

BANCROFTIANA

PUBLISHED OCCASIONALLY BY THE FRIENDS OF THE BANCROFT LIBRARY

UNIVERSITY OF CALIFORNIA, BERKELEY, CALIFORNIA 94720

No. 101

October 1990

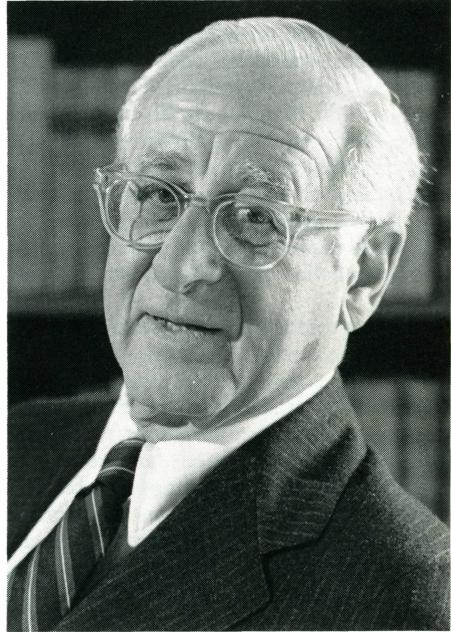
James D. Hart, 1911-1990

James D. Hart, Director of The Bancroft Library since 1969 and Professor Emeritus of the Department of English at UC Berkeley, died at his Berkeley home on July 23. His colleagues at Bancroft, and indeed throughout the world of books and scholarship, mourn his death as they honor his extraordinary accomplishments.

Professor Hart was born in San Francisco April 18, 1911. He graduated from Stanford University in 1932 and received his Ph.D. from Harvard University in 1936. He returned to California that same year and joined the English Department at Berkeley where he taught with distinction for more than four decades.

Mr. Hart's involvement in the world of books and letters was international. He was a member of the Roxburghe Club of San Francisco, the Book Club of California, the Grolier Club of New York, and the International Association of Bibliophiles. He was made a Commander of the Order of the British Empire in 1963 for his services to literature. In 1978 Mills College awarded him an honorary doctorate of humane letters. Professor Hart was also a fellow of the American Academy of Arts and Sciences and the American Antiquarian Society.

Hart combined a keen knowledge of American literature with a strong appreciation of the culture and history of California. His publications reflect both interests. He was the author of *The Oxford Companion to American Literature* (1941, revised and expanded several times, and now in its fifth [1983] edition), *The Popular Book*; *A History of America's Literary Taste* (1950), major works on Robert Louis Stevenson, Frank Norris, and Francis Parkman, and numerous other works on various as-



Portrait of James D. Hart by George Knight.

pects of literary culture and taste of America and California. His most recent major work was *A Companion to California*, first published in 1978 and reissued in a greatly expanded edition two years ago. His lifelong interest in fine printing resulted in his operating a private press in his home for many years and in the publication by the Library of Congress five years ago of *Fine Printing: The San Francisco Tradition*.

Mr. Hart was Chairman of the English Department at Berkeley from 1955 to 1957 and again from 1965 to 1969. He also served as Berkeley's Vice Chancellor for Academic Affairs from 1957 to 1960. For virtually all of his

career at Berkeley, he was a keen supporter of The Library and The Bancroft Library, serving the latter as Acting Director in 1961 and as Director from 1969.

During his tenure he worked ceaselessly to build Bancroft's collections and resources. His successes were legendary and the legacy of endowments, gifts, and collections he attracted has permanently enriched the resources of the University of California and The Bancroft Library. Accordingly, the next issue of *Bancroftiana* will be devoted to that legacy.

Mr. Hart is survived by his wife, the former Constance Crowley Bowles, his daughter, Carol Field, and his son Peter D. Hart.

A memorial fund has been established in Mr. Hart's honor. Contributions may be sent to the James D. Hart Fund at The Bancroft Library, University of California, Berkeley, 94720. The Bancroft Library has begun to receive individual reminiscences about James D. Hart and is keeping them as a special file. Additional reminiscences are welcome. Please send them to Peter E. Hanff at The Bancroft Library.

Peter E. Hanff

Annual Meeting of the Friends

The June 24th Annual Meeting of the Friends of The Bancroft Library was one of the most successful ever held. Approximately 400 per-

sons attended the event which featured a lively and stimulating address by David Brower. Mr. Brower's talk, "It's Healing Time On Earth," took the establishment of Yosemite as a National Park as a starting point and went on to review the international conservation movement, its history and future challenges. When he asked the audience how many of them would be willing to spend a year actively working in the field for the preservation and restoration of the environment, nearly two-thirds raised their hands.

At the business meeting John W. Rosston, Chairman of the Council of the Friends introduced Library Director James D. Hart who received a standing ovation from the assembly acknowledging his years of service to the Library.

After the business meeting and Mr. Brower's talk, the Friends made the short walk to Bancroft for the opening of the new exhibition, "Yosemite in the 19th Century." The exhibit features manuscripts, printed works, maps, and photographs documenting the discovery and development of California's premier scenic wonder. Included are some of the first mentions of Yosemite: Zenas Leonard's account published in Pennsylvania in 1830 and the manuscript diary of William Penn Abrams, 1849, which clearly describes Half Dome and Yosemite Falls. Original drawings by Thomas Ayres done in 1855 and a selection of the Bancroft's extraordinary holdings of Watkins and Weed photographs of Yosemite

in the 1850s and 1860s are among the highlights of the exhibit.

The exhibition also shows off the latest in Bancroft's series of annual keepsakes. This year, Joseph Nisbet LeConte's diary of his trip to Yosemite with his father and three classmates in 1889 was published by the Library for distribution to the Friends. LeConte's diary is held by the Manuscripts Division of Bancroft, and features dozens of snapshots taken during the trip. The Keepsake was printed in a limited edition by Andrew Hoyem's Arion Press in San Francisco. It is an especially handsome production of an amusing and informative text.

The Yosemite exhibit was originally scheduled to remain on view through September, but interest is sufficiently lively that we have decided to extend it through the month of November. A 20 page handlist of the exhibition is available in the Heller Gallery.

Anthony S. Bliss

A Shared Sensibility: the Writings of Joan Didion and John Gregory Dunne

John Gregory Dunne and Joan Didion are perhaps the most successful husband and wife writing couple working today in the United States. Seven times a book by either Dunne or Didion has made the *New York Times* best-seller list and they have collaborated on the scripts of four motion pictures that have been released, including their adaptation of Dunne's novel, *True Confessions*. From the beginning theirs was a marriage of literary careers, as well as the creation of a family. Seldom has a pair of writers been so intimately associated in the development of one another's distinct styles. Both freely acknowledge that the other has been best editor and support, and in the process they have managed to create a shared sensibility.

In their novels and in their journalism they have mounted a serious criticism of the way things are in America today and have also challenged a number of the widely held critical assumptions about such things as the hedonism of California and the intrinsic lack of seriousness in western social life. "Certain places seem to exist mainly because someone has written about them," Didion wrote in the section of

her essay "In the Islands" devoted to James Jones' "invention" of Hawaii. Although the couple has not literally invented modern California, they certainly have done more than any other writers to change the general perception of it. And while identified as California writers, Didion by birth, and Dunne by choice, they have been by no means merely regionalists. Taking seriously what other cultural critics have considered marginal they have reminded Americans at large that California has a history that continues to be a significant development in the larger history of the United States.

Didion's professional life began, appropriately enough, at the University of California. She majored in English at Berkeley, studying Henry James with Henry Nash Smith and creative writing with Mark Schorer. In her senior year she won the Prix de Paris writing competition sponsored by *Vogue*. During the course of her eight years with the magazine she learned to write, but she also learned that her true subject was the West, where her roots were.

In 1964, after a friendship of six years, Didion married John Gregory Dunne, at the time a young staff writer for *Time* magazine. Soon after that they made an important career decision. Reversing the normal movement of those with ambitions to become serious writers, they decided to leave New York for Los Angeles, Didion to return to her California roots (she had stayed "too long at the Fair") and Dunne to escape the intellectual regimentation of the New York liberal establishment as embodied at *Time*.

A place belongs forever to whoever claims it hardest, remembers it most obsessively, wrenches it from itself, shapes it, and renders it, loves it so radically that he remakes it in his image.

This statement, taken from Didion's "In the Islands" clearly defines her own relationship to California. As a fifth generation "native daughter" of the California pioneers, the identification with the California landscape and the myth of its settlement has always formed the bedrock of her writing. Since her first novel, *Run River* (1963), the story of the unraveling of several generations of two "old" Sacramento families, she has often returned to the theme of California, blood and soil, as in her June 1978 address to the 31st Annual Meeting



Our Party in the Tuolumne Meadows. From Joseph N. LeConte's diary of a Yosemite camping trip in 1889.

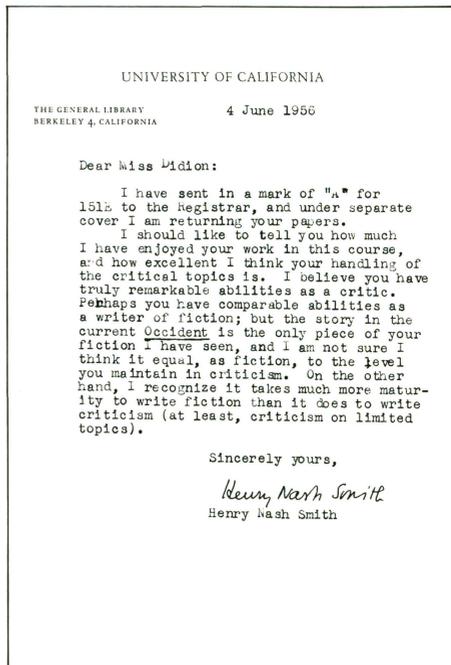
of the Friends of The Bancroft Library, "The California Woman," and in the Friends' Keepsake for that year, *Telling Stories*.

For Dunne, after the initial culture shock of the move to California had subsided, the freedom and individualistic Western ethic liberated him as a writer.

When I think of Los Angeles now, after almost a decade and a half of living not only in it but with it, I sometimes feel an astonishment, an attachment that approaches joy.... I am attached equally to the glories of the place and to its flaws, its faults, its occasional revelations of psychic and physical slippage, its beauties and its betrayals. It is the end of the line. It is the last stop. Eureka! I love it.

At first free lance journalism in and about California became something like a joint project for the couple and, as it turned out, prepared the way for their fiction. For some time after 1967 they shared a column in *The Saturday Evening Post* called "Points West," though they did not directly collaborate together on anything except screen plays. They were, however, drawn to similar items in the newspapers, accounts of freak accidents, and the language of disintegration voiced by the callers of radio talk shows. In 1967, Dunne published his book, *Delano*, the first major account of Cesar Chavez and the United Farm Worker's movement, an even-handed account free of cant when he writes about the farm workers, and showing considerable respect for the other growers while still noting their recalcitrance and moral isolation. In 1968 Didion published *Slouching Toward Bethlehem*, her first collection of the highly personal journalistic essays she prefers to think of as "pieces." With its literal yet ironic portraits of hippies, fundamentalists, and other dreamers of the Golden Dream and its uncanny evocation of the myths of the California social and political landscape, *Slouching Toward Bethlehem* was immediately recognized as important contemporary cultural criticism. In it, too, the author's characteristic preoccupation with a dark vision of an apocalypse lacking a redemptive ending emerges along with the famous Didion style, which combines compression and the deceptive flatness with elegant diction and, alternately, a biting and an elegiac tone.

The late Sixties were difficult times for both writers. For Didion, as many of the pieces in *Slouching Toward Bethlehem* and *The White Al-*



Henry Nash Smith letter to Joan Didion, June 2, 1956.

bum (1979) attest, the traditional center of American life appeared not to be holding. Her sense of the anomie and the spiritual malaise of the Sixties is magnified in the striking prose of *Play It As It Lays* (1970), the story of the breakdown of the marriage of Maria Wyeth, a minor Hollywood actress. This novel established Didion as the one post-World War II American writer to assume successfully the spiritual and stylistic legacy of Ernest Hemingway. The Nada of Hemingway's "A Clean Well Lighted Place" is transmuted with sparseness of diction but an intensity of feeling into the harsh glare of Didion's Hollywood and Death Valley. For Dunne, though he wrote prolifically and successfully for periodicals, there was the problem of developing a unique voice for prose fiction. This he managed to do in *Vegas* (1974), his memoir of his dark season of struggling with an acute writer's block in a residential motel in Las Vegas during the summer of 1969. In the crazy patter of Strip comics, hookers, and hustlers he found the objective correlative for the language of the Irish Catholic Hartford, Connecticut of his youth.

The *annus mirabilis* for both writers was 1977. Each published a major novel that year, Didion *A Book of Common Prayer* and Dunne

True Confessions, and they finally received profits from *A Star Is Born*, the film project they originated and for which they wrote the earliest versions of the screen play. *A Book of Common Prayer* tells the story of the disintegration of the life and the death of Charlotte Douglass, an upper middle class San Francisco woman, whose marriage and family come apart when her daughter joins a group of urban terrorists. Here, as in *Play It As It Lays* and her journalism, Didion reveals her fascination with the "edge," the salient between order and chaos; California is not so much the physical coast of the American continent as it is the edge of the American Dream of manifest destiny. In *True Confessions* Dunne is also concerned with the "edge" but in his story of the brothers Tom and Des Spellacy, one an L.A. cop and the other an ambitious young prelate, the edge is the invisible line between the sacred and the profane. The book also illustrates Dunne's unique perspective as an Easterner living in Los Angeles. Though set in Los Angeles, the Irish Catholic characters which populate the novel seem more the product of Hartford's Irish Catholic ghetto. As odd as Dunne's mix of East and West might first appear, it works because he has truly been able to understand the East through the mediation of the West. Both books were popular successes but they confirmed some critics in the view that Didion and Dunne are "The First Family of Angst" and "Entrepreneurs of Anxiety."

Indeed the bleakness of their vision of American life has been underscored in their latest work. With only the slightest mitigation in the non-fiction of *The White Album* (1979), *Salvador* (1982), *Democracy* (1984), and in her latest novel, *Miami* (1987), Didion continues to follow the effects of the disorder of American cultural and political life at the far edges of the American empire. Dunne's novels *Dutch Shea Jr.* (1982) and *The Red, White, and Blue* (1987) repeat a number of the dark obsessions of *True Confessions* without its leavening of hope. In the autobiographical *Harp* (1989) with death as his central preoccupation, Dunne continues in the mordantly self-scrutinizing vane begun in *Vegas*, attempting to place himself, both as a writer and an ethnic, a "harp," in the American landscape. Depressing though it may be to some people, the work of Joan Didion and John Gregory Dunne amounts to a major statement about the quality of life in the times

we live in. They are highly skilled shapers of what Didion has called "cautionary tales," which will continue to hold our interest.

* * *

It is The Bancroft Library's good fortune to have received from Joan Didion and John Gregory Dunne the generous gifts of their extensive collections of literary manuscripts and papers. These gifts represent a particularly appropriate addition both to the Bancroft's already considerable holdings of contemporary literary manuscripts, and to its unique and exhaustive collections of Californiana and Western Americana. All of these authors' major books are represented by notes, manuscripts, corrected and uncorrected galley proofs, all of which show the process of composition in a number of stages.

The Joan Didion Papers contain, among other things, two different manuscript versions of the early novel, *Run River*. There are extensive holograph notes for *Play It As It Lays* as well as the complete manuscripts of the first and the final drafts. In addition one finds an interesting artifact of Dunne's editorial assistance which displays both his sensitivity and tact: a memorandum from him outlining the five major criticisms that occurred to him after reading the first draft of the novel for the first time. The papers also include the original manuscript of *Salvador* with corrections made in red and green. Because of the need to get the manuscript to the printer in a hurry, no retyping of the text was possible. The John Gregory Dunne Papers are equally interesting for the numerous different states of composition represented for each book, all scrupulously organized by the author himself. There are notebooks for *The Studio* and *Vegas*. *True Confessions* is represented by three different sets of notes, the original manuscript and a corrected version of the original manuscript. *Dutch Shea Jr.* and *The Red, White, and Blue* are similarly represented by numerous sets of notes, several different drafts, and in the case of the former, revised galley proofs. Dunne's files also include his El Salvador notebooks, containing State Department briefing material and notes taken on the trip he and Didion took to El Salvador in 1981, which resulted in her book length essay *Salvador* and in the Central American section of *The Red, White, and Blue*.

In sum, whether studied separately or together the Didion and Dunne collections pro-

vide invaluable material for the scholar, biographer and critic. It is fitting, too, at this time, to acknowledge the special role James D. Hart played in helping to bring these important collections to the Bancroft. With his extraordinary blend of warmth and indefatigability, Hart befriended and cultivated both writers. Their generosity, not to be diminished by the fact, was stimulated by his keenness to “collect” them for the Bancroft and for future literary and historical scholarship.

Tim Hoyer

Revolutionary French Science Revisited

The long and distinguished career of Pierre Simon Laplace (1749-1827), one of Europe’s premier astronomers and mathematicians in the late 18th and early 19th centuries, is documented in an important addition to the holdings in history of science and technology at The Bancroft Library. The papers of Laplace and his immediate family are sure to attract the attention of scholars from all over the world. Acquisition of the Laplace Papers, comprising some twenty-five manuscript boxes, was made possible through the Flora Lamson Hewlett Memorial Fund, an endowment established at The Bancroft Library by William R. Hewlett in memory of his late wife, an alumna of the University of California, Berkeley.

Laplace’s scientific career included major accomplishments in astronomy, physics, probability theory, and chemistry. In the *Mécanique céleste* Laplace exploited the achievements of 18th-century mathematical analysis in completing the Newtonian revolution in astronomy; he proposed a new theory (the nebular hypothesis) for the origins of the planetary system. He also built on this model in his description of terrestrial phenomena (heat, light, electricity, magnetism, and capillarity) in terms of central forces acting between particles. In his work on probability theory Laplace constructed a systematic theory of probability and endowed it with a philosophical foundation. He also participated in the chemical revolution most closely associated with the name of his colleague, Antoine Lavoisier.

Laplace played important roles in scientific and political institutions of the Ancien Régime, revolutionary era, and Restoration. Before the French Revolution he had assumed



P.S. Laplace. Frontispiece from volume one of *Oeuvres complètes de Laplace*. Paris: Gauthier-Villars, 1878.

a position of leadership in the Paris Academy of Sciences; after 1789 he served as one of the architects of the metric system of weights and measures in France and contributed his expertise to new educational institutions designed to teach both science and a revolutionary ideology. Laplace enjoyed considerable political success under Napoleon Bonaparte, first as minister of the interior, then as vice-chancellor of the Senate and founding member of the Legion of Honor. After the Restoration his success and eminence continued in the Académie Française, over which he presided, and in the Chamber of Peers. He gathered around him a circle of talented young scientists, including Biot, Arago, and Poisson, all of whom played important roles in the development of French science in the 19th century.

In 1788 Laplace married Marie Anne Charlotte Courty de Romange; they had two children, Charles Emile Pierre Joseph (1789-1874) and Sophie Suzanne (1792-1813). Madame Laplace was later named as lady-in-waiting to Princess Elisa (Baciocchi), Napoleon’s sister. Laplace’s son Emile was trained at the Ecole Polytechnique and became an officer in the ar-

tillery corps. He served as Napoleon’s aide-de-camp, and eventually rose to the rank of general. He followed his father as an active member of the Chamber of Peers.

The collection contains a rich variety of Laplace’s scientific papers, including manuscripts of articles on astronomy, physics, and mathematics (e.g., an unpublished essay on number theory and critical comments on his philosophical essay on probability theory), as well as corrected proofs of his popular treatise on astronomy, *Exposition du système du monde*. There are many pages of mathematical and astronomical calculations, some by the eminent French astronomer Delambre, who worked closely with Laplace. The papers also reflect Laplace’s involvement in scientific projects undertaken with government sponsorship. These projects included the reform of French scientific institutions, recalculation of the meridian between Rome and Rimini, and restoration of the Gregorian calendar in France.

The collection includes some of Laplace’s correspondence, much of Madame Laplace’s correspondence and some of Emile’s. Regrettably, other important letters did not survive a fire at the family estate in Normandy in the 1920s. Letters now at the Bancroft are included in the *Calendar of the Correspondence of Pierre Simon Laplace* compiled by Roger Hahn, professor of history at Berkeley and longtime friend and advisor to The Bancroft Library.

Household receipts and business papers in the collection afford an intriguing look into practical aspects of the life of science, and detail Laplace’s purchase both of scientific instruments and of chocolate. His passports, certificates for good citizenship and National Guard service, and receipts for tax payments and “voluntary” contributions evoke the atmosphere of the revolutionary upheaval. Madame Laplace’s extensive social correspondence is illustrative of norms and practices among the French upper class both in the Napoleonic era and after the Restoration; and Emile Laplace’s service records, account books, and diaries speak to life in the French military. The Laplace Papers thus constitute a valuable resource for studies of French politics and society before, during, and after the French Revolution, as well as a significant collection for the history of modern science.

Robin E. Rider

New Council Members

At this year’s Annual Meeting the Friends approved nominations to fill five vacancies on the Council occasioned by the expiration of the terms of Sanford L. Berger, J. Dennis Bonney, Roger W. Heyns, Bernard M. Rosenthal and Thomas B. Worth.

Sanford Berger’s specialized knowledge of William Morris, the Kelmscott Press, and the fine printing movement in England in the late nineteenth century has been an invaluable source of wise counsel in these areas of the Bancroft’s collecting interests. Dennis Bonney served as Chair of the Institutional Membership Committee, in which capacity he has contributed to important expansions in the corporate membership rolls of the Friends. Roger Heyns has served as Chair of the Membership Committee, and has provided useful guidance in all areas of Friends activity, most especially those involving the Friends’ relationship to the University. Bernard Rosenthal’s preeminence in the antiquarian book trade provided essential insight to Council’s deliberations in matters concerning the acquisition of rare books for the library’s collections. Thomas Worth has acted with distinction as Treasurer to the Friends. We extend to each of these retiring Members our deep appreciation for their years of dedicated Council service.

We also wish to welcome and acknowledge our incoming Council Members. They are: Barbara Boucke, an alumna of the University of California, Berkeley, and the Controller of the San Francisco Fine Arts Museums; June Cheit, a former editor for the UC Press who is active in campus and civic affairs; John C. Craig, a professor of the medical school at UC San Francisco, and a major collector of books on English gastronomy; Edwin V. Glaser, a distinguished antiquarian bookseller and member of the Antiquarian Booksellers Association of America and the Roxburghe Club of San Francisco; and William M. Husebrock, former head of the Jacqueline Hume Foundation for Teaching Economics. Finally, we note that Peter E. Hanff, Coordinator of Technical Services at the Bancroft, has been appointed Interim Director of The Bancroft Library. In this capacity he has assumed the vacancy on Council created by the death of James D. Hart, long-time member of the Council.

Specialized granting with national and international impact: the oral history of Mary C. Skaggs

Talking with Mary Skaggs provides a vivid sense of the energetic, independent spirit that has contributed much to America in the twentieth century. Practical and objective, that spirit has built the everyday businesses we all rely on, and frequently includes a continuing generosity and concern for fellow humans in the form of personal philanthropy. This has most certainly been the case for L. J. Skaggs and Mary C. Skaggs, founders of the Skaggs Foundation of Oakland.

In an unassuming, chatty manner, Mrs. Skaggs has dipped into her rich store of memories to tell The Bancroft Library's Regional Oral History Office of a life that she is fond of saying spans the invention of the airplane into the space age. It has included a turn-of-the-century immigrant childhood and an active role in the business world, as well as a lifetime of interest in helping others. Dealing most especially with the creation of the L.J. Skaggs and Mary C. Skaggs Foundation and its grantmaking philosophy, Mrs. Skaggs's recently completed memoir is a key volume in the History of Bay Area Philanthropy series, sponsored by Northern California Grantmakers.

Born in Holland in 1900, Mary Dee came with her family as a small child to Utah. In those near-frontier days, she recalls, what we think of today as public health was an individual everyday concern. Water, milk, and clothes were boiled, since municipal facilities were virtually non-existent. Travelers were regularly welcomed into their home because hotels were few, and she vividly remembers caring for her younger siblings when her mother went to help a neighbor in childbirth. Matter-of-factly, she mentions the flu epidemic of 1919, when no one knew when or if it would end, noting a parallel to fears and uncertainty about AIDS in the 1990s.

During World War I, when women were needed in the work force, teen-aged Mary happily took a job outside the home, in a local pharmacy. There she met Levi Juston Skaggs,



Portrait of Mrs. Skaggs done by a participant in the traveling art classes for preschool children of Santa Clara County farm workers, sponsored by the Skaggs Foundation.

one of a family of twelve children. Father-Skaggs and his sons had come west from Missouri and were doing well as pioneers in establishing low-cost grocery stores in small towns. After their marriage in 1919 Mary and L.J. scouted likely locations and set up Skaggs Stores outlets throughout the Midwest, later moving their base to Portland, Oregon. In 1926, Skaggs Stores merged with another grocery retailer to form the Safeway chain, and Mr. and Mrs. Skaggs went on to develop the Pay Less drug stores in northern California. More of their time was spent in the Bay Area, and they built a handsome home in the rolling countryside north of San Francisco.

Through the years, community requests for contributions were frequent and the Skaggses responded to many solicitations. They also provided financial help to new employees just getting started in life and to promising young people they met on their travels. "I don't know how many children we put through college," Mary says fondly. When Pay Less in turn went public, the Skaggses began to consider what to do with their considerable assets. In 1966, with the skillful assistance of their long-time attorney, Philip Jelley, who also was interviewed for this volume, they established the L.J. Skaggs and Mary C. Skaggs Foundation.

They soon discovered that many nonprofit

organizations "had more money than they knew what to do with" and so, as Mrs. Skaggs's and Mr. Jelley's narratives describe, the Skaggs Foundation has carefully explored and expanded several unusual grantmaking programs. Among these have been a continuous interest in young people and the arts. Consistent support, for example, has been provided to the University of California's Young Musicians Program. Another, one that has been particularly gratifying to Mrs. Skaggs, has been traveling art classes for preschool children of farmworkers in Santa Clara County.

Skaggs is also one of the very few foundations with an interest in supporting historical research, from which The Bancroft Library has benefitted on a number of occasions. Other projects funded by Skaggs have included research and development of background materials relating to the beatification of Father Junipero Serra as well as programs in Britain for preservation of ancient stonework and for living history programs. "I've seen some incredible things [there] as far as an effective way to make a historical site come alive," reports Mr. Jelley, some of them now being used in the U.S.

In making grants, the Skaggs Foundation sometimes spends more than its annual income. "We do contemplate the wind-up of the foundation," Phil Jelley notes, "Some day we'll spend all the money and we'll all go home."

The Mary C. Skaggs oral history is the first of a projected series of interviews with individuals who have been leaders in the growth and development of philanthropy in the Bay Area. Individually and as a group these accounts will constitute a fitting and valuable complement to Bancroft's already substantial resources documenting the social and cultural life of the region.

Gabrielle Morris

Bancroftiana Index

We are pleased to announce that an Index to *Bancroftiana* issues 51-100 was published in June and has now been mailed to all Friends. We are grateful to the diligence and hard work of its editor, Vivian C. Fisher, and its printer, Wesley B. Tanner. If you wish to receive gratis additional copies of the Index or back issues of *Bancroftiana*, please telephone Kimberley Massingale at The Bancroft Library (415 642-3781).

Documenting 100 Years of Conservation: The Sierra Club Records Project

In anticipation of the Sierra Club's centennial in 1992, The Bancroft Library in April launched an ambitious two-year project, in cooperation with the Sierra Club and funded by a grant of \$199,623 from the National Historical Publications and Records Commission, to make one of the most significant groups of environmental records in the United States effectively accessible for research.

In 1970, the Board of Directors of the Sierra Club voted to give the national historical records of the Club to The Bancroft Library. The initial group of records received consisted of 123 linear feet of historical files and more than 20,000 photographs, as well as films, tape recordings, and Sierra Club publications. These were followed in succeeding years by additions of inactive administrative files and subject files on conservation issues. Encouraged by the national office, many individual club members have been sending their personal files and photographs to be added to the archives. The Washington, D.C. office began transferring its records to the Library in 1978, and the Northern California/Nevada Regional Conservation Committee added its files beginning in 1983. In 1986 the Club's International Program forwarded its inactive files. The Bancroft Library is also the repository for the records of the San Francisco Bay and the Mother Lode chapters and for the Club's mountain registers. The collection today, accumulated over twenty years, consists of approximately 1,325 linear feet of records and nearly 40,000 photographs and other pictorial items.

The first phase of the project, before moving on to completing the arrangement and description of the archival records, is focused on the Sierra Club pictorial collections and a records management survey of relevant Sierra Club offices.

Although some of the larger Sierra Club photographic collections, such as the Cedric Wright and Joseph N. LeConte collections (over 10,000 images), were already processed, the project has identified, marked, indexed,

and preserved more than 400 distinct groups of photographs and other pictorial materials — about 29,000 images in all. These cover a variety of media, from lantern slides to ViewMaster reel stereos. There are fine groups of photographs by masters such as C.E. Watkins and Eadweard Muybridge. There are also a surprising number of personal albums and groups of photographs by other lesser known but nevertheless fine photographers, photos taken by Sierra Club members such as George R. King, Philip Sidney Carlton, Walter L. Huber, and Francis M. Fultz, to name just a few. Such expected themes as scenic beauty, wildflowers, trail maintenance, trout planting, and hikers are, of course, well represented. What is surprising is the playfulness and exuberance exhibited in many of the photographs—the joy of evening entertainments in camp, of “bandanna shows” and Fourth of July celebrations, and of just enjoying friends and the outdoors together.

The great strength of the photographic component of the collection is its continuity in documenting nearly 100 years of the Sierra Club and its activities and, for the same period, the landscape of California and the West. On repeated visits to locales, both casual photographers and renown artists recorded general and particular changes in the environment. For illustration and study of landscape history, forestry, mining, water resources, natural history, outdoor activity, biography, and a host of other topics, the collection is a resource of considerable depth and usefulness. Researchers will have access to these pictorial collections through a printed index derived from database files being created for photographers, named individuals in portraits and group portraits, locations, and subjects.

A records management survey of the five major offices represented in the collection is the other principal activity of the first months of the project. This survey will ensure that the collection includes essential records and will result in a plan for the orderly transfer of future records through the formulation of guidelines for the identification, organization, retention, and transfer of archival records to The Bancroft Library. A later phase of the project will work with Sierra Club field offices and chapters across the country in establishing liaisons with regional repositories.

The last eighteen months of the project will

concentrate on completing the arrangement and description of the Club archives. These records not only document the Sierra Club's 100 years of sharing the love of the earth and of all nature engendered by its founder, John Muir. They are also an unparalleled resource for the study of the environmental issues that have concerned the members of this dynamic volunteer organization.

The records first of all detail Sierra Club history: how the Club grew, addressed issues, developed policies, evolved political strategies, encouraged volunteer activism, worked with its leaders and collaborated with other environmental groups; the makeup of the Club's membership, representing every economic and age group in the nation; and the complex organization that evolved to cope with the growth of the Club and its programs. The Sierra Club builds daily on this dynamic structure, and there is much for other groups and leaders to learn from its activities, campaigns, and its unique cooperative organization of volunteer activists and staff.

The collection also records the Sierra Club's proud history of accomplishments. Through the efforts of its members, the Club played a major role in the formation of the National Park Service and the Forest Service. It also helped to establish such national parks as Sequoia, Kings Canyon, Olympic, Redwood, and the North Cascades. In recent years, it has played a leading role in saving Hell's Canyon, the Big Thicket in Texas, and the Congaree Swamp in South Carolina. The Sierra Club was a moving force behind the creation of the National Wilderness Preservation System and the Wild and Scenic Rivers System. Key parts of Grand Canyon National Park and Dinosaur National Monument would be under water today if the Club had not defended them against proposed dam projects. The Sierra Club has led efforts to preserve millions of acres of public land in Alaska, and it successfully fought to save the redwoods and protect the boundaries of Redwood National Park. As society's demands on natural resources have increased, the scope of the Sierra Club's conservation efforts has both extended beyond national boundaries and has grown to include energy conservation, air and water pollution, controls over toxic chemicals, marine conservation, Antarctica, siting of nuclear power plants and safe disposal of nuclear wastes, preservation of rain forests,



Signor de Grassi at Tuolumne Meadows. From George R. King photo album of the 1909 Sierra Club Outing, Sierra Club Pictorial Collections.

development of environmentally sound economies, mass transit, and many other issues that concern our global environment with increasing urgency.

All of these topics, from wilderness preservation to the threat of chlorofluorocarbons in the stratosphere, are represented in the Sierra Club records. The information gathered and retained here, particularly in the many groups of subject files created both by Club departments and by individuals, comprises an unparalleled research collection. The detailed, indexed collection inventory which will be produced by this project will provide access to it all for a wide range of historians, environmentalists, and other researchers, such as land-use planners and economists, and will support a broad spectrum of studies, from legislative history to grassroots dynamics.

Bonnie Hardwick

Dialup Access to Bancroft Catalogs

Thanks in large part to grants from the U.S. Department of Education, catalog records for

nearly all Bancroft printed materials and maps are now in machine readable form and available through two online library catalogs. GLADIS (the General Library Automated Database and Information System) is UC Berkeley's online library catalog. MELVYL is the online catalog holding records for the nine campus UC system. Records for new acquisitions are added continuously to these databases. Some manuscripts are also represented in them. Plans now being formulated will add records for all other manuscript holdings to these online catalogs during the coming several years.

Both catalogs may be accessed from your personal computer using a modem and communications software. Step-by-step instructions are provided online for new users of the catalogs. Experienced users can type in their entire search request at the first prompt arrow. Online help is readily available; simply type the command HELP at any time for an explanation of how your search has progressed and what options are available to you.

Library Orientation Leaflet number 62, “Dialup Access to Library Catalogs”, containing

information about baud rates, phone numbers, logon and free instruction, is available free from the Library upon request. Additional publications, "Connecting to the UCB Library Online Catalogs", "Guide to GLADIS", and "Guide to MELVYL", are available in person from the Library Copy Service, 145 Main Library, or by mail from the Library's Education Office, Room 245 Main Library, for \$3.00 each. Checks should be made payable to UC Regents.

Irene Moran



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Desiderata

Bancroftiana from time to time publishes lists of books that the Library needs. We would be particularly pleased to receive gifts of any of the books listed below. Please telephone Bonnie Bear- den, Rare Books Acquisitions Assistant, in the Acquisitions Division (642-8171) or write her a note if you can help us.

Adam, Helen. *Charms and Dreams from the Elfin Pedlar's Pack*. London: Hodder & Stoughton, 1924.

_____ *The Elfin Pedlar & tales told by Pixy Pool*. London, NY: Hodder & Stoughton, 1923.

Ballard, Todhunter. *Gold in California!* Garden City, NY: Doubleday, 1965.

Baraka, Imamu Amiri. *Thoughts of you*. Nashville: Winston-Derek, 1984.

Bearden, Jim. *Shadd: The life and times of Mary Shadd Cary*. Toronto: M.C. Press, 1977.

Beckford, Ruth. *Katherine Dunham, A Biography*. NY: M. Dekker, 1979.

Fisher, Vardis. *City of Illusion*. Caldwell, ID: Caxton Printers, 1941.

History of the San Francisco Theater / compiled by Workers of the Writers' Program of the WPA Ad- ministration. San Francisco: The Administration, 1941-. Lack v. 18, 19, 21.

Masefield, John. *The Poems and Plays of John Masefield*. NY: Macmillan, 1920. Lack v.1 only.

Miller, Ruth. *Black American Literature, 1760—Present*. Beverly Hills: Glencoe Press, 1971.

[Palmer, Michael] Berger, John. *Jonah who will be 25 in the year 2000*. Translated by Michael Palmer. Berkeley: North Atlantic, 1983.

Prideaux, Sarah T. *Aquatint Engraving: A Chapter in the History of Book Illustration*. London: Duckworth & Co., 1909.

Rothenberg, Jerome. *Poems for the Game of Silence*. NY: Dial Press, 1971.

_____ *Polish Anecdotes*. Santa Barbara: Unicorn Press, 1970.

_____ *Technicians of the Sacred: A Range of Poetries from Africa, America, Asia & Oceania*. Garden City, NY: Doubleday, 1968.

_____ [Musical Lyrics] *At the Corner of the Sky: Poems of North American Indians, for Chorus of Men and Boys*. NY: Carl Fischer, 1981.

_____ *The Canticle of Brother Sun*. NY: Other Media, 197?

_____ *Materials for a Light Opera*. NY: Other Media, 1981.