

BANCROFTIANA

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I am always mindful, in thinking of books, that we, as men & women, are creatures of endless curiosity, speculating always on the multiple facets of our composition and our history and our world, and that only books can satisfy that boundless desire to know. Books certainly are the greatest treasures we have; in them are contained all religions and all amusements, all passions and all occupations, all that we know on earth and what we suspect of heaven.

Norman H. Strouse, 1906-1993

For many years, this statement was printed on the mailing envelopes of the University of California Press. It was written by Norman H. Strouse, one of the great American book collectors, advertising executive, friend of libraries, teacher, and founder of the Silverado Museum.

At the end of January, family and friends gathered in St. Helena to pay their last respects to Norman Strouse. He had not been well for several years but died quietly at his home in the heart of the Napa Valley. At the memorial service eulogists spoke of the two main occupations of Norman's life, advertising and book collecting.

Born on a farm outside Olympia, Washington, in 1906, Norman graduated from high school and secured a job as the secretary to the Director of Licenses for the state of Washington. There was no money for college, but Norman's high school business course and proficiency in typing and shorthand served him well. His introduction to publishing and advertising came the next year, 1925, when he took a job in the advertising department of the *Seattle Post-Intelligencer*. He handled advertising on the national level for the paper and determined that his career lay in advertising. In 1929, he began his association with the J.

Walter Thompson Company in their San Francisco office, an association that lasted 40 years and took him to the top of the organization (President of the Company in 1955, Chief Executive Officer in 1960, and Chairman of the Board in 1964). But in the issue of the *J. Walter Thompson Company News* announcing his retirement in 1968, the editor had to acknowledge that Norman Strouse "had another career equal in stature and as rich in accomplishment as his role in advertising."

Norman Strouse began collecting books at the age of 14 when a set of Roosevelt's *Winning of the West* caught his eye. It took him some time to amass the \$1.00 purchase price, but he succeeded. Later, he spent many of his lunch hours browsing in the used bookstores of Seattle. Books replaced the college education Norman could not afford: "Scratch a collector and you'll find a self-educated man," he later said. As he read, as he advanced in his advertising career, as he gained experience with books, larger and larger horizons opened to him. Early on, he was intrigued with the idea of collecting presidential letters. Eventually, he put together an outstanding collection of American presidents from Washington to Lyndon Johnson, a collection he presented to the Free Library of Philadelphia.



Norman H. Strouse c. 1961

Norman Strouse had a reverence for the written word that led him to build a collection spanning 4,000 years of human history. The earliest object in the Strouse collection was a stone carved with hieroglyphs and the cartouche of the Pharaoh Teti dating from the 27th century B.C. (now at Bancroft). He acquired fine specimens of medieval manuscripts, both codices and single leaves, and documented the transition to print with a select group of printed books of hours by several Parisian masters (also now at Bancroft). But Norman's greatest collections lay in other areas.

When he worked in San Francisco, 1929-1932, he chanced on a copy of the John Henry Nash edition of Robert Louis Stevenson's *Silverado Squatters*. Norman was immediately attracted by the printing, but a reading of the volume put him under Stevenson's spell. He even went up to St. Helena in the Napa Valley to see the area Stevenson described. He began collecting Stevenson books, manuscripts, and memorabilia. In 1970, he established the Silverado Museum in St. Helena to house his Stevenson collection and make it available to the public.

Another of Norman Strouse's great interests was the printing, publishing, and literary piracies of Thomas Bird Mosher. He chronicled Mosher in *The Passionate Pirate*, published by

the Bird & Bull Press in 1964. Norman's enormous Mosher Press collection was left to the University of San Francisco.

Fine printing and the work of the great private presses became Norman's area of greatest specialization. Over the years, he assembled nearly complete collections of the productions of the Kelmscott, Ashendene, Gregynog and many other presses. But of the private presses, his first love was Doves. His fascination with T. J. Cobden-Sanderson as both printer and binder led him to collect all of the Doves imprints, to expand into the collecting of the work of the Doves Bindery, the personal bindings of Cobden-Sanderson, the bindings of Cobden-Sanderson's pupils, and the work of binders influenced by the master. To bolster this collection and make it a truly great resource for research, he acquired manuscripts and correspondence of Cobden-Sanderson. Norman used this collection in the writing of two works: *C-S the Master Craftsman* (Adagio Press, 1969) and *A Letter from Stella* (Adagio Press, 1971). John Dreyfus's volume, *Four Lectures by Cobden-Sanderson* (Book Club of California, 1974) is based on manuscripts in the Strouse collection, and Marianne Tidcombe made extensive use of the collection for her two great volumes, *The Bookbindings of T. J. Cobden-Sanderson* and *The Doves Bindery* (both published by the British Library, 1984 and 1991 respectively).

Norman Strouse presented his fine printing collections to The Bancroft Library in a series of gifts between 1981 and 1986. In 1988, he endowed the directorship of The Bancroft Library in the name of his long-time friend, James D. Hart.

He was always generous with his knowledge and with his collections. As Regents' Lecturer at the University of California, Norman taught courses on the art and history of the book at the Santa Cruz and Berkeley campuses. His students fondly recall his lectures and the gifts from his collection that he brought for them.

Norman exemplified the finest tradition of American philanthropy. In his own words, "As a collection, if it is well conceived and carefully nurtured, grows in size and significance, the collector becomes aware of an increasing sense of responsibility concerning the materials in his possession... Whatever the ultimate destiny of a collection, he who assembled it knows

that he is but a temporary trustee of his holdings." True to his word, he placed major collections at Colgate University and at U. C. Santa Cruz in addition to the benefactions already mentioned.

The clichés of "self-made man" and "rags to riches" would seem to apply to Norman Strouse, but they are too trivial. Norman did not fit any mold. He was a self-taught, dynamic businessman in the cut-throat world of advertising, yet he was a modest and generous man of scholarly pleasures. Among his legacies are great collections, inspired students, and strengthened libraries around the country.

Anthony S. Bliss

Ellen Shaffer Oral History

Self-Portrait of a Bookwoman is the title of the reminiscences that Ellen Shaffer has recorded for the Regional Oral History Office. This determined woman's account of a lifetime of fascination with the written and printed word began in Leadville, Colorado, where she was born nearly ninety years ago, then continued in Southern California, Mexico City, London, Philadelphia, New York, and, in recent years St. Helena, California.

At six she was determined to learn to read and distressed that she had not been taught on her first day at school, although this unfortunate state lasted only briefly. She was accustomed to having her parents stay up half the night reading aloud when a new book arrived, and she recalled in her memoir that "one time a neighbor asked if somebody had been ill at the house because she had seen a light burning almost until twelve o'clock. . . . I explained that there was this book we have just gotten. . . ."

Purposeful and determined from youth, she became an apprentice in the local library when she was a junior in high school and took it upon herself to sequester and protect its group of leather-bound eighteenth century volumes. That was her introduction to antiquarian books.

Everything about the small Leadville library interested her, so it was not surprising that, after two years at the University of Colorado and a family move to Manhattan Beach, she enrolled in library school. That led to a job organizing the Anaheim elementary school system, teaching cataloging to its librarians, and saving money to continue college.



Ellen Shaffer in 1962

She enrolled in UCLA, did summer work at the Los Angeles Public Library, and with her new BA in hand, landed a job at Dawson's Book Shop in Los Angeles, the West's largest and most prestigious book store. There she stayed as a key member of its staff for a span of twenty-five years, interrupted only by World War II service and a brief period of study in Mexico. Her reminiscences of Ernest Dawson, his sons, her fellow staff members, and the people they sold books to are a contribution to the bibliographic lore of the West. She worked with many collectors, from Hollywood stars like Jean Hersholt, to Willard S. Morse, ("one of the most meticulous book collectors I have ever dealt with") to Mrs. E. L. (Estelle) Doheny, who was forming her famed collection. (Much of the Doheny collection was recently dispersed at auction where Bancroft acquired eleven lots).

At Dawson's Miss Shaffer first met Norman Strouse, who was working in advertising in San Francisco and would travel to Los Angeles to add to his then growing collection of fine press books. Like Miss Shaffer, he had become fascinated with fine books when he was young. They became friends and congenial associates. It was a friendship that lasted until his death early this year.

In 1954 Ellen Shaffer became rare book librarian of the Free Library of Philadelphia and

entered another prestigious world. There she worked with Emerson Greenaway, commuted weekly to Columbia University to give a course in rare book librarianship, and there she met William J. Monihan, S. J., who was then planning new quarters for the University of San Francisco library. It was Father Monihan who proposed that the Regional Oral History Office record the memoirs of this knowledgeable and experienced librarian, a suggestion enthusiastically endorsed by her many book friends across the nation and in California.

In the 1960s Norman Strouse had retired and decided to take his Robert Louis Stevenson collection to St. Helena, California, appropriately enough since the Scottish author had established a frontier home on Mount St. Helena and immortalized it in *The Silverado Squatters*. Mr. Strouse asked Ellen Shaffer to become the first curator of his Silverado Museum in 1970, and another characteristically long-term job began for her. She presided over the gem of a little museum in St. Helena, first in what was known as the Hatchery, then in the building the city constructed for it adjacent to its public library. With Mr. Strouse she added to its holdings and fine-tuned them. It became a place of pilgrimage for Stevenson scholars and aficionados. Her recollections of Norman Strouse, the discriminating donor to Bancroft, to the University of San Francisco's Gleeson Library, and to many other libraries, are a notable addition to our knowledge of this generous bibliophile.

Ruth Teiser

Pioneer Photography and Document Experts in a California Land Grant Case

In using The Bancroft Library for my research, I continually encounter instances that impress me with the breadth and uniqueness of its collections and the helpfulness of its staff. Such an occasion recently resulted in my reexamination of an early California land grant case.

The search for historical references to American forensic sciences, particularly relating to criminalistics and questioned documents, is one of my avocations. One reference I recently explored concerns the first use of photographs of documents as evidence in this country's courts. The Law Library on the Berkeley campus was the initial source of in-

formation of the first acceptance of such evidence by the United States Supreme Court in 1859.

The case was an appeal of the verdict in *Luco et al. vs. the United States*, tried in the Circuit Court for the Northern District of California in 1858. The Circuit Court case had been, in turn, an appeal of a denial by the California Land Commission to a claim by the brothers José and Juan Luco for a grant of a huge tract of land called Los Ulpinos in Solano county. This grant was alleged to have been made in 1846 to José de la Rosa, a one-time printer and long-time employee of General Manuel G. Vallejo, by Pio Pico, the last Mexican governor of California. The case hinged on the authenticity of a governmental seal and on Pico's signatures, and the photographs, admitted into evidence for the first time in an American courtroom, condemned the grant documents as fakes.

The Supreme Court's decision identified the source of the photographs only as a Mr. Vance. In the past, to locate information on individuals and businesses for various other research projects, I have often had recourse to Bancroft's collection of early San Francisco city directories. And with them I began my search for the photographer, Vance.

While requesting the city directories, I mentioned the reason for my search to a member of the Bancroft staff. Inquiring of the name of the grant, he produced an index of all of the claims for land grants that had been submitted to the Land Commission. The identification numbers for the Los Ulpinos grant were quickly located and I was asked if I would care to examine the transcript of the circuit court trial. Expressing surprise that they should have a copy of the 1858 trial transcript, I was informed that rather than a copy, it was the original document and that all the original transcripts of appeals to land grant cases heard before the circuit court in San Francisco were housed at The Bancroft Library.

Up from the stacks came the transcript of the Los Ulpinos case. The documents are in two thick leather-bound volumes, containing handwritten depositions of all the witnesses, together with appended exhibits, all of the motions filed by the attorneys, and the rulings of Ogden Hoffman, the presiding judge. As I paged through the volumes, I encountered ink tracings prepared from the original copies of



Original land grant document for Los Ulpinos showing one of the forged seals. Photograph courtesy of U. S. National Archives and the author.

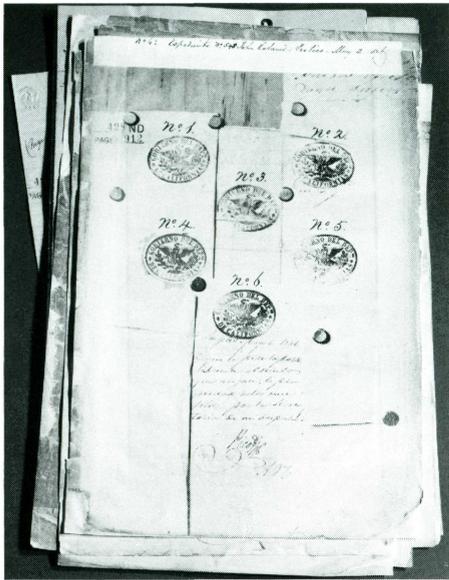
the alleged grant and its supporting documents. To my surprise and delight, I turned a page and viewed an original Robert Vance photographic print prepared to illustrate a disputed imprint of a Mexican government seal, together with a series of valid signatures of the governor from other official documents. These contact photographic prints prepared from 10 by 14-inch glass plate negatives must represent the only surviving examples of Vance's earliest work with the newly introduced technology of wet collodion glass negatives and salted paper prints.

Robert Vance was a renowned pioneer San Francisco daguerreotypist, whose work appears in many publications dealing with early San Francisco and California. His portrait is rare; the only known example consists of a photograph of Vance together with five members of the staff of his daguerrean gallery. Fortunately this photograph has been preserved at The Bancroft Library.

Further examination of the trial transcript revealed many facets of the case not previously reported. A government employee testified as

an expert regarding the imprint of a government seal, and two additional individuals testified as experts on handwriting identification. Their testimony as well appears to represent "firsts" for submissions in a case before the United States Supreme Court. The expert regarding the counterfeiting of the government seal was William B. McMurtrie, a draftsman for the United States Coast Survey, on assignment in California at the time of the trial. This occasion was McMurtrie's first and only experience with the examination of seals or counterfeits. He did achieve some minor fame for his watercolors of scenes of the West Coast painted in the 1850s. A number of his original paintings are in the Bancroft collection. There is no known photograph of McMurtrie. However, he is identified as the painter appearing in the foreground of one of his watercolors of early San Francisco.

Thus far, detailed information as to the other two "experts" has been less forthcoming. Nothing has been learned of the careers of Orlando McKnight, then a 45 year old merchant and of J.H. Purdy, then a 50 year old former ed-



One of the photographs admitted in evidence in the Los Ulpinos land case. These District Court records are in Bancroft.

itor, both of whom were residents of San Francisco at the time they testified as handwriting experts.

Scholars, librarians, and I had long assumed that the original grant documents of California land grant cases, which had been included in a collection known as the "Spanish archives," were destroyed in the fire that followed the 1906 San Francisco earthquake. I was disabused of this erroneous notion upon reading a manuscript copy of a 1950 master's thesis by Francis J. Corbett, also located in the Bancroft holdings. My subsequent inquiries indicated the possibility that the original grant documents in the Los Ulpinos case might be housed in the National Archives. This proved to be true, and a trip to the Cartographic Division of the National Archives afforded the opportunity to examine and photograph the original documents in the case. Although badly scorched at the edges and darkened from heat and smoke, the Los Ulpinos documents survived the event that destroyed documents associated with many other grants.

Additional signatures of Governor Pico and imprints of the seal of the Mexican government of California were located on a variety of documents on file at The Bancroft Library. These valid exemplars combined with other

signatures and seal imprints I located at the California State Library, together with the original grant documents at the National Archives permitted me to reexamine this historic document case. Technology, including computer image enhancement together with information unavailable in the 1850s, led me to conclusions not substantially different from those of the original experts. The results of this reexamination formed the basis of two presentations by me at the 1993 meeting of the American Academy of Forensic Science.

What began as my simple search for information about a photographer escalated into a full case review that exceeded the original efforts expended in the original legal proceeding. The entire project could not have been undertaken without the availability of the extensive and unique holdings of The Bancroft Library, as enhanced by the suggestions and assistance of library's knowledgeable and cooperative staff.

Duayne J. Dillon

Ed. note. Mr. Dillon is a forensic document examiner based in Martinez. He is a frequent user of Bancroft and has shared his expertise with us on numerous occasions.

Lawrence Dinnean Retires

Larry Dinnean came to Bancroft in the Fall of 1974 as the Curator of Pictorial Collections. His predecessor, John Barr Tompkins, realized the potential research value of the photographs that had accumulated in the Library and began to organize and index the collection about 1950. By the time Larry arrived the collection had grown to a size and complexity that no one had anticipated. It certainly had outgrown the indexing system that had served long and well, and drastic changes were in order to serve this major resource of historical images of western America.

Larry had served in Berkeley's University Art Museum since 1965 and had been named archivist of the museum's Hans Hofmann collection in 1972. He brought to Bancroft all his background in the arts and in the museological approach to handling collections. The former resulted in improved storage of the collections and much needed conservation measures, particularly to works of art and works on paper, while the latter led to the adoption of an accessioning system that allows the library to maintain better intellectual control over its collections.



Bancroft's pictorial collection grew impressively under 18 years of Larry's guidance, both in works of art and in photographs, and Larry was a continual promoter of the collection in these pages. Larry wrote the Friends' 1986 Keepsake, *Nineteenth Century Illustrators of California Sights and Scenes*. With Jim Kantor, former University Archivist, he wrote *Les Jeunes; An Account of Some Fin-de-Siècle San Francisco Authors and Artists*, issued in 1980 by the Friends in conjunction with an exhibit in Bancroft's gallery. He also contributed his expertise by choosing photographs to illustrate *Nine Classic California Photographers*, the Friends' 1980 keepsake.

Larry's broad knowledge and sharp wit, not to mention a distinct propensity for puns of the worst sort, enlivened our workdays and are sorely missed. We wish him well, knowing he is enjoying his 'leisure' hours gardening, working on his home, and at the easel, to which he always longed to return.

William M. Roberts

Alfred Sully in Monterey

In 1849 Alfred Sully of the United States Army was assigned to Monterey, then the capital of California. Sully, son of portrait artist Thomas Sully, did not find life in Monterey quite the equal of his imagination, but he settled into life in this outpost, and in 1850 he eloped with Manuela Jimeno, daughter of Manuel and Angustias Jimeno and granddaughter of Don José de la Guerra. Parental consternation subsided after the birth of a son, and Sully received as a gift part of his father-in-law's rancho. Sadly, in April 1851 Manuela died suddenly and

three weeks later his son died also. Sully wanted to return east, (the Army reassigned him a year and a half later), but his short stay in Monterey is documented by two charming watercolor paintings in Bancroft's collections, among the earliest works by an American artist in California.

The first of these, "View of Monterey from the Church, July 17, 1849," came to the library in 1963 with the Robert B. Honeyman, Jr. Collection. Now, thirty years later and using the Edith M. Coulter Fund, we have been fortunate to add his "Church at Monterey, California, July 1849," the very church from which the view of the town was drawn. The church in question is that of the Presidio of Monterey; in front of the church are some townspeople and the padre, tipping their hats in greeting. This delicate watercolor makes a wonderful addition to the collection in several important ways: its artistic value, its direct connection to the other Sully work, and its historical documentation of Monterey in the era immediately preceding statehood.

William M. Roberts

Friends Annual Meeting Exhibit: Reinhard S. Speck's Harriet Martineau Collection

Most of us experience a "collection" as simply a gathering of various related materials. We find them listed in a library catalog, request them item by item, glean what we can from them, and send them back to their resting place on the repository's shelves. It seems a lifeless thing — all those books arrayed silently

side by side, all those boxes of correspondence between persons long past. The exhibit mounted for the Annual Meeting of the Friends of The Bancroft Library, "Reinhard S. Speck's Collection of Harriet Martineau," is an invitation to experience a collection in a new way – as Stan Speck experienced it: as a life-fulfilling, life-giving joy.

It has been over forty years since Stan Speck acquired his first Martineau item – and it was something to write home about. From Vallejo, where he was stationed with the Navy in 1952, he wrote his father about some recent finds. Among the three books he had acquired were a book and letter by Harriet Martineau. Later, he would recollect that he first considered making a collection of English travellers in America, but "soon realized that this was big and impersonal. Then," he said, "I looked over the three books to acquire some better idea of their authors. I already realized that Frances Trollope was a well worked field. But [Captain Basil] Hall looked like fun, and within a few years I had almost all of his few travelogues and some very dull letters. Then I turned to Harriet Martineau and found a few more books and a few more letters, then some more, and then some more."

The process of assembling and analyzing a collection, seen from the collector's point of view, forms the introduction to the exhibit. Here can be seen the marked up bibliography and catalogs, correspondence with dealers as significant acquisitions are arranged, Stan's ongoing index to the Martineau letters, drafts of his proposed exhaustive bibliography, and other evidence of "the long steady search, the little acquisitions, and the steady satisfaction of watching a collection grow and acquire form and substance."

What Dr. Speck thought of at first as "an amusing sideline to my more important collecting" began to take on a life of its own. And in his hands, Harriet Martineau herself – Victorian journalist, historian, novelist, autobiographer, travel writer, writer for children – was gathered into the twentieth-century. Book by book, edition by edition, variant by variant, letter by letter, Stan cemented a very personal relationship with his "Lady," as he was wont to call her. In the end, she is represented by over 500 volumes and nearly 800 letters (and these from a woman who requested that all her correspondence be destroyed!). A generous selec-

tion of these is displayed, together with Stan's comments on the excitement of the hunt and the significance of the find.

As the collection took shape, it also took on the new life of the scholars who consulted it. Stan considered the extensive correspondence he carried on with Martineau scholars as part of his collection and kept each inquiry and his response in files as organized as the card indexes he created for the Martineau letters. It is therefore possible to trace both the growing interest in Martineau's work and Stan's delight in assisting scholars. An example of that delight is found in his letter to Michael Slater who, in 1980, was seeking Martineau letters discussing Dickens's relationship with his wife: "There has indeed been an upswing in Harriet Martineau interest in the last year or so. And I am indeed now receiving requests for examination of my holdings, collected over many years to the attention of no one but my several dealer friends. But you should not think this a trouble to me. I feel very happy to have now materials which are coming to be thought useful. And I am highly sensitive to the responsibility under which this places me." And the next year he wrote to Elisabeth Arbuckle that "you may give my name to anyone to whom you think I may be useful. As I have said, I consider this to be the duty of anyone holding significant materials. And I now see I must include myself in this category." The relationship between collector and scholar is explored in the final section of the exhibition, which includes correspondence, critiques of work-in-progress, and publications drawing from the Speck collection.

The Bancroft Library is honored to have been chosen by Stan Speck to carry on responsibility for sharing the joy he generated, preserving the materials he gathered, and fostering the scholarship his collection so generously supports.

Bonnie Hardwick

A Fair to Remember

It was a dark and stormy night. Mid-February in San Francisco. More than 240 antiquarian book dealers, dodging cloudbursts & freshets, strove to complete final preparations for the opening of the 26th California International Antiquarian Book Fair. In the midst of the carting of books, prints, and manuscripts, a small group of Bancroft staff

and Friends volunteers scrambled to put the finishing touches on the Bancroft exhibit booth. With just 30 minutes until opening the 20-foot banner was finally hoisted into place. Friday the 19th at 5 pm, with the rain pelting down and the roof of the building straining unsuccessfully to keep it all out, the doors opened to the public.

We at Bancroft look forward to the California Book Fair every February because of the opportunities to meet dealers, discuss interests, and inspect a wealth of material offered for sale. This year was a double landmark for Bancroft: library staff bought more material than at any other book fair and we had a large Bancroft information booth for the amusement and enlightenment of Book Fair visitors.

The booth space was made available to Bancroft by the local Book Fair Committee. Several members of the Council of the Friends volunteered to staff the booth along with many Bancrofters. The Mark Twain Project and the Regional Oral History Office set up separate information tables to publicize their programs and publications. For a display of recent scholarship based on Bancroft collections, staff selected about thirty books published since 1986. Another case contained a selection of fifteen "Book Fair Finds" from previous California fairs. This exhibit was especially interesting to the dealers in attendance as they tried to discover who had sold the individual items to the Library.

With the booth ready to go, Bancroft curators and staff fanned out on the sales floor in search of treasures. The Concourse at 8th and Brannan is an enormous hall, and it was full of temptation. Many dealers bring material to fairs with specific customers in mind, and we soon found a lot of material that was right on target for Bancroft's collections. The fair continued over three days and Bancrofters were working the booths during the whole time.

We have hardly had time to study fully the purchases made in those three days, but it is clear that our 1993 Book Fair finds will be keeping students and scholars busy for years. Some of the items are described elsewhere in this issue of *Bancroftiana*, and others will appear in these pages in the future. In all, the Library acquired thirty-nine books and pamphlets, nine pictorial items (ranging from single images to large albums), five manuscript lots, and two objects.

The star purchase was the holograph diary of Captain Esteban Martinez who commanded the Spanish frigate *Santiago* on a visit to the presidios and missions of Alta California in 1779. The diary runs to 156 pages and is still bound in its original limp sheepskin. Herbert E. Bolton's guide to the National Archives of Mexico notes the existence of a fifty-page abstract of such a journal, but it makes no reference to the existence or whereabouts of the full text. First-hand accounts of California at this early date are extremely rare, so the Martinez diary is an extraordinary acquisition.

We also acquired the provincial visitation book of the Convent of St. Joseph of Tacubaya covering the period 1697-1859. The Dominicans founded the convent in 1591, and this manuscript records the comments of the official "visitador" made during his occasional tours of inspection. Since the mid-19th century, Tacubaya has been incorporated into Mexico City.

Most of our acquisitions fell into the category of printed western Americana. Among the items added to the Library were Thomas Allen's *Pacific Railroad Commenced* (1850), a prospectus for Colusa and Tehama County lands (ca. 1889), *Up the Columbia* published by the White Collar Line in Portland Oregon (1902), the California State Automobile Association's *Tour Book* for 1912, the by-laws of the Independent City Guard of San Francisco (1856), and many other pieces.

Pictorial material acquired included a photo album documenting the Japanese community in Los Angeles from 1907 to 1924, prints and negatives of Hopi Indians and the snake dance (ca. 1900), and an album containing pictures of the Chinese community in San Francisco and of damage from the 1906 earthquake. We also acquired a collection of I. W. Taber photographs of the Spanish-American War and fourteen early photos of Mare Island and Vallejo.

Rare Books picked up several items of French interest. The most curious purchase was a huge liturgical volume, *Offices des festes de la Ste. Vierge*, not printed but stenciled on vellum with elaborate colored decorations. It was done in Paris at a Jesuit house in 1743. Never seen anything like it! Another 18th-century landmark found at the Book Fair was the prospectus to Diderot's *Encyclopedié*. The *Encyclopedié* was the great compendium of En-

lightenment thought, and the prospectus for it is much more than an order card, it is truly a manifesto for this liberal, rationalist movement. Despite its importance, the prospectus is extremely rare: only about ten copies are known, and none at all could be located until the Bibliothèque Nationale's bicentennial exhibition on the *Encyclopedie* in 1951. Bancroft has a major collection of the *Encyclopedie*, so this piece was a landmark acquisition.

Typographical aficionados will delight in inspecting 19th-century type specimens by American typefounders Collins & M'Leester (Philadelphia, ca. 1870) and the Cincinnati Type Foundry (1882), as well as the very rare specimen from the foundry of Joseph Gillé (Paris, 1778). A printing curiosity purchased at the Fair is an edition of Horace Walpole's *Castle of Otranto*, the prototypical Gothic novel, with hand-colored illustrations surrounded by a gold-printed border.

The history of science collections added some fine material on 18th-century French astronomy including Alexandre Pingre's *Etat du Ciel* (Paris, 1756), a 1766 handbook of astronomy for sailors, and two items relating to Joseph de Lalande: his reflections on comets and whether they might hit the earth (1773) and the sale catalogue of his library (1808).

In a different vein, we found a copy of the profusely illustrated catalogue of Athanasius Kircher's collection of natural curiosities (1709). A member of the Jesuit order, the German-born Kircher was a major figure in 17th-century science whose interests included archaeology, mathematics, biology, physics, subterranean forces, and extended even to the deciphering of hieroglyphics and the perfecting of the aeolian harp. His collection of antiquities and curiosities became the nucleus of the Museum Kircherianum at the College of Rome. At Bancroft, we not only collect Kircher but books on early scientific collections ("cabinets of curiosities"), so this book was definitely for us.

Rare Books and History of Science teamed up to acquire a 1616 Spanish edition of Giovanni Gallucci's *Theatro y descripción del mundo y del tiempo*. The work was originally published in Latin at Venice in 1588 (we have a rather poor copy of that edition). The copy found at the book fair has all of its volvelles, movable paper diagrams attached to the pages. For quite some time we have been interested in these devices

as means for graphically communicating scientific knowledge. The influence of Gallucci's work on Spanish science and its use by Spanish explorers of the 17th century are areas that remain to be investigated.

There were numerous other purchases made at the Fair and Bancroft curators' conversations with many dealers will result in future acquisitions. All in all, we made purchases from twenty-six different dealers.

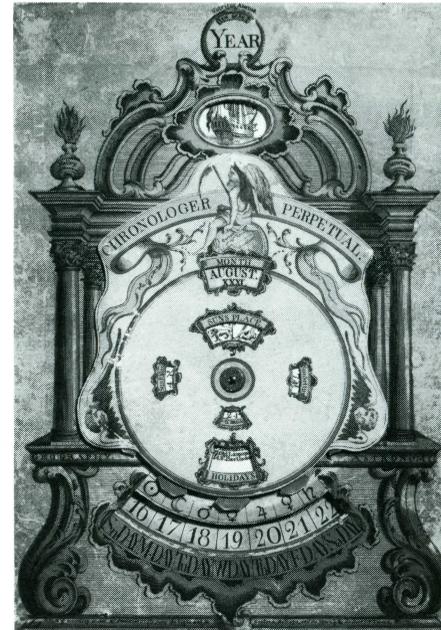
The heavy rainfall reduced the size of the crowd at the fair (about 8,000 this year as compared to 10,000 in the balmy drought year of 1991), but those who did attend were serious about collecting. We have no figures on the number of visitors to the Bancroft booth, but those staffing the exhibit were kept busy answering questions about the Library and about the portable putting green. At the last minute, we noticed that the booth space was larger than we required for our tables and exhibits. Thanks to the generosity of a Bancroft staff member, an astro turf putting green was laid out for the use of disaffected book hunters. Use was not brisk, but one or two members of the public were observed practicing their stroke.

Anthony Bliss

By the Numbers

We often hear the electronic calculator and personal computer blamed for arithmetic incompetence among the young, but there is nothing new about devices to help those lacking in computational dexterity. In one of the first printed mathematical books in English (1542), Robert Recorde expounded on the "profit of arithmeticke." It was "needfull unto the first planting of a Common-wealth" and to its preservation, "conducibile for all private Weales, of Lords and all Possessioners, of Merchants, and all other occupiers, and generally for all estates of men, besides Auditors, Treasurers, Receivers, Stewards, Bailiffes, and such like, whose Offices without Arithmetick are nothing...." Most who needed to compute wanted then, as now, to "save cost, time & pain" in their solution of arithmetical problems, whether in commerce, navigation, astronomy, or the gentlemanly arts.

In even the rudimentary operations of arithmetic, instrumental assistance was welcome: it could prop up a weak memory and cut a problem down to size. Such aids to calculation could be as simple as the abacus, with its count-



ing beads on strings, or as complex as geared multiplying machines or models of the heavens. Somewhere in between were most printed computational aids and devices. In recent years The Bancroft Library has been fortunate to acquire several examples, in varied formats, of calculators-in-print.

Two examples came our way at the most recent California Antiquarian Book Fair. The simpler of the two is in fact the more recent: a child's reckoner or calculator, published in Germany by F. Soenneken in the late 19th century. This "kleine Rechner" has a chromolithographed background mounted on a 9x12-inch board; three metal pointers point out answers sought on a central raised disk with two moving wheels. Though published in Germany, the reckoner aimed at a larger audience, judging from the printed notes in English, French, and Spanish, as well as German. Pairs of children are shown solving arithmetic problems: typical bias prevails, since in each case the boy solves the problem and the girl records the answer!

Movable paper disks such as those used in this "little reckoner" have a long and distinguished lineage in the history of computational aids. Such disks, often called *volvelles* (akin to the verb *to revolve*), appear in medieval astronomical and mathematical manuscripts;

they were adapted to the new technologies of printing in some of the earliest printed works of science. While common in 16th-century scientific books as a way of illustrating astronomical principles and facilitating computations, volvelles had become fairly rare by the 18th century. Richard Turner, an 18th-century English cleric and mathematical practitioner, however, was evidently a great fan, and incorporated numerous volvelles into his astronomy textbooks. Several years ago The Bancroft Library purchased four of Turner's texts, bound together, with most of their volvelles intact.

At this year's fair in San Francisco we found a "Chronologer perpetual" by "the Revd. Mr. Turner" of Worcester, probably the author of our volvelle-laden textbooks. The Chronologer, "publish'd according to an Act of Parliament," was occasioned by Britain's tardy conversion to the Gregorian calendar in 1752 and features hand-colored engravings with volvelles (and a paper slider to accommodate months of fewer than 31 days). On the verso is pasted "The Explanation and Use of the Chronologer." Cogged wheels change days and months; sun's rising, setting, and daybreak are calculated as well. The rubbed and soiled condition suggests the device enjoyed a thorough workout in its day. True to his ecclesiastical vocation, Turner included a "Table of the Moveable Feasts" in the Explanation; although the Chronologer is still useful today, the table of dates for Easter, Rogation Sunday, Whitsunday, etc. applies only through 1804 — somewhat less than perpetual!

Robin E. Rider

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Desiderata

Bancroftiana from time to time publishes lists of books that the Library needs. The following list is a pot pourri of *lacunae* we have discovered and titles we missed in catalogues or at auction. We would be particularly pleased to receive gifts of any of the books listed. Please telephone Bonnie Bearden, Rare Books Assistant, in the Acquisitions Division (510-642-8171) or write her a note if you can help us.

Corso, Gregory. *The mutation of the spirit: a shuffle poem*. New York: Death, 1964.

_____. *There is yet time to run through life and expiate all that's been sadly done*. New York: New Directions, 1965.

_____. *Egyptian Cross*. New York: Phoenix Book Shop, 1971.

_____. *Ankb*. New York: Phoenix Book Shop, 1971.

_____. *The night last was at its nightiest*. New York: Phoenix, 1972.

Gaffie, Luc. *Jack Kerouac: the new picaroon*. New York: Postillion, 1977.

[Johnston, Edward]. *Tributes to Edward Johnston: calligrapher*. England: Privately printed, Maidstone College of Art, 1948.

Judnich, Martin William. *The San Francisco government; a summary of the San Francisco city and county charter, the laws and ordinances, and the work of the various departments*. San Francisco: Ken Books, 1967.

Laclos, Choderlos de. *La Galerie des Etats Generaux*. [Paris]: 1789; 2 vol. - Followed by *La Galerie des Dames Françaises*. Londres [Paris]: 1790.

Millman, Dan. *Way of the peaceful warrior*. Berkeley: J.P. Tarcher, 1980

Neueroffener Curioser Schatz-Kasten...Nuremberg: G. Lehmann, 1706. Rare German book of secrets for the fields of food, arts and crafts, medicine and for the general household. Included are sections on Turkish coffee and preparing chocolate.

Oakland tribune yearbook. Oakland, Ca : 1888- TBL has only 1888, 1890, 1912-1949 and would like to fill in the gaps.

Olson, Charles. *Muthulogos: the collected lectures & interviews*. Edited by George Butterick. Bolinas, Calif.: Four Seasons, 1976- . Bancroft lacks v. 2(1979).

San Francisco Focus. San Francisco: KQED. We need all the issues from Dec 1992 through Feb 1993.

Scott, Peter Dale. *Rumors of no law: poems from Berkeley, 1968-1977*. Austin, TX: Thorp Springs Press, 1981.

_____. *Heart's field*. Berkeley: Aroca Press, 1986.

Slotkin, Richard. *Regeneration through violence; the mythology of the American frontier, 1600-1860*. Middletown, Conn.: Wesleyan University Press, 1973.

Smith, Dick. *Condor journal: the history, mythology, and reality of the California condor*. Santa Barbara: Captra Press, 1978.

Tiphaigne de la Roche, Charles Francois. *L'Empire des Zaziris sur les humains, ou la zazirocratie*. Pekin chez Dsmgtlfpqz [sic], [1761]. First edition of this anti-materialist utopia.

Varenes de Mondasse, de. *La découverte de l'Empire de Cantahar*. [Paris?]: Prault, 1730. Description of an extreme social utopia.

Zukofsky, Louis. *Le style Apollinaire*. Paris: Les Presses Modernes, 1934. Zukofsky's rare first book, a fantasia on the work of Apollinaire.