquire the bulk of the collection as a gift, consisting of ten boxes and cartons of manuscripts, 700 photographic portraits, 280 books relating to the dance, and literally thousands of original drawings, sketches, and watercolor paintings by Paget-Fredericks. Some notion of the depth of these collections can be suggested by noting that there are 726 sketches and drawings of Anna Pavlova alone. Perhaps of the greatest interest to the general public are the dance memorabilia from the Paget-Fredericks Collection presently on extended loan from The Bancroft Library to the Fine Arts Museums of San Francisco. Included in this group are dance costumes and veils used by Loïe Fuller and costumes for five of Pavlova's classic roles, three of which were designed by Bakst.

This important collection has provided essential materials to two recent exhibitions organized by the Fine Arts Museums of San Francisco, "In Celebration of Loïe Fuller," in 1977, and "Pavlova! A Celebration of the Dancer's Art" which was seen during 1981 in San Francisco, at The Library and Museum of the Performing Arts at Lincoln Center, New York, and at the Mary and Leigh Block Gallery at Northwestern University. L.D.

Warren R. Howell

The Friends of The Bancroft Library and the Library itself suffered a great and sad loss with the death of Warren R. Howell.

He was the last of the founding Council members of the Friends organization established in 1948 under the directorship of Dr. George P. Hammond. Warren Howell was also by far the youngest, just 35 then, but already an established figure in the sphere of rare books. At that date he had had sixteen years of experience under the tutelage of his father, whose name is preserved in that of the firm, John Howell-Books, over which Warren presided after 1956 when the founder died.

In the succeeding years Warren Howell came to be recognized as the dean of antiquarian book dealers in San Francisco, who knew everybody associated with the wide range of his interests and was well known throughout the world wherever fine and rare books are appreciated. He set records in the auction room and built collections for private bibliophiles and public institutions in the United States and abroad. Beyond all that, he was a dedicated and helpful counselor to numerous organizations whose policies and whose acquisitions he guided in knowing ways.

Warren Howell provided assistance by other means too, for he and his wife Antoinette often made gifts of books, manuscripts, and works of art that he believed should go to one particular place to enrich its relevant holdings, even though its budget would not permit a purchase. Time and again The Bancroft Library was helped in that way.

For all his qualities, personal and professional, Warren Howell will be deeply missed. In his memory an acquisitions fund will be created at the Library. J.D.H.

The Anjou Legendary

One of the most recent of the many benefactions of Norman Strouse to The Bancroft Library is a leaf from the mid-fourteenth century manuscript known as the Anjou Legendary. This striking vellum page with its four scenes from the life of St. Louis of Toulouse has been installed in a special frame and can be seen in the Director's office at the Library.

A legendary (or passional) is a collection of



St. Louis' miracle of the fish, from the Anjou Legendary. saints' lives intended for reading at divine offices or in refectory. Legendaries could be grouped around themes (martyrs, for example) or collected to reflect the interests of a particular area in its patron saints. The manuscript from which the Strouse leaf came is popularly known as the Anjou Legendary because of its association with the French royal house of Anjou which was prominent in European affairs in the latter middle ages, with an influence extending from the Latin Kingdom of Jerusalem to Hungary, Naples, France, and Aragon. The Anjou Legendary, despite Bolognese influence in the illustration, was almost certainly written at the Hungarian court atelier in about 1340. The leaf now at The Bancroft Library depicts four scenes from the life of one of the principal scions of the Angevin dynasty and is thus a particularly important leaf.

Louis of Toulouse, 1274-1297, had saints on both sides of his family. On his father's side he was related to St. Louis IX, King of France, and on his mother's side to St. Elizabeth of Hungary. During a severe illness, Louis vowed to take holy orders if he recovered. When he was well, he renounced his rights to the Kingdom of Naples and became a Franciscan on Christmas Eve, 1296, in a consecration ceremony presided over by Pope Boniface VIII. The Pope then named him Bishop of Toulouse, where he took up his charge in February of the

following year. Louis was popular for his good episcopal administration and his attention to the poor, but he succumbed to a fever in August 1297, at the age of 23.

The movement for his canonization began very shortly after his death. It was promoted by Pope Clement V in 1307 and was solemnized by Pope John XXII on April 7, 1317. His relics were taken from Marseilles to Valencia in 1423, where Louis became the patron saint. The feast day of St. Louis of Toulouse is celebrated by the Franciscan Order on August 19th.

The complete manuscript was probably cut apart in the seventeenth century, although this is not entirely certain. Portions of the manuscript can be found in the Vatican Library, in the Pierpont Morgan Library, and at the Hermitage Museum in Leningrad. A facsimile of much of the manuscript was published in Hungary in 1973, but it did not include the leaf now at Bancroft. Most of the illustrated pages of the legendary are composed linked by having a common decorative border.

The first scene on Bancroft's leaf illustrates an event that took place after Louis' death and which figures at length in written accounts of his miracles. It relates to the story of a merchant who, having to lighten his ship during a storm at sea, threw most of his goods overboard and prayed to St. Louis for protection. Merchant and ship survived the storm, and most of his belongings washed safely ashore, so that soon after landing he bought a large fish which he presented as an act of piety to the Franciscan brothers. Upon cutting it open, they discovered inside the fish the money which the merchant had lost at sea during the storm. In the leaf's pictorial representation of the legend, a Franciscan friar stands in front of a table upon which is a large fish and nine gold coins. He gestures in amazement to two of his brethren standing behind the table.

There is a description of the three other scenes on the leaf available at the Library for those who wish to see it. No reproduction can render the effect of the rich gold decoration of this leaf, and we hope that readers of *Bancroftiana* will take the opportunity to see the original in the Director's office.

The Rare Books Division of Bancroft is particularly interested in medieval manuscripts, and the Berkeley faculty are just as avid to use them. Professors Bader and Starr of the De-

partment of English have taken a special interest in the leaf of the Anjou Legendary, and this note could not have been prepared without their help. In addition the Department of Art History has three faculty members working with similarly great interest on medieval manuscripts. Norman Strouse's generosity in making this and his many other gifts has provided material for years of work by generations of scholars.

A.B.

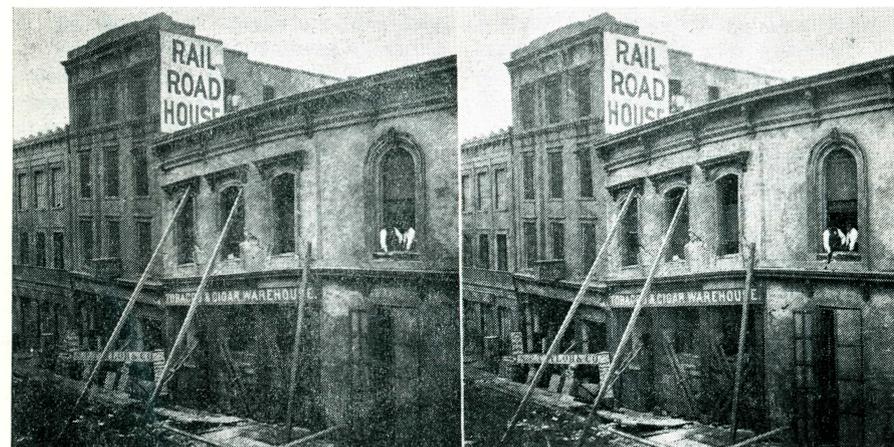
Earthquake !!!

The Hayward Fault earthquake of October 21, 1868, has long been overshadowed by the disastrous earthquake and fire of 1906, but it was "the most severe earthquake which has occurred since the occupation of California by the Americans" according to the *Alta California* report of the next day. The damage was most severe in the area of the original waterfront of San Francisco, where the instability of the "made ground" caused much slippage of foundations. Buildings on the flatlands of the East Bay also suffered heavy damage, although curiously not so much in Oakland as in outlying areas: the Court House in San Leandro was destroyed, as was the Hayward Flouring Mill and several other buildings in Hayward. The *San Francisco Bulletin* reported five fatalities, about thirty-five casualties, and some \$350,000 in damage.

Pictorial documentation of the 1868 earthquake is also much less common than of the 1906 disaster, primarily because at that time

photography was still a professional activity. Photographic technology had not yet advanced to the point of being accessible to amateurs whose photographs of the 1906 earthquake and fire can be found by the hundreds in the Library's collection. The *Alta California* of October 23, 1868, warned that "enterprising photographers must hurry up; in two weeks more nearly all the damages will have been repaired, and in two months the stranger will seek in vain for any extensive traces of the ravages of the greatest earthquake that ever shook and startled San Francisco."

The Library has been fortunate to acquire a small but excellent collection of pictures by some of those "enterprising photographers" that document the earthquake damage. Eadweard Muybridge, known for his studies of the movement of humans and horses and for his extensive series of stereographs and mammoth plates depicting the entire Pacific Coast from Alaska to Panama, is represented by a carte-de-visite photograph. This is not only a relatively unusual format for him but for a scenic view, since as the name indicates it was generally used for portraits as a special kind of calling card. Works by Isaiah West Taber, William Shew, and Hector Vaughan are also to be found in this collection. Three years after the earthquake Taber was established in San Francisco where he became an extremely successful commercial photographer who acquired the negatives of Carleton E. Watkins. The stereograph in the present collection may be from a Watkins negative. William Shew,



I. W. Taber stereograph of damage caused by the 1868 earthquake, possibly from a negative by Carleton E. Watkins.

who concentrated on portraits and was known for his daguerreotypes and ambrotypes, was active in San Francisco from the early 1850s until the late nineteenth century. Less well known is Hector Vaughan, who first appears in the San Francisco city directories in 1867 and practiced photography for at least twenty-five years. Despite the length of his practice, the Library has had very few examples of his work; the present collection contains several welcome additions.

Indeed the collection is interesting from several points of view, and we are pleased to have it, thanks to the generosity of The Friends of The Bancroft Library.

W.M.R.

A Family of Novelists

The Bancroft Library, for some years a major source for scholarly studies of novelist Frank Norris, is the recent recipient of correspondence and papers of other members of that remarkably productive family of writers. They are the gifts of Dr. and Mrs. Frank Norris, son and daughter-in-law of Charles G. and Kathleen Norris, and of William Dawson whose wife, Rosemary, was the daughter of Kathleen's sister, Mrs. William Rose Benét. Consisting of correspondence, primarily between Charles and Kathleen Norris, manuscripts of writings, contracts, photographs, and clippings, they chronicle the lives of a family not unlike those which Kathleen herself captured so well in her novels.

Charles Gilman Norris, Frank's younger brother, was born in Chicago in 1881 and moved with his parents to San Francisco in 1884. His literary career began in 1903 when he became assistant editor of *Country Life in America*. In 1908, while working on *Sunset*, he was interviewed by a young woman reporter from the San Francisco *Call* named Kathleen Thompson, who had been born in San Francisco in 1880. Following her parents' deaths in 1899 she was compelled to help support five brothers and sisters. A succession of jobs led to her becoming the society editor of the San Francisco *Examiner* before moving to the *Call*. The couple's decision to become engaged a few months later prompted her brother, Jim, to write to Charles, "Kathleen has just told me of her engagement to you. Now one should sit in stern judgement on him who would thus take one's sister, but I confess that the man



Kathleen and Charles Gilman Norris in their study, 1935.

who can make Kathleen view his ideas as a serious matter, rather than as a diverting drollery, inspires me with an admiration that warps my judgement." Eager to satisfy his fiancée's dream of living in New York, Cigi—as Charles was affectionately known—secured a position there in the editorial offices of the *American Magazine*. They were married on April 30, 1909, and settled down in an old brownstone on Seventy-sixth Street.

A husband to care for and an increasingly active social life with writers and artists including Will and Wallace Irwin, Ida Tarbell, and later Noel Coward, Alexander Woollcott, and Sidney Howard still left time for Kathleen to pursue her interest in writing. Her first Christmas gift to her husband was three small checks, payment for the sale of three sketches. After this initial success, however, manuscripts were returned regularly, and she became increasingly discouraged. Because he believed that writing is a gift to be nurtured and encouraged, Charles willingly assumed full responsibility for marketing her work. He sent manuscripts to publishers and handled all contacts with editors, telling his wife only the good news. One manuscript went to Ellery Sedgwick, editor of the *Atlantic Monthly*, who wrote, "The readers report that, delightful as this story is, it is 'not quite in our tone.' The feeling of the *Atlantic* is, that when a tale is as intimately true to life as this is of yours, the tone is surely a tone for the *Atlantic* to adopt. It

gives us much pleasure to accept so admirable a story." Soon her stories were sought by *McClure's*, the *Delineator*, and other leading magazines. In 1911, her first novel, *Mother*, appeared and marked the beginning of a literary career equalled by few writers. During the next half century she wrote over eighty novels, some fifty magazine serials, and innumerable articles and speeches, most of which focused on the virtues of marriage and family. "Marriage is the most beautiful of human relationships," she said, "yet we treat it as a six-year-old child without music lessons would treat a Stradivarius."

In addition to his editorial work on the *American* and managing his wife's career, Charles began steady work on his own fiction. Writing was for him a slow, arduous task. In her autobiography, *Family Gathering* (an outgrowth in 1959 of her Regional Oral History interviews), Kathleen wrote, "Cigi kept a much slower pace, wrestling with every one of his seven novels as if it had been a labor of Hercules. His was not a natural gift; he fought his way from page to page, and sometimes made my blood run cold by tearing up the patient work of weeks, or even months. But he loved it." His novels dealing with social problems of the day include *Salt* (1918), *Brass* (1921), *Seed* (1930), and *Flint* published the year before his death in 1945.

Kathleen continued to write and to work for numerous causes until a few years before her death in 1966. She was a strong advocate of temperance, abolition of the death penalty, pacifism, non-intervention in World War II, and a greater role for women in world affairs. It is fortunate indeed that her mother paid little attention to a warning from her own mother that "If you aren't careful, Jo, that girl will grow up strong-minded." M.E.J.

The Dorothy K. Thomas Bequest

From the estate of Dorothy K. Thomas, The Bancroft Library has received some particularly fine books. Mrs. Thomas, the widow of Metropolitan Opera baritone John Charles Thomas (1891-1960), was a resident of Apple Valley in southern California where she died last year.

Mrs. Thomas began collecting in the 1930s and was active well into the 1950s. Her taste in book collecting ran to English and American literature, most particularly the "high spots." There are fine copies of first editions of Charlotte Bronte, Jane Austin, William Faulkner (most in dust jackets), Conan Doyle (*The Sign of Four*), James Russell Lowell, and many others.

Of especial interest to Bancroft is Mrs. Thomas' copy of the first edition of the Edward Fitzgerald translation of *The Rubaiyat* of Omar Khayyam. This slim pamphlet of 31 pages was published in 1859 in an edition of 250 copies at Fitzgerald's expense. Without permission, he put bookseller Bernard Quaritch's name on the title page. The publication of *The Rubaiyat* went unnoticed, and one year later Quaritch was slashing the prices of the remainder of the edition. Many copies were rescued by admirers of the text, including Rossetti, from the ignominy of Quaritch's one-penny box, but by 1870 Quaritch announced that all copies of the first edition had disappeared.

The Bancroft Library has the very large Henry Morse Stephens collection of editions of *The Rubaiyat* but lacked until now this key-stone of the collection. It is a large, untrimmed copy, larger even than "bibliopundit" A. Edward Newton's example, which was reputed (by Newton) to be the largest known. Included with the fragile pamphlet are two letters from Fitzgerald to Quaritch. In his letter dated April 5, 1859, just a few weeks after publication, Fitzgerald said, "I wish him [Omar Khayyam] to do you as little harm as possible, if he does no good." While the first edition of Omar did Quaritch no good, the bookseller did considerably better on the second, third, and fourth editions which he really did publish. And it often happened in later years that Quaritch would turn up a copy of the first edition, priced considerably higher than one penny.

We do not have space to detail all the fine books received in this bequest, but several more do require some comment. While most of the Thomas books are works of English and American literature, there are a few fine French books (Flaubert, Gautier, and Zola are represented), the first English edition of Marx' *Capital*, and the first of Emmanuel Kant's *Critique of Pure Reason* (Riga, 1781). There is

also a great American high spot, *The Federalist*.

The Federalist, Hamilton, Madison, and Jay's great series of essays in favor of the new American Constitution, was first published in a two-volume collected edition in New York in March 1788. Mrs. Thomas' copy was previously owned by John Dickinson, a member of the Constitutional Convention, and each volume is signed by him. Dickinson was also a member, at various times, of both the Pennsylvania and Delaware Assemblies, of the First Continental Congress, and served as Governor of both states. He was a strong supporter of the new Constitution, and this copy of *The Federalist* is marked by Dickinson to bring out passages he considered especially important. Pasted into the volumes are contemporary clippings announcing the publication of *The Federalist* and an announcement of the Federalist Party ticket for the 1788 elections in New York.

The Federalist is not rare in absolute terms (there have been 11 copies sold at auction since 1976), but it is an American landmark and is highly valued as such. Bancroft had only a copy of volume one prior to the Thomas bequest, and we are particularly grateful to add such a remarkable copy to the collection.

The foresight of Dorothy K. Thomas has brought some truly great books to The Bancroft Library. All of these fine books could have biographies written about them, but that will be the task of scholars and students who will owe a debt of gratitude to Dorothy K. Thomas.

A.B.

Army Wives in Early California

Martha Taliaferro Hitchcock complained to her sister-in-law in Georgia:

The more I see of men, the more I am disgusted with them—they are rather worse too in California, than anywhere else. This is the Paradise of men; I wonder if a Paradise for poor women will ever be discovered. I wish they would get up an exploring expedition to seek for one.

Although known for her sharp tongue, she was expressing not so much her disgust with the opposite sex as with San Francisco. Written on June 30, 1851, her letter, in the Hitchcock Family Papers in The Bancroft Library, begins with a description of the "great conflagration

of the 22d of this month," one of six major fires in a period of eighteen months.

No pen can describe the horrors of that Sabbath day, which you were no doubt spending so quietly and tranquilly at home. I was obliged to send Lillie some distance out of town with a friend, to get her out of sight of the fire. I feared lest she would have convulsions—I never saw her so excited. Every time she would lose sight of her mother or father, she would scream with all her might "Oh! my dear father! Oh! my dear mother! You will be burned alive!"

For biographers of the legendary Lillie Hitchcock Coit her mother's report of her first traumatic experience of a San Francisco fire is important. But the letter has further significance as an autobiographical account of an army wife in early California. The intrepid Martha Hitchcock had accompanied Army Surgeon Charles Hitchcock at a time when few wives braved the voyage around the Horn to live in such an unsafe and uncivilized place as San Francisco.

By the time the Hitchcocks arrived with their eighty-year-old daughter in 1851, San Francisco had increased its male population and bad reputation in the Gold Rush. Although artist Harrison Eastman's description on June 29 (a day before Martha Hitchcock's) does not conjure up a paradise for men, it explains the reluctance of women to take up residence in a town where "thefts, robberies, murders, and fires follow each other in such rapid succession, that we hardly recover from the effect of one horrible tragedy, before another piece of unmitigated villainy demands our attention." His future bride, Sophie Eastman, was also one of the few Eastern women who came to live in San Francisco at a time when the entire female population of California was only eight per cent of the total. Her letters in The Bancroft Library testify to the frustrations of a trained nurse in the city's first primitive hospital, where her job consisted mostly of assisting the dying.

The native Californios got their first impressions of proper American ladies from Army wives. Jessie Benton Frémont and Martha Hitchcock both describe visits to the homes of Spanish families such as the Castros in Monterey and the Estudillos in Contra Costa, where the gracious hospitality made a striking contrast to the make-shift housing arrangements of Americans in overcrowded San

Francisco. While the wives of enlisted men usually worked as company laundresses and hospital matrons—their jobs appeared on army payrolls until 1878 when Congress eliminated them—officers' wives struggled with a major problem of Western housekeeping, the lack of servants.

Jessie Benton Frémont recalled in *A Year of American Travel*, her account of her voyage to California in 1848 published in 1878, that she could find only one woman in San Francisco to act as a temporary chambermaid, and she demanded a salary of \$240 a month, housing for her husband and children, and the right to have Mrs. Frémont's dresses copied by her Chinese dressmaker. Jessie Frémont also declined the opportunity to have a laundress: "We accepted the offer of a Negro woman to wash and iron for us; but when with this was coupled the obligation to buy her, we gave her up." A fervent abolitionist, she preferred to do without help, but she also recalled that the slavery issue was soon to have some importance in the debates of the Constitutional Convention in Monterey.

A southern lady with little patience for discomfort, Martha Hitchcock solved her housekeeping problems by living in boarding houses and hotels. Even then she was kept busy sewing and mending her own and Lillie's clothes because she would not pay the inflated wages. Although the doctor was making \$50 a day in private practice and according to her letter "had the best position in the Army," he submitted his resignation on December 20, 1852, stating that he had been induced to bring his family "at great expense and sacrifice of pecuniary interests . . . and forced to live at a necessary cost of several times" his monthly salary. Insult was added to injury when he was replaced by a new comer as chief surgeon of the Pacific Division.

Written accounts from military wives stationed in California are extremely rare. The Bancroft Library's vast documentation of the military conquest and subsequent Americanization of California yields only enough references to alert us to their presence. As the daughter of a famous United States senator, wife of a dramatic explorer of the Far West and a decisive person in her own right, Jessie Frémont's life is well documented, but for the majority of wives only a line for the wedding, a line for the birth of a child, and a last line for

the funeral appear in the voluminous biographies of military men. Those few who spoke for themselves, even if less eloquently than Jessie Frémont and Martha Hitchcock, add a human dimension to the 'conquest' of the West. One of the earliest references was recorded by Dr. John S. Griffin, an army surgeon who came to California in 1846 and took part in the Battle of San Pascual in December of that year; on April 27, 1847, he wrote that "the wife of Captain Hunter died of Typhoid fever—or rather I think a malignant form of Quotidian fever. This was the first American who ever bore a child in San Diego."

Martha Hitchcock also provides glimpses of some of the army wives in early California: "I must not forget to tell you," she writes to her sister-in-law, "that I have been invited to a wedding—Col. Stevenson (of the New York Regiment) married a very pretty woman, who got a divorce from one husband, to marry him." And a year later, in 1852, she tells the "sad story of Mrs. Seawell at Benicia—the wife of Maj. Seawell of the 2d Inf.—she died of consumption. She was the *third* wife of her husband, and *he* her *third* husband." By this time, however, Martha Hitchcock had become so pleased by the weather and the natural beauty of San Francisco that she could predict "in five years, this will be the most charming residence in the world—and people will come to California, instead of going to Southern Europe for a fine climate." Obviously she felt that great improvements had been made, for "society is becoming very good—the country is filling up with ladies." A.O.

ROHO Revisits California Wineries

André Tchelistcheff, a significant contributor to the success of the current California wine industry, has been the subject of a memoir by the Regional Oral History Office. His series of interviews, titled *Grapes, Wine, and Ecology*, covers 81 years of a still active life that began in Imperial Russia. Reared on his family's estate south of Moscow, he was in secondary school when the Revolution deflected his plan to study medicine. He escaped to the Ukraine with his family and, after attending a military academy, became a second lieutenant and served on the Crimean Peninsula until the



André Tchelistcheff

White Russian army there was routed.

A post-war League of Nations commission, established to train young Russians for careers in their homeland after the anticipated end of the Communist regime, sent him by chance to an agricultural institute in Moravia, an Austrian crownland. There he began the interest in viticulture and enology that led him to Hungary, Yugoslavia, Paris, and finally California.

By the time he became associated with the National Institute of Agronomy in Paris, he knew the work of the relatively few viticulturists and enologists working in the United States, notably Frederic Bioletti, Maynard A. Amerine, and A. J. Winkler, all of the University of California. He also tasted California wines at the Paris exposition of 1937.

"They tasted entirely different, of course," he recalled in his interview. "They had a considerable amount of originality. The wine that attracted me more than anything else, it was a wine, as I remember 1934 or 1932 vintage, of Wente, and it was called 'Sauternes, Valle do Oro.' That was just a beautiful wine, and all Frenchmen, colleagues of mine, were just astonished that such a wonderful type of wine could be produced in California."

They were less impressed with other Cali-

ifornia wines, and when Mr. Tchelistcheff arrived in the state the next year he learned why. The winemaking industry here, still reeling from the after-effects of Prohibition, was primitive compared to that of Europe.

He came to California in 1938 because Georges de Latour engaged him when the famed Professor Paul Marsais of the Paris Institute recommended Tchelistcheff as the right man to supervise the winemaking at de Latour's Beaulieu Vineyard in the Napa Valley. The Depression was still on in the United States, though, and wage-earning immigrants were not welcome. It took a telegram from Senator Hiram Johnson to Secretary of Labor Frances Perkins, pointing out that there was no enologist available in California to fill this position, before an entry permit was issued.

At Beaulieu Tchelistcheff improved the vineyards and in effect modernized the winery, replacing equipment and introducing new technology, much of it available but little known in California. And he made wines that set standards for the entire industry, inspiring other wineries, with whom he freely shared his knowledge.

He was especially enthusiastic about teaching and helping young people and remained so throughout his career. Several generations of men and women who are present and future wine industry leaders have benefitted from his wisdom, experience, and generous friendship. He remains today as enthusiastic about learning as about teaching, never letting his wealth of accumulated knowledge dull his sensitivity to new ideas.

Since leaving Beaulieu in 1973, Mr. Tchelistcheff has been an ever busier consultant to wineries throughout the western United States and in Europe as well. His encouragement of Oregon and Washington wineries has given tremendous impetus to the development of winemaking in the Pacific Northwest.

Always "a great believer that everything in winemaking, in the wine industry and wine philosophy and wine morals is directly connected with the ecology," Mr. Tchelistcheff was shocked when he came to California and found different varieties of wine grapes being grown cheek by jowl instead of each in an area best suited to it.

"I said, there must be something wrong with you people," he recalled, "because in my European mind you can't build a reputation of

Burgundy in the Bordeaux, and you can't build a reputation of Burgundy and Bordeaux and Sauternes within the same geographical area, within the same soil."

The late Louis M. Martini understood and agreed with him, and the Amerine and Winkler studies of climate regions dovetailed with his concerns. Because most grapes grow well enough in most parts of California, it was years before most California grape growers realized that each variety does best only in certain specific areas. Much of the industry's progress of the past several decades has been due to this realization.

The interview with André Tchelistcheff was made possible by grants from a group of his friends and associates, and by a gift from The Wine Spectator California Scholarship Foundation, which will now sponsor a series of several interviews with California wine men each year. Thus the Tchelistcheff interview forms a bridge between the twenty-six interviews that comprise the California Wine Industry Oral History Project undertaken from 1969 to 1976 with funds from the now defunct Wine Advisory Board, and the new Wine Spectator series which will carry forward the remarkable history of the California wine industry since the beginning of the twentieth century.

R.T.

"Dear Scheff"

*Of all the donkeys in our State Legislature, and their number is limited only by the State Constitution, Mr. Henley of Sonoma can bray loudest, longest, and with the most elaborate monotony. These caustic remarks appeared in Ambrose Bierce's "Town Crier" column of San Francisco's News-Letter on February 2, 1870. As extravagant as they seem by our standards of political journalism, they were by no means remarkable for that column during the roughly four years between 1868 and 1872, when, as one prominent East Coast publication of the period put it, the "most impudent and most irreverential person of the Pacific Coast" recorded his thoughts there. As Town Crier, and later as columnist for other San Francisco newspapers, most notably *The Wasp* and Hearst's *San Francisco Examiner*, Bierce regularly urged the shooting, eviscerating, and hanging of the city fathers, local politicians, literary figures, pastors, and private citizens of*

the region, whom he considered to be idiots, fools, knaves, and thieves.

Today Bierce is remembered not as a vitriolic columnist but as the author of the bitterly ironic *The Devil's Dictionary* and a number of Civil War stories, including "An Occurrence at Owl Creek Bridge." He was a fascinating and forceful literary figure in the California of his time, and The Bancroft Library possesses a significant collection documenting his writings and his career. This large collection of manuscripts and printed materials has recently been greatly enriched by the addition of forty-two holograph letters from Bierce, mainly to his protégé in San Francisco, the poet Herman Scheffauer, all of them unknown to Bierce's several biographers. They all come as a gift of Mrs. John C. Burnham, Scheffauer's niece.

Bierce valued poetry above any other literary expression, declaring "the saddest day of my life was the day I admitted to myself that I am not a poet," also referring to his best satiric verses in *Black Beetles in Amber* as "what little gold there may be in the mud I throw." He contented himself to be the severe upholder of the standards of poetry as critic, and therefore literary hangman. Despite the virulence of some of his literary criticism, he generously assisted some young writers, most notably George Sterling and Herman Scheffauer, whom he carefully and tenderly nurtured.

The depth of Bierce's dedication to Sterling is particularly evident in the letters just added to Bancroft that Bierce wrote to Scheffauer between August 1907 and February 1908, when Bierce was living in Washington, D.C., and Scheffauer in San Francisco. Reflecting on Sterling's growing inability to produce poetry of consequence, Bierce wrote to Scheffauer:

I can hardly find it in my heart to deprecate George's later barrenness, of which you complain. I too feel, and have nearly always felt, the futility of it all. George's philosophy: 'What's the use?' is virtually identical with my own: 'Nothing matters.' We are such insects, ephemera in the scheme of things. Nevertheless, with what heart I can I shall try to inspire George to rekindle his intellectual fires, to flicker a few times more before the darkness comes. Perhaps the two of us can persuade him to burn a few more matches. Anyway, we must not let that Bohemian Club gang ruin him as I have seen it ruin so many bright fellows.

Bierce was obviously fearful that the social life



Herman Scheffauer and Ambrose Bierce.

of the Bohemian Club and particularly its newest bright light, Jack London, would lure Sterling from his mentor's influence. He wrote Scheffauer on September 30, 1907:

So, George has not acquainted me with the nature of his trouble and of course I have not asked him. Something about Jack London, wasn't it? I detest Jack London. He has a lot of brains but neither honesty nor shame. According to his own conf—no boasting, he is a tramp, a thief, a liar and a general all-round criminal. I know nothing of his character except what he has himself related in his disgusting Cosmopolitan articles. He stinks.

Bierce had not yet met London when he wrote these words and did not really know much about his character, except for the all-important fact that London was replacing him as Sterling's master. When Bierce, at his own request, finally met London at the Bohemian Grove in 1910, Sterling and the other Bohemians expected a horrible scene. What happened was quite different: the two notorious drinkers engaged each other over whisky bottles and became good friends during an all-night drinking bout.

In the end, however, Bierce's influence on

Sterling and on Scheffauer may have been counterproductive. He insisted that they write in a grandiose romantic style at the very time that the new poetic mode was emphasizing directness, simplicity, and realism. As a result the gifted younger men were out of tune with their own times.

T.H.

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