

# BANCROFTIANA

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*Hildegard Flanner "at the age(s) when my diaries were being written, 20ies, 30ies."*

## *A Gift to California*

Hildegard Flanner, who in her teens visited California during the Panama Pacific International Exposition of 1915, returned as a student at the University of California in 1919. The contrast of the climate and environment of California to those of the Midwest caught Hildegard's fancy, and she soon displayed a remarkable gift for recording highly sensitive impressions of the state in poetry, essays, and short stories.

Hildegard Flanner's talent was recognized and encouraged by Witter Bynner, a prominent poet teaching in the English Department. Although she did not complete her degree at Berkeley, she spent nearly seven semesters studying and writing there. In 1920 her poem, "Young Girl," was awarded the Emily Chamberlain Cook Prize for poetry at Berkeley and the poem was then published in *Young Girl and Other Poems*, a small book—Hildegard's second—with introduction and decorations by Porter Garnett, a fine printer in the Bay area.

Hildegard was not enrolled at Berkeley for

the next two years, but continued writing, and in 1921, a New York publisher brought out her *This Morning: Poems*.

Then, in 1922, Hildegard returned to the University of California from Indianapolis, accompanied by her mother who bought a house in Berkeley just north of the campus, and she continued her work at the University. Hildegard was in her senior year in 1923, when the Flanner house was destroyed by the great fire that swept the hills of Berkeley. Shortly afterward Hildegard and her mother moved to southern California.

There, in 1926, Miss Flanner married a noted California artist and architect, Frederick Monhoff, and they made their home in Altadena, a semi-rural town in the foothills just north of Pasadena. Their well-tended garden became a focal point of their lives and encouraged Hildegard's lifelong love of plants and gardens.

In addition, she became active in the cultural community of southern California, where she gave frequent talks on modern literary figures, Amy Lowell and George Sterling among them. Hildegard also continued to develop as a writer, publishing poems, some of which were gathered into books, including *A Tree in Bloom and Other Verses*, published by the Lantern Press in San Francisco (1924), *Valley Quail*, printed by Ward Ritchie in Pasadena (1929), and *Time's Profile*, published in New York by Macmillan (1929).

She carried on a voluminous correspondence with writers all over the world, including lively communication with her sister, Janet Flanner, whose letters from Paris, signed Genét, were a feature of *The New Yorker* for more than fifty years. Hildegard became so well known for her poetry, that as early as 1935 she was the subject of an M.A. thesis written at nearby Occidental College. Her prose works included appreciations of the work of quite diverse poets, including Gerard Manley Hopkins, Edna St. Vincent Millay, and Robinson Jeffers, and essays on the writing and art of poetry. These were published in *The New Republic*, *Poetry*, *Overland Monthly* and other periodicals. She also published short stories, and essays reflecting her concern with the environment.

In the 1960s, the Monhoffs began to look for a less urban setting in which to live, and soon settled on a hillside site west of Calistoga, with a commanding view of the Napa Valley.

There, they laid out and cultivated a splendid garden with many varieties of traditional, native, and exotic plants and trees. Of particular note are the many varieties of bamboo that Hildegard succeeded in raising in the garden, with at least one specimen transplanted from the Monhoff garden in Altadena. Of these plants she has written movingly. In "Bamboo, An Honest Affair," Hildegard reveals her delight in plants: "The bamboos do not often charm us with flowers, nor do we normally rely on them for substantial food, although a bamboo laden with delicate, tremulous and pendant bloom is an angelic, shimmering sight, and the addition of bamboo sprouts to our western menus has given a fashionable look to dinner while not competing with mashed potatoes for satisfaction of the American appetite."

That essay has been collected along with other recent works in *At the Mercy of Plants, Essays and Poems*, published in 1986 by John Daniel of Santa Barbara. The new book also includes the impressive "Wildfire: Berkeley, 1923," first published in *The New Yorker* in 1974 as a vivid recollection of the devastating fire that swept the Berkeley hills. Hildegard's account combines details of the fire's destruction with a general conception: "I have often wondered why there seem to be so few people who remember the historic Berkeley fire of fifty-one years ago, in which in two hours' time sixty entire city blocks rose to the sky in smoke. The explanation is simple. People have not forgotten; they have merely grown old and died. I myself, by no means young, am yet young enough to have been in Berkeley on that ugly day and still be alive to recall vividly the hot wind, the fear, and the hell of the occasion. My mother and I had recently come from the well-moistened Middle West and knew nothing about the tinderlike character of our new environment. The fire of the seventeenth of September was the first conflagration of a landscape we had ever seen, and its speed and proportions, as well as the possibility of its occurrence at all, were as unexpected to us as a tidal wave would have been in the front yard. Those catastrophic hours came to an end just as the fire-fighters were about to blow up buildings along Hearst Avenue, at the north edge of the campus. The wind reversed and

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drove the flames back over the ashes, where nothing remained to burn, and the firemen laid down their dynamite."

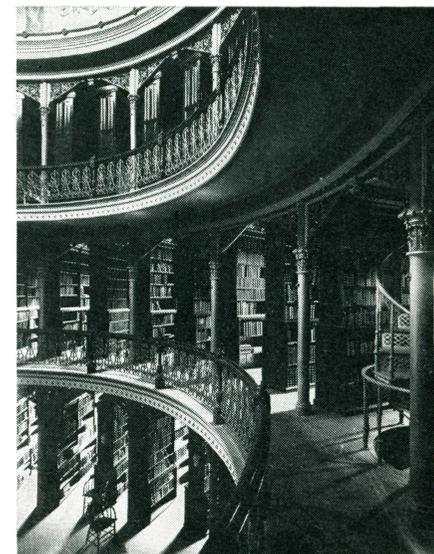
Her description also recalls the intense emotional response she and her mother experienced. The magnitude of the event evoked a strong sense of guilt in Mrs. Flanner who nearly convinced Hildegard as well as herself that she was the cause of the conflagration because she kept a large container of coal oil in the basement of their house: "Suddenly my mother stiffened. Her hands clenched in her lap. Her face turned quite gray. 'That's not just a grass fire!' she cried. 'That's not just a forest fire!' Then she moaned. 'The can of coal oil! A spark . . . A stray flame . . . The oil exploded. . . . It spread the fire!' I thought she was going to faint. 'I did it!' she managed to say. 'I have destroyed the city of Berkeley! I shall be called to justice! . . .'" Only when they returned to examine the ruins was Mrs. Flanner's guilt assuaged: the ten-gallon can of fuel lay nestled in the ashes, unburned.

Hildegard's writing is particularly appealing because of her skillful weaving of poignant description, sharply drawn detail, and gentle humor. For many years, Hildegard Flanner has written with feeling about both southern and northern California, consistently conveying an intense sense of place in work that is moving and compelling.

Recently Hildegard donated her correspondence, literary manuscripts, and journals to The Bancroft Library. The letters, spanning the years 1924 to 1984, include correspondence with Albert Bender, Grace Bird, Louise Bogan, Ray Bradbury, Witter Bynner, M. F. K. Fisher, David Greenwood, Carey McWilliams, Josephine Miles, George Sterling, Genevieve Taggard, and other persons whose own papers are collected by the Library. The manuscripts of her writings include numerous drafts that reveal her thoughtful care in composition. The journals cover the years 1925 to 1983 and serve as an abbreviated record of major events in her life, revealing her constant interest in plants, gardens, and nature, as well as her intense involvement in significant aspects of the literary and artistic communities of California.

The journals may be consulted by written permission of Hildegard Flanner. The remainder of the collection of her papers is open to readers without restriction.

Peter E. Hanff



The interior of Bacon Hall where the exhibition of 1884 took place.

## A Berkeley First?

### The Loan Book Exhibition of 1884

What may well have been the first exhibition of rare books by a university library in the United States was held at Berkeley in May of 1884. Certainly no earlier exhibitions are documented.

Early in that year, at the urging of Professor Albert Stanburrough Cook, chairman of the English Department at the recently established University of California, it was decided to mount a major exhibition of rare books, manuscripts, and fine bindings in the new Bacon Library. Responsibility for the exhibition fell on University Librarian Joseph C. Rowell, who set about his task with great zeal and tenacity.

The exhibition was intended to show off not only the University's book treasures, largely the gifts of Henry D. Bacon, but to display fine books loaned by many local collectors and institutions. There was a conscious effort made to demonstrate that California was no longer a wild frontier, that culture had arrived on the West Coast.

A bound volume of correspondence preserved in the University Archives records Rowell's efforts in collecting material for the

exhibition. Scores of potential lenders were approached, among them Hubert Howe Bancroft, James K. Moffitt, and Mrs. George (Phoebe Apperson) Hearst. Many of these early contacts later led to important gifts to the University.

Rowell obtained loans of material from sixty-eight private collectors and from nine institutional libraries in the Bay area. The exhibit was divided by genres into "Manuscripts," "Block Printing" (including playing cards and modern Oriental block prints), "Incunabula" (twenty-seven items), early printing arranged chronologically within country of origin, Californiana (of thirteen items, five were loaned by Bancroft), "Printing Curiosa" (mostly Hebrew printing but including relief printing for the blind), "Book Illustration," and "Binding." In all, the exhibition contained 470 items.

Despite the work involved in putting such a large show together, the exhibit ran for only one week, May 26-31, 1884. It was displayed in the rotunda of Bacon Hall in twenty-six glass-topped cases. Local press notices were very enthusiastic about the exhibition and displayed no lack of civic pride and self-congratulatory fervor.

Such an exhibition called for a printed catalog, and Rowell was particularly anxious that a certain number of "large-paper copies" be produced. He had great difficulty in locating a supply of Whatman paper for the special copies, but finally found some at the publishing firm of A. L. Bancroft, the brother of Hubert Howe Bancroft. The catalog was to be printed by the State Printing Office whose Superintendent, James J. Ayers, was perplexed by Rowell's request for large-paper copies: "If you could send us a specimen of some work which conforms to your idea, we could see our way clear." The production of the catalog seems to have been a source of grief for Ayers who complained in a letter to Rowell:

Of course I cannot see the necessity for a lapse of six weeks from the time I sent proofs and their return . . . no printing establishment in the world could be successfully carried on with waits of this extraordinary character.

The 96-page catalog was finally published in November and the thirty large-paper copies with red rules around each page were ready soon after (a thirty-first copy was retained by

Ayers, perhaps to serve as a model the next time someone asked for large-paper copies).

All of the nineteen books Hubert Howe Bancroft loaned for the exhibition are now in The Bancroft Library, including four Zamorano imprints, several 16th-century Mexican books, the manuscript diary kept by Patrick Breen while snowbound with the Donner party, and even a 14th-century manuscript of Gregory the Great's *Moralia*.

The last item in Rowell's scrapbook on the "Loan Exhibition" is a touching letter from the famous California bibliographer Robert E. Cowan dated May 8, 1935, over fifty years after the exhibition (Rowell was still serving the University as its first archivist). Cowan wrote:

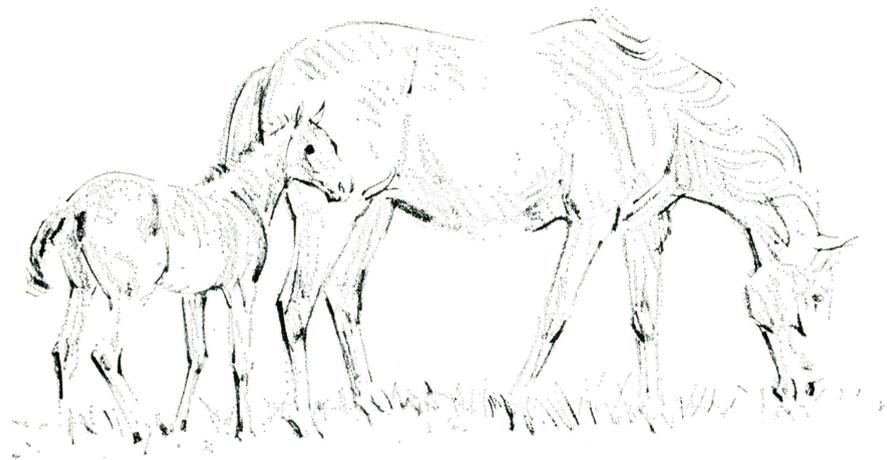
In May, 1884, there occurred that wonderfully fine exhibition of yours, and I passed almost the entire week in attendance. Since that event, I have seen many others of similar character both here and in the East, but none has been more fine and comprehensive than that first great exhibition of 1884. It is true that I did not meet you until ten years later, but your influence and your consistent interest in my endeavors have in large measure contributed to whatever success I may have had. So among the many who have been inspired by you, there is one who is never oblivious of that fact.

Some of the books that were a part of that exhibition may have been destroyed in the 1906 earthquake and fire, but we know that many (including most of James K. Moffitt's) are now in The Bancroft Library. The great exhibition of 1884 was not only a first on the West Coast (and perhaps in the United States), it had concrete results in the building of the Berkeley libraries. It may even have been the first official association of the campus with Hubert Howe Bancroft.

Anthony Bliss

## *The Horses of San Simeon*

The name of San Simeon evokes an aura of romance and enchantment in the minds of all who have seen the wonderful hilltop aerie created there, beginning in 1919, by William Randolph Hearst with the capable assistance of California's great woman architect, Julia Morgan. After more than forty years of intensive



*Drawing by Sam Savitt from The Horses of San Simeon.*

development, the 100-acre parcel which includes Hearst Castle and its beautifully landscaped surroundings, a gift of the Hearst Corporation to the State of California, was opened to the public in 1958 and has become one of the most popular tourist attractions of the state. But *La Cuesta Encantada* is only a tiny part of the 79,000-acre ranch originally acquired by Senator George Hearst over a period of years after 1865 as the location for his projected thoroughbred stud farm. "Larger than some countries—Andorra, Monaco, and Liechtenstein, for instance—the ranch of San Simeon has had only a few owners. Since the Indians and the mission fathers, the Mexicans and a few homesteaders, it has belonged for more than a century to the Hearst family," and the horses which have been so much a part of family life for the Hearsts belong to a tradition which extends back to the 19th and late 18th centuries. As described by Mrs. William Randolph Hearst, Jr., in her magnificently illustrated book, *The Horses of San Simeon* (1985), "the history of San Simeon's horses is the history of the ranch itself, and the history of the ranch is in turn the history of California." This book, a copy of which has entered the collections of The Bancroft Library as a gift of the author, is an enthusiastic celebration of that history and of the four generations of Hearsts who have maintained the 79,000 acres down to the present day as a working ranch, "capable of supporting its own animals on native grass."

Those interested in California local history will appreciate Mrs. Hearst's narrative which

includes paleological background and an overview of the first European settlement of the ranch area by Spanish soldiers and Franciscan missionaries under the leadership of Fra Junipero Serra who established the third California mission at San Antonio de Padua in 1771. In 1797 Serra's successor, Father Fermín Lasuén, founded the 16th mission at nearby San Miguel Arcángel, and large parts of both these mission holdings, including stock ranches at San Simeon, Santa Rosa, and Piedra Blanca were ultimately incorporated with the Hearst ranch, extending inland to the Salinas Valley and along the coast for 50 miles north of Morro Bay. Later sections of the publication deal with the lives of Senator George Hearst, founder of the family mining fortune and of the thoroughbred stud farm at San Simeon; with his son and heir, publisher and newspaperman William Randolph Hearst, also a horse fancier, who loved to ride in the Santa Lucia Mountains with his friends and guests; and with the many descendants of the third and fourth generations who are vitally interested in horse breeding, in the ranch at San Simeon, and in planning for the continuation of this 120-year family tradition.

The family history, especially that of recent years, is often charmingly anecdotal, but the emphasis is focused on the horses and on racing, on bloodlines, and on the breeding and purchasing decisions made over the years. This detailed and technical information on individual prizewinners and their lines should help reestablish the national significance of George

Hearst's accomplishments as a knowledgeable and successful breeder of racehorses, an effort which was cut short by his death in 1891 and the subsequent dispersal of his racing stable.

The handsome layout of this folio volume is enhanced by countless illustrations, reproducing in full color and in half-tone a variety of historical pictures—many drawn from the collections of The Bancroft Library—as well as beautiful contemporary photographs in color by Alix Coleman and a fine group of drawings and paintings by the well-known equestrian artist, Sam Savitt, commissioned especially for the book. The works by Sam Savitt, including eleven paintings and seventeen drawings, have been exhibited in the main lobby of Dwinelle Hall on the Berkeley Campus. The exhibition, organized by Mrs. Hearst and co-sponsored by the Friends of The Bancroft Library, was on display throughout the fall semester.

Lawrence Dinmean

## Bret Harte at 150

On October 12, the Library put on display some of its great holdings of Bret Harte materials to celebrate what could be called the sesquicentennial of his birth in 1836 but that was more informally given the title which heads this column.

Drawing upon gifts that included items from Harte's family and many fine materials from Robert B. Honeyman, Jr., the exhibition featured first editions, manuscripts, galley proofs, original correspondence, newspaper contributions, Harte's part of his collaboration with Mark Twain on the play *Ah Sin*, a diary kept during his early years in California, fine press editions of his writings, and even a star-spangled banner that he and his sister made to fly over her San Francisco house at the outbreak of the Civil War as a protest against Confederate flags displayed at the time.

To open the exhibition, the Director, James D. Hart, gave a brief talk. Of the man who was one of California's most famous authors, he said:

Bret Harte is permanently identified with California and with its gold rush days. Yet, paradoxically, he was not a Californian during the years of his growing to maturity, years of particularly formative character shaping, nor during most of his years as a mature writer.

Moreover, he was never a miner, and he was not in the state in the early flush days that followed 1849.

Harte came to California from his native New York state aged 18 in 1854 when his widowed mother had remarried and settled in Oakland. In 1860 he began contributing to the *Golden Era*, a San Francisco journal also made famous by Mark Twain. Thereafter he was a journalist and author. As a journalist and writer of tales about Spanish California, Harte was far more cultivated in attitude and style than the usual frontier newspaperman. When a San Francisco publisher decided to issue a journal intended to be for California what the *Atlantic Monthly* was for New England, it was natural that he should select Harte as its editor. The magazine, called the *Overland Monthly*, began publication in July 1868. For its second issue Harte wrote his "Luck of Roaring Camp," the first and one of the best examples of his local color tales, a genre that soon swept the U.S. and of which he was an inventor. The two great new forces in American literature



Caricature of Bret Harte by "Spy," from *Vanity Fair*, January 4, 1879.

of the post Civil War period were realism and local color. The skeptical and observant eye that Mark Twain turned on the boom days of Nevada's silver mines was representative of the new realism. On the contrary, although Bret Harte used many of the techniques of realism from accurate regional dialogue to precise depiction of scene and costume, he handled them so that they were tinged by sentimentality and quaintness. Although he wrote always about the new society of California, one senses that he is tacitly addressing an older and more stable society. The novelty of life in California is made fascinating because it differs from that settled, therefore "normal" society of the East. To create the tacit contrast and also to "explain" California, Harte overdramatized and heightened his material's contrasts.

Bret Harte simplifies character so that it often tends to become no more than caricature. He creates memorably picturesque figures and situations, but they exist isolated from conventional life. Having brought them forth, he does not set them in a complex though fictive world. He fails to make a large imaginative commentary on the life of man with the sense of the significance of human character and human society as its subject.

Harte's limitation was in his vision rather than his technique. As a craftsman he was very accomplished. He added new dimensions to the short story by introducing the devices of the abrupt beginning and the surprise ending, both common conventions since his day. He also created stories that, depending on local color for primary effect, could do away with the conventional hero or heroine as central figures, thus freeing the story from dependence upon figures who tend to become stereotyped.

"The Luck of Roaring Camp," wonderfully novel in setting, subject, and form, caused a delightful sensation among polite readers on the eastern seaboard. That effect was greatly strengthened when, with similar stories from the *Overland Monthly*, such as "The Outcasts of Poker Flat" and "Tennessee's Partner," his sketches were collected by a Boston publisher in 1870.

The success of this volume and his rollicking "Heathen Chinee" dialect poem led to a contract from the *Atlantic Monthly* to pay \$10,000 for twelve contributions in a year, said to be the highest price that an American magazine had ever offered to an American author. Harte

eagerly accepted, and in 1870, aged 34, he left California's relatively rough society, a subject for his fiction but not for his own way of life. During his remaining 32 years Harte never returned to California, although it continued to be the sole theme of his writing.

In his long, steady outpouring of fiction, poetry, and some plays, Harte neither developed nor consolidated his powers. He wrote almost always short works that could make an effect but that did not demand the development of an idea or a complex plot. Each piece of fiction, in prose or poetry, is essentially a short anecdote. Harte did not have within him the capacity for development over a lifetime of writing nor for development within a given piece of writing. What Bret Harte did, he did very well, but it did not extend far since he possessed no guiding philosophy or large vision of life. Despite his limitations, Bret Harte created a concept of a time and a place: California in the days of the gold rush. It is Harte's view of that period which more than a century later still stands as a popular image, commonly believed and commonly imitated.

James D. Hart

## Early Modern Women

To designate that historical period between the Renaissance and the industrial revolution, historians have come up with the term "early modern." In recent years, The Bancroft Library has acquired some particularly interesting works of this period written by men about women.

As is generally true when men write about women, more is revealed about the authors' prejudices than about the subject of the work. Certain genres recur frequently: books of praise, works on the education of women, treatises on marriage, and shrieking criticism. We have some fascinating examples of each type of book.

Ludovico Domenichi's *La Nobiltà delle Donne*, Venice, 1549, is presented as a dialogue in which the qualities of ancient and modern women are extolled. Domenichi praises women for their learning, saintliness, beauty, and other virtues. He goes on for five books, over 540 pages, toward the end giving a list of the most noble women in each of 29 Italian cities. Another defense of women, this one with a military motif, was published at Paris: *Le Fort*

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Le Fort Inexpugnable de l'Honneur du Sexe Feminin, showing cannons in the margin where the author "blows away" the attackers.

*Inexpugnable de l'Honneur du Sexe Feminin* (The Unassailable Fortress etc.). François de Billon constructs an allegorical fortress with towers representing such virtues as strength, chastity, honesty, mercy, and piety. As male arguments in this war of words attempt to assail the fortress, little cannons are printed in the margin where the author "blows away" the attackers. Textually and iconographically, Billon's work is most extraordinary, a sort of *Roman de la Rose* with artillery support.

Ludovico Dolce's *Dialogo della Institution delle Donne*, Venice, 1547, is a cradle-to-grave survey on the education and proper behavior of women: he covers everything from breast feeding to the care of tombs. Dolce was essentially a hack writer churning out copy for the press of Gabriele Giolito in Venice, some of it a little bawdy. He favors teaching women to read Latin and Italian, but cautions against reading such licentious writers as Boccaccio, preferring the works of Dante, Petrarch, and Castiglione. Nearly two centuries later, Francesco Algarotti published his *Il Newtonianismo per le Dame* (Newtonian Physics for Ladies), Naples, 1739. This was not a patronizing rehash of the new science as the title might suggest, but a clear exposition of Newton's theories. He never suggests that women cannot understand Newton, merely that Newton did not express himself in a way the laity could understand. Algarotti's version of Newton was very successful, leading to an English translation by Elizabeth Carter in the same year, followed a year later by a French translation by Madame Du Chatelet. Algarotti's work is especially notable for its scientific subject matter, its international interest (it is dedicated to

## COMPOSITION

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the Czar and contains a dedicatory sonnet to Voltaire), and its conception of women as serious scholars.

One of the earliest books on marriage in the collection is Albrecht von Eyb's *Ob ainen sey zu nemen ain eelich Weib* (On Whether a Man Should Take a Wife), Augsburg, 1517. This treatise begins with the rhetorical question posed in the title and concludes with the assertion that marriage is a Christian duty. The argument is essentially medieval, but mixes in a dash of humanism (to which von Eyb had been exposed during his stay in Rome as Chamberlain to Pope Pius II), and a soupçon of classical learning (with numerous quotations from Plautus). The presentation of the argument is lively and witty, aimed at a popular audience and not at scholars or clerics.

As a representative of the violently anti-feminist genre, one could hardly do better than cite *L'Influence de la Philosophie sur l'Esprit et le Cœur des Femmes*, Paris, 1784. The author of this rare tract (no copies recorded in France, England, or the U.S.) chose to remain anonymous. France in the Age of Enlightenment is seen as being overrun with women whose ridiculous pretensions to philosophy (in the 18th century sense of the word) deprive them of their true virtues. He argues that women should stay home and provide relief and solace to the men who carry on life's heavier duties. Our anonymous author enjoys turning a caustic phrase at the expense of women, but we will spare our readers.

As a conclusion to this article and counterblast to the previous notice, it is fitting to cite a work by a woman, Lucrezia Marinelli (1571-1653), *Le Nobilita, et Eccellenze delle Donne; et*

*i difetti, e mancamenti de gli huomini* (The Nobility and Excellence of Women; and the Defects and Failings of Men). Bancroft recently acquired the very rare first edition of this work printed in Venice in 1600 (only one other copy is recorded in the U.S.). Here we have not only praise of women but a serious indictment of men. Among Ms. Marinelli's catalog of vices, we find chapters on bizarre and bestial men; men who are arrogant, fat, dictatorial, vain and perfidious; men who are low, vile, and boastful. She makes the point that all heresies are named after men and that scarcely any women have been branded heretics.

These polemical tracts shed more heat than light on the topic of women, but they are revealing indices of attitudes at various periods. We hope to continue to add to this small collection in an effort to give a more complete picture of the evolving role of women in western culture.

Anthony Bliss

## Henry Nash Smith Memorial

In memory of Henry Nash Smith, a distinguished professor of American literature on the Berkeley campus and the General Editor of the Mark Twain Papers (1953-1964 and 1979) his family and friends have donated to the Mark Twain Project a substantial sum that will be matched, dollar for dollar, by the National Endowment for the Humanities under the terms of its current grant to the Project. In part this fund will be used to purchase a laser printer for the Project's computers. Contributions to the Henry Nash Smith Memorial are still being received by the Friends of The Bancroft Library.

## A Major Proponent of Afro-American Culture

The Bancroft Library has enhanced its primary research materials in the area of ethnic studies by acquiring a group of manuscripts and typescripts written by Amiri Baraka (LeRoi Jones) from the late 1950s to the early 1970s, the crucial period during which he established himself as a major proponent of Afro-American culture. During that time Baraka became widely acclaimed for his plays, poetry, and other writings which were provocative and

challenging of traditional views. The result is that he had a major impact on American consciousness of ethnic concerns and can be viewed as one of the seminal figures in establishing the legitimacy of a distinctly ethnic focus in politics, literature, and culture.

The time-frame of the Baraka manuscripts complements Bancroft's Social Protest Collection of printed ephemera generated during the major period of social action of the mid-1960s to early 1970s. Because Berkeley was such a central focus of such action, the collections in the Bancroft are strong. The Baraka materials significantly enhance and expand that strength.

Amiri Baraka (originally LeRoi Jones) was born in Newark, New Jersey in 1934. He attended Rutgers University for one year and then out of a desire to participate in an all-black world he went to predominately black Howard University in Washington, D.C. He graduated from Howard at the age of nineteen.

In 1958 he founded, with his wife Hallie Cohen, an influential avant garde poetry magazine called *Yugen*, which ran from 1958 to 1962. This magazine became an important forum for a group of writers who became historically significant in American literature; among them were Allen Ginsberg, William S. Burroughs, Robert Creeley, A. B. Spellman, and Edward Dahlberg. Baraka wrote short fiction, essays, and poetry not only for *Yugen*, but also for *Evergreen Review*, *Poetry*, *Saturday Review*, and *The Nation*. He served also as a jazz critic for *Downbeat*, *Jazz*, and *Jazz Review*, and edited two small magazines, *Kulchur* and *The Floating Bear*.

Baraka is by far the most important black American to come on the American literary scene since the 1960s. No other figure comes near having the fundamental influence he has had upon the shaping of Third World literature in America, especially its poetry and drama. Not only has he been the major model for his period but he has been more prolific of themes and forms and has achieved a greater magnificence in his experimentation.

I consider Baraka the most essential literary figure of America from the 1960s onward to whom international scholars understand they must devote their attention when writing of the United States in that era. For that reason his manuscript papers are an asset to the archival holdings of any campus. They will be important in attracting good students—under-

graduate majors and Ph.D. candidates—to the Afro-American and Ethnic Studies Program.

The Bancroft Library has long collected primary materials (manuscripts, archival records of organizations, and printed ephemera) that document ethnic culture. The Baraka manuscripts enhance the recent effort to build a strong collection of Afro-American literary materials. The Library thanks the Associated Students of the University of California for funding the purchase of this collection.

*Erskine Peters*

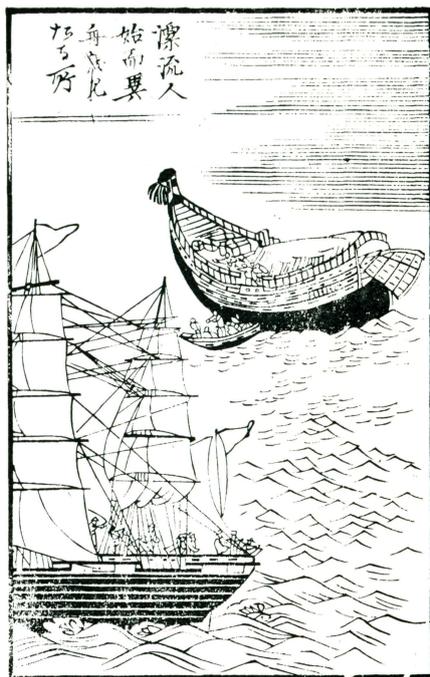
## *An Invitation to the Friends*

The Bancroft Reader's Roundtable meets in the Faculty Club, Room E, at noon on the first Wednesday of each month. Attendees include persons using the Library who are interested in other readers' work, those who want to learn more about Bancroft collections, and readers willing to talk informally about their research, in order to get some feedback or some help from others. Members of the staff also attend, and from time to time talk about the collections and their own research. Friends interested in attending should phone either Annegret Ogden or Irene Moran at 642-8173 for a reservation.

## *The First Japanese Visitor to San Francisco*

When the International Society of Bibliophiles paid a visit to The Bancroft Library, one of our Friends, a Tokyo book collector, Mitsuo Nitta, introduced us to President Kodama of Meisei University, a scholar and notable bibliophile who has built a great book collection for his institution that even includes five copies of Shakespeare's First Folio. President Kodama's benefactions obviously extend to other universities as well for when he looked at Bancroft's card catalog under the name of Joseph Heco and found that we had nothing better than the 1892 version of his narrative, he reached into his briefcase and then and there presented the rare first edition printed in 1863 of *Hyoryu Ki* by the man who was originally named Hikoza.

In the autobiographical narrative *Hyoryu Ki* Hikoza tells that when he was a thirteen-



*Hikoza's junk and the U.S. ship.*

year-old boy he shipped on a small junk intending to sail to nearby ports but was driven far out to sea by a gale and finally rescued by an American ship after 50 days adrift on a foundering vessel. So it was that on the 24th day of the first month of 1851 he was put ashore in "Sanfuranshisu," as the first Japanese person to visit and report upon California's major city. From the very first day he began to learn the region's foreign ways and foreign language so that he might report upon them. Thus he wrote that he went ashore with his ship's mate and the Deputy Collector of the local Custom House and "when we parted . . . , we each took hold of the others' hand and said 'Gubai.' This was the first time that I had heard English spoken clearly enough to retain it. 'Gubai' means 'May God be with you and protect you.'"

In course of time the castaway was returned to Japan but his interest in the United States led him to return and to use an anglicized form of his name for the expanded second edition of his autobiography, the first to be translated into English. During the second visit Hikoza traveled widely and met many notables, in-

cluding two presidents, Pierce and Buchanan. Later still, back in Japan, he became an interpreter for the U.S. Consulate after Commodore Perry had opened relations between Japan and America.

Now, thanks to the visit of President Kodama, the earliest Japanese visitor, Hikoza, is back in the San Francisco Bay area in the form of his first edition in The Bancroft Library.

## *Letters Depict Life in the Gold Rush*

"I came in contact with some poisonous shrubs—and my hands and face still show the marks of it, very much to my discomfort," wrote Charles Huse in 1850 after he had inspected the hills of San Francisco for a possible home site. His letter belongs to a growing collection of gold rush letters in The Bancroft Library. In the past two years sixty new ones have been added thanks to income from the Peter and Rosell Harvey Memorial Fund.

Each letter fills a gap in the picture puzzle of California's turbulent first decade. Although the jigsaw will never be complete, the collection offers a colorful view of the past and adds to a pattern of trials and errors in dealing with the problems related to increasing urbanization. As the population grew, so did the battle over the commercialization of natural resources. The miners' first optimism that California's gold would last for generations was naive and short lived: "Fortunes are to be made here and fortunes will be lost," wrote a certain H. Darlington to his parents from Marysville in 1850. Recognizing that more gold ended up in the pockets of traders and land speculators, he describes the rapid growth of towns and settlements near the gold fields:

A company start [sic] a trading post and immediately all the miners in reach are making 2, 3, and 4 oz. per day. Crowds rush to share the harvest, they must eat, the traders get the golden grain and leave the chaff of disappointment for the misguided diggers.

It is perfectly astonishing how towns spring up here, a place will take a [trading] post and in one month a town containing thousands with heavy business appears in perfect order regularly laid out

with large streets, city or town offices, canvas houses mostly, with some frame and a few galvanized iron which rent for as much per month as one of our largest and best Chester Co. farms would bring for a year. Last summer the City of Sacramento was thus built and became the second place of importance in California for business.

Moving on to Marysville he continues to observe:

. . . this place which at that time consisted of a few small tents and an adobe house and now it is one of the most thriving and business [sic] places I ever was in. It covers a space 1/4 as large as West Chester and more than 2/3 the houses are trading. It is at the head of navigation in the wet season, and high and dry in the dry season. It is the best point for supplying the mines of the Feather and Yuba rivers and as long as boats can bring freight here it must from its geographical position be one of the best trading posts in the country.

Around the same time one of the few intrepid American women who had arrived as early as October 1849 by wagon train informs her sister back east that she has seen but one female to speak with "and she happens to be located next tent to me." After surviving an exceptionally wet and cold winter on the Yuba River, Mrs. Berry now suffers from the heat: "Those tents are awful ovens in warm weather" and then:

Oh me, how hard it comes to me to have to do the washing and cooking and everything myself. I often wish for someone half so good as poor Mary Carmady to give me a helping hand—Ah! you who lounge on your divans and sofas and sleep on your fine luxurious beds and partake of your rich viand at every meal, know nothing of the life of a California emigrant—Here we are sitting on a pine block, a trunk or keg; sleeping in beds with either a quilt or blanket as substitute for sheets (and I can tell you that it is very aristocratic to have a bed at all) and calico pillow cases on our pillows—Our fare is very plain, consisting of meat and bread and bread and meat, with some stewed fruit, either dried apples or peaches and now and then as a great delicacy a little

rancid butter, that has been put up in the land of goshen and sent around a six months cruise by Cape Horn for which at times have [been] given the moderate sum of \$2 per pound, but now it has fallen to \$1.50. Everything in the way of provisions is remarkably high. . . . I have not seen an egg or a drop of milk since I have been in the country.

By 1856 an unmarried woman who apparently worked as a housekeeper for her brother's family in Stockton proudly describes a much better menu to her parents consisting of "roast beef, baked pork & honey, potatoes, turnips, onions, beets, cucumber, lettuce, radishes, chicken, pudding, pie & cheese, raisins and nuts." During a visit to Sacramento she has a tea at the Golden Eagle Hotel "in so nice a parlor as you or I ever saw." But in spite of all the amenities she plans to return home in four or five years, like most of the other letter writers. A sizable number of men departed from California each year (31,000 embarked from San Francisco in 1853), but the chances are that Martha stayed and married a fellow immigrant. The small contingent of women would grow from 8 percent of the population to 30 percent by 1860 and with them the permanent dwellings, the churches and schools which turned the "lottery office" into a civilization. But in Stockton wild horses were still being caught according to Martha's account and gold was still sifted from river banks, although under more precarious conditions. Tom, a miner in Negro Flat that spring, witnessed two accidents, one fatal, due to mud slides when the men were "working deep bank claims, or drifting (so called) under ground." He also reports that "fighting, gambling—and drunkenness are as common as eating. There are two houses of ill repute, which often cause much fighting and knifing. One of them is kept by a Bostonian and the other by an Englishman. One Chinese and the other Mexican."

Although the remaining Indians mostly lived peacefully on their reservations called *rancherías*, some fought the encroachment of the mining camps with bows and arrows. As one Harrison L. Allen tells his wife in February 1851, a general call went out in Bear Valley to form a posse against the Indians who had murdered the miners, "some of them having twenty arrows sticking in them when we found

them." But feeling more disgruntled than heroic this miner continues: "Our reinforcements not coming according to agreement, we cruised about a week in search of the dark skinned gentry but they kept clear of us & our provisions giving out we returned home disgusted with the meanness of miners in general in neither turning out to fight themselves nor furnishing provisions for others who do it. It cost me twenty dollars besides my time and now I say every man fight his own Indians."

Unlike diaries or larger collections of family papers these individual letters document a fascinating diversity of opinions and attitudes, depending on the writer's background and education. Not all wrote fluently and most of them did not sign their full names or if they did, never left another trace of their existence. All were linked by their immigrant experience in a strange and undeveloped land.

Annegret Ogden

## A New Mark Twain Catalog

Paul Machlis, Associate Editor of the Mark Twain Project, has compiled a *Union Catalog of Clemens Letters*. Published early in 1986, the catalog lists over 10,000 letters for which at least some text survives. It includes letters written by, or on behalf of, Samuel L. Clemens (Mark Twain); his wife Olivia; their daughters Susy, Clara, and Jean; and Isabel V. Lyon, Clemens' secretary from 1904 to 1909. The Mark Twain Papers holds most of the 2,000 original letters as well as the 8,000 reproductions, typescripts, and drafts.

Sunny Gottberg



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