



Hubert H. Bancroft

NEWSLETTER OF THE FRIENDS OF THE BANCROFT LIBRARY

BANCROFTIANA

UNIVERSITY OF CALIFORNIA, BERKELEY

FALL 1997

MAX BRAND RIDES AGAIN!

—by Peter Hanff

He drew a deep breath. "Don't think I'm faking any funny stuff," he said.

"Not a bit," she answered, "all sick men have queer imaginations."

His hand remained steadfastly prisoning hers. "You may think me a bit queer," he replied, "but I'm not. I'm handing you the cold dope. When I lay here all this time, I've had a mighty big chance to think things over. At first I wasn't very keen whether I lived or not, but, while I lay here, I got to listening to the sound of your dresses swishing about and to your voice . . . which is some voice, take it from me . . . and then the easy way you have with your hands. . . which, I may also remark, are some hands. . . Well, say, lady, I've got a picture of you cached away in my brain that's a cross between a rising moon and a saint on a stained-glass window pane. Now, put me right. What am I going to see when I look at you?"

Frederick Faust, from "Convalescence,"
All-Story Weekly, March 31, 1917

Among the prized literary archives of The Bancroft Library are the works of selected authors with strong California associations. Ambrose Bierce, Joan Didion, Bret Harte, Maxine Hong Kingston, Jack London, George Sterling, Irving Stone, Mark Twain, Yoshiko Uchida are all well represented by original manuscripts and numerous printed editions.

Possibly the most colorful, and certainly one of the most voluminous of these Bancroft author collections, is that of Max Brand, the best-known pen-name of Frederick Faust. The most remarkable

thing about the collection is the rate at which it continues to grow. Amazingly, although Faust died in 1944, several new titles from his pen are issued each year. In 1996 alone, 13 new hardback books by Max Brand were published.

On January 7, 1996, Faust's son-in-law, Robert O. Easton, wrote to describe the latest of a long series of gifts he and Jane Faust Easton have made to Bancroft:

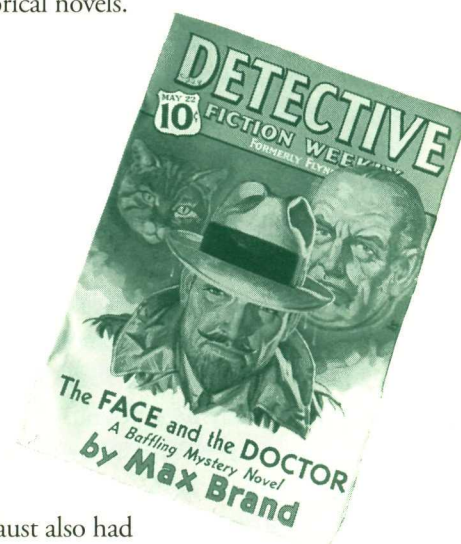
"Herewith is material you may wish to add to your Frederick Faust Collection. I might add that thirteen, yes, thirteen new (never before in book form) Faust books are scheduled for this year from presses as varied as Nebraska, Thorndike, Greenwood, St. Martin's, and the Naval Institute. This has probably never happened before in the annals of literature to an author dead for over half a century and perhaps never to a living one! They will make a total of 240 from Max Brand, the sole pen name now used for his books. [How appropriate that] you have the most complete collection [for] he was a member of the U.C. class of 1915."

Two 1996 publications are *The Max Brand Companion* and *Fighter Squadron at Guadalcanal*. The latter, Faust's only work of non-fiction, was lost for 50 years after his death on the Italian front in 1944. It was created from interviews Faust made in 1943 with several Marine airmen who had fought against the Japanese for the strategic island of Guadalcanal.

Fortunately, Faust gave a copy of the typescript to one of the pilots he interviewed. Years later, copies began to circulate among some of the pilots and one eventually reached Brigadier General F. R. Payne, USMC (now retired), who got in

touch with Faust's daughter. She had a somewhat different version of the typescript and with diligence, Faust's texts were edited together to produce a striking account of one of the major Pacific actions.

The Max Brand Companion (source of much of the factual information in this essay) brings together numerous essays, biographical sketches, tributes, critical articles, selections of Frederick Faust's writing, and bibliographies to reveal the breadth of his popularity and influence. Although Max Brand is primarily known for his Westerns, he also wrote mysteries, detective fiction, spy stories, and historical novels.



Faust also had considerable impact on Hollywood films. As a writer of screenplays, he was involved in more than 25 silent films between 1917 and 1928 and many sound classics, such as *Destry Rides Again* starring Tom Mix and Claudia Dell (1932), *Young Dr. Kildare* (1938), and the classic re-make of *Destry Rides Again*, starring Marlene Dietrich and James Stewart (1939).

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From the Director

The Bancroft Library in 2010

What will The Bancroft Library be like in the year 2010?

The following scenario shows how a new freshman at Cal might make use of Bancroft in order to write a research paper. The basic nature of the task will not change; the student will still have to study and analyze primary source materials. What will change, and drastically, is the way in which he or she will gain access to those materials.

Juan Villegas is a freshman, from East Los Angeles. He comes from a *barrio* that is predominantly Spanish speaking, even though he himself is a bilingual second-generation Mexican-American. The first of his family to attend college, Juan is determined to fulfill all of his breadth requirements as soon as possible so that he can get on with his pre-med program. History 7 fulfills the campus' American Cultures requirement—an examination of some significant aspect of the American experience as reflected in three of the United States' five major ethnic groups.

Juan has decided to do his course research paper on Mexican immigration into California ca. 1890-1910 as influenced by social factors: Who are the immigrants? Where do they come from? What is their family background?

Juan knows that he doesn't have to come to Bancroft to work on his paper, since all the catalog records can be accessed over the Web and many of the materials themselves are available in digitized form. Nevertheless, he wants to start in Bancroft in case he has questions for the reference librarians. Besides, he finds it exciting to work in Bancroft, sitting next to scholars from all over the world, surrounded by exhibitions of the library's treasures.

When Juan comes to Bancroft, he goes

through the automated registration process, inserting his student ID card into a reader that asks him to select the general subject area of his request from a touch screen. When he selects "California history," the registration computer prints out for him a customized research guide and assigns him to a computer workstation in the reading room. When Juan logs in, the computer system greets him by name and asks whether, as a new user, he would like to run through an interactive tutorial on Bancroft's collections and facilities. Juan accepts the offer gratefully.

After the tutorial, the computer system asks him what his specific research subject is and whether he wants to limit his searches to materials available only at Bancroft, only in the UC system, or anywhere in the world. Juan decides to start just with Bancroft, and replies that he is interested in "immigration from Mexico to the Los Angeles area between 1890 and 1910."

The research browser translates this into the following search string: "find subject Mexican Americans California Los Angeles Region and date 1890-1910," and sends it to Bancroft's machine-readable list of finding aids. Juan is taken aback to discover that this produces a list of some 20,000 individual documents. Looking at the first 15 or 20 catalog records reveals that many of them are totally irrelevant for his paper.

He explains his problem to the reference librarian, who suggests he use a sampling procedure: ask to see 20 documents selected at random, then use the most relevant as "seed" documents, the full set of whose subject headings can then be used to zero in on items of greater relevance to Juan's topic. This process brings up about 150 documents. Juan is pleased to learn that most of them exist as digitized facsimiles, while printed and typed documents are also available as machine-readable texts. Some are still available only on paper.

Juan requests the original documents simply by checking off on the monitor those he wishes to see. The automated circulation system determines which ones are on site, prints out a paging request for those, and sends an e-mail message to the Northern Regional Storage Facility in Richmond to have the others brought to campus the next day.

While Juan waits for the original documents to be delivered to his workstation, he mails the machine-readable ones to his computer account for later study. He then starts to page through the digitized facsimiles of the manuscripts. As he identifies items of interest, he prints them out on the laser printer attached to his workstation, which automatically bills his computer account. A few of the documents are in poor shape, so Juan uses image-processing techniques integral to his workstation to enhance their legibility before printing them out.

When the page brings the original documents, Juan discovers that some come from the papers of a family that had immigrated to Los Angeles from Coahuila—his grandparents' home town. He settles in to read through the documents carefully, flagging ones he will need to request copies of before he leaves. Photoduplication Services will digitize the originals on a scanner, print out copies for Juan, bill his computer account, and send the images and catalog information to him and to Bancroft Technical Services to add to the collection of digitized facsimiles.

Science fiction? No. This scenario illustrates what is already happening at Bancroft: the acceleration of computerization for purposes of both access and preservation. This makes primary source materials available to students and scholars all over the world at all educational levels—not just to Berkeley students. Thus we democratize the world of scholarship for students and members of the general public alike.

Charles B. Faulhaber

Charles B. Faulhaber
James D. Hart Director
The Bancroft Library

How the other half lived in 18th-century France . . .

Bibliothèque Bleue

—by Anthony Bliss



They were hawked on the streets of Paris and in the lanes of provincial villages from the Ardennes to the Pyrenees, these ugly little volumes full of what that prickly revolutionary Abbé Grégoire called “childish stories, gossip, and witchery.”

Not only Grégoire but other leaders of the French

Revolution were appalled by the popularity of the Bibliothèque Bleue. They never banned it—the Bibliothèque Bleue survived the Revolution, the First Empire, and the Restoration—but they considered it unbefitting the revolutionary spirit. Still, it might be argued that its tales of heroic knights were an inspiration to the men who swelled the ranks of Napoleon’s armies.

The term “Bibliothèque Bleue,” the “blue library,” refers to the blue paper wrappers that usually covered the booklets. The printers themselves never labeled their productions “Bibliothèque Bleue,” but the term came into common use in 18th-century France to describe this type of cheaply produced popular reading material. The term, then, does not refer to a specific series or even to the work of a particular printer, but designates a publishing genre. Most of these little volumes came from Troyes, but competing printers were also at work in Rouen, Caen, Limoges, and Avignon.

As a publishing venture, the Bibliothèque Bleue dates back to 1606 in the city of Troyes in the province of Champagne. Troyes was a major paper-making center as well as the site of great commercial fairs. In that year, printer Nicolas Oudot began publishing small booklets aimed at a popular audience. Successive members

of the Oudot family continued the business into the 1780s and other printing houses in Troyes began competing enterprises, equally long-lived, as early as 1612. The golden age of the Bibliothèque Bleue was really the 18th century. Its titles had always sold well in the larger cities, but as the rural population became more literate, traveling salesmen found willing buyers in hamlets and villages throughout France.

The Bibliothèque Bleue did not print original work—the texts were selected from the growing body of literature that was no longer protected by royal privilege. The texts were often simplified, abridged, and purged of outdated syntax. Prices were cheap—a few pennies per title—and quality was dubious: low-grade paper, worn types, few illustrations. The works printed were old favorites that had proven appeal for unsophisticated readers, and press runs were large. In *L’Histoire de l’Edition Française*, French historian Roger Chartier cites a 1789 inventory of the stock of Troyes printer Etienne Garnier that showed the following: of 443,069 items, roughly 43% were religious or devotional, 29% works of fiction, and 27% practical works (manuals, guides for apprentices).

Other surveys of the Bibliothèque Bleue have suggested that the percentage of fiction was larger than that of religious works (41% vs. 28%), but those surveys were based only on title counts. Chartier argues convincingly that the 1789 inventory is more representative of the real output of the Troyes printers. The devotional works were published in enormous press runs, many were used up and discarded, and they tended not to attract the attention of private and institutional collectors.



Plus ça change...

Calendrier des Bergers, published ca. 1765–80, has over 40 woodcuts—an unusual number of illustrations for a “Bib Bleue.”



For quite some time, I have been aware that Bancroft had almost no Bibliothèque Bleue holdings and that this was a serious lack for a library which is otherwise so strong in French 18th-century material. So it was with considerable enthusiasm that I accepted the offer of a collection of 60 titles of the Bibliothèque Bleue earlier this year. The bibliography of the Bibliothèque Bleue by Alfred Morin (1974) lists 457 titles in 1,200 editions, so in one purchase Bancroft picked up 13% of the existing titles.

The variety of texts in this purchase is wonderful. There are works of private devotion (*Le Chemin du Ciel*), drama (Tristan l’Hermite’s *Mariane*), fairy tales by the Comtesse d’Aulnoy and the Comtesse de Murat, saints’ lives (St. Margaret, St. Anthony), biography (*La Vie de la Duchesse de La Valière*), family medicine, and satire along with books on guilds, playing cards, business, wine, proverbs, songs (*Cantiques Spirituels*), poetry, and marriage (*Le Mari Mécontent de sa Femme*) and its counterpart (*La Femme Mécontente de son Mari*). There are medieval survivals such as *L’Enfant Sage à Trois Ans*, a text which can be traced back to the ninth century, and *Les Conquêtes du Grand Charlemagne*, a 15th-century work.

Bibliothèque Bleue titles are usually sparsely illustrated, but the *Calendrier des Bergers*, published by Jean Garnier ca. 1765–80, has over 40 woodcuts (see example above). The “Shepherds’ Calendar,” first published in the 15th century, is a combination of almanac, medical guide, astrological chart, and personal hygiene counsellor. The

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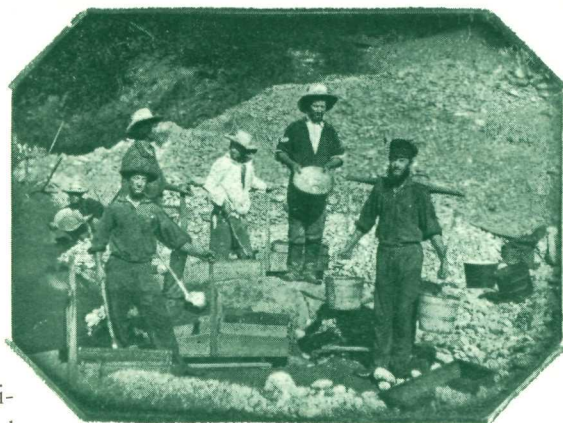
NEW ACQUISITIONS

E. A. Ingalls, *JOURNAL*, October 1849-October 1850

This exceptionally well-written Gold Rush journal was kept by an educated New Englander from Lynn, Mass. Ingalls left Boston aboard the *Henry Ware* on Oct. 30, 1849, rounding Cape Horn about Jan. 13, 1850. Diary entries were made quite regularly during the early period at sea. Later, as life became more complicated, writing is more occasional. But always, the accounts are full of detail and express a rich appreciation of life and nature.

Six weeks after arriving in San Francisco on March 13, Ingalls journeyed up the Sacramento to the Gold Country, providing descriptions of his brief (and disappointing) attempts at mining and his return to San Francisco. On Oct. 5, he embarked on a steamer for home. The account abruptly, and mysteriously, ends during the crossing of the Isthmus of Panama.

Peter and Rosell Harvey Memorial Fund



This Bancroft daguerreotype (see page 8) shows gold miners with rocker, wheelbarrows, picks, shovels, and gold pans.

EARTHQUAKE LETTER from Bertha, Berkeley, California, to Elsa Billerbeck, Milwaukee, Wisconsin, 13 May 1906

This is one of the most extraordinarily detailed personal accounts of the great San Francisco earthquake and fire of 1906 to come to the library in recent memory. The young writer lived on Nob Hill at the time of the earthquake and is now staying with an aunt in Berkeley. Although four weeks have passed since the experience, it is vivid in her memory and in her writing, from the scene immediately after the quake when "people seemed to grow on the street like magic—all of them keeping in the middle of the road. . . . clad only in night clothes too frightened to stop for anything," to the misery at the embarcadero, where families jammed together with their few belongings in hope of escaping on a ferry.

Gift of Suzanne Holstein Haven, Walter C. Haven, and John Robin McNeil

Edward N. Kent, *Instructions for Collecting, Testing, Melting and Assaying Gold, with a Description of the Process for Distinguishing Native Gold from the Worthless Ores which Are Found in the Same Locality, and the Chemical Tests and Necessary Apparatus to Be Used for Testing Gold, Silver, Platina and Mercury* (New York, Van Norden & Amerman, Printers, 1848)

The title describes quite well the content of this fragile handbook intended for those about to visit the gold regions of California. It includes, as well, 30 wood engravings illustrating equipment and procedures, plus advertisements for necessary supplies. A *vade mecum* for goldminers such as this was destined to be used to death, so it is extraordinary to find a copy at all, much less in such good condition as the one just acquired by Bancroft.

Peter and Rosell Harvey Memorial Fund

New in University Archives: UC administrative records

The biggest single transfer of records in the last year, indeed for many years, is 425 cartons of records from the Office of the President. They contain all policy files from the administrations of Clark Kerr and Charles Hitch, covering the period 1958 to 1975, documenting such issues as the beginnings of the University's affirmative action programs, the building of three new campuses (Irvine, Santa Cruz, and San Diego), the boom in health sciences and the use of teaching hospitals, and the continuing controversy over the University's management of the U.S. Department of Energy laboratories. These records provide complete documentation of the University during an important era in its history—a period of many transitions and innovations.

Gunther Stent Papers

Gunther Stent, professor emeritus of molecular biology at the University of California, Berkeley, presented his personal and research papers to The Bancroft Library in 1996.

Stent was one of the founders of molecular biology at Berkeley and has chronicled its development through numerous publications. His distinguished research career is fully documented in his papers. In addition, Stent donated his valuable collection of pre-prints, offprints, and reprints related to molecular biology, providing a highly specialized research collection at Bancroft that is unparalleled.



Gunther Stent

Stent was the first chair of the newly formed Department of Molecular and Cell Biology at Berkeley 1987-92. He is currently serving on the advisory council of Bancroft's new Program in the History of Biotechnology and the Biological Sciences.



Engel Sluiter: a 66-year relationship with Bancroft

—by Julia Sommer

Engel Sluiter first came to The Bancroft Library in 1931 as a graduate student in history. Over this past year, professor emeritus Sluiter handed over the fruits of more than 60 years research to Bancroft, which is publishing some of his findings in a book entitled, *The Gold and Silver of Spanish America, c. 1572-1648: Tables Showing Bullion Declared for Taxation in Colonial Royal Treasuries, Remittances to Spain, and Expenditures in Defense of Empire*.

Sluiter has made it his life's work to research every facet of Europe and its expansion into the New World and Asia between 1575 and 1650. "Intellectual curiosity has practically killed me," he says, although until very recently this robust 90-year-old played tennis every week.

Since retiring in 1973 from Berkeley's history department, Sluiter has concentrated on the infinitely painstaking task of calculating how much gold and silver the Spanish removed from the New World and how much it cost them to protect their far-flung empire, especially against Dutch attack. One of the items he has given Bancroft, in a specially made case, are his over-size tables listing gold and silver taken from the New World 1572-1648—the basis of the book Bancroft is publishing.

Sluiter's research has taken him to archives all over Europe and Latin America, where he learned to read 16th- and 17th-century documents in Spanish, Portuguese, Dutch, German, French, and English—a special skill in itself, called paleography. Since retiring, he has transcribed, put into legible form, and/or abstracted more than 100,000 pages of these documents using a microfilm reader set up in his home. "My wife wants me to get rid of this stuff," he comments.

"I've always wanted to know more, to dig deeper," said Sluiter a year ago, surrounded in his Kensington home by 14 four-drawer filing cabinets fairly bursting with documentation. "I've been wondering about the role of this Spanish gold and silver for a long time. It holds one key to explaining Spain's hegemony in the 16th and first half of the 17th century."

Sluiter's research into international trade and rivalry and the 80-year war between Spain and the Dutch Republic also sheds light on how the tiny Netherlands, "half of it under water," managed to become the premier economic maritime power from 1600 to 1750. (Coming from a bilingual Dutch family, Sluiter had a head start investigating this subject.)

Throughout his 60 years of research, Sluiter has been motivated by these central questions: How is power created? How is it maintained? How is it lost?

Walter Brem, curator of Latin Americana at Bancroft, says of Sluiter's gift: "It's a marvelous collection—unbelievably encyclopedic, incredibly detailed, meticulously organized, with very full documentation. It's especially good for scholars. The gift adds enor-

mous breadth of documentation to the resources already at Bancroft dealing with the entire history of colonial Latin America."

Son of a South Dakota rancher and grandson of a family of Dutch windmill operators, Sluiter originally dreamt of becoming the "greatest baritone the Met ever had." But after a year at a music conservatory in Iowa, he decided he needed some warm weather and sight of the ocean. In 1926 he set out with a friend in an old Model T Ford and got as far as Modesto, where the car broke down. Ending up at Modesto Junior College, he later transferred to Stanford, graduating in 1929.

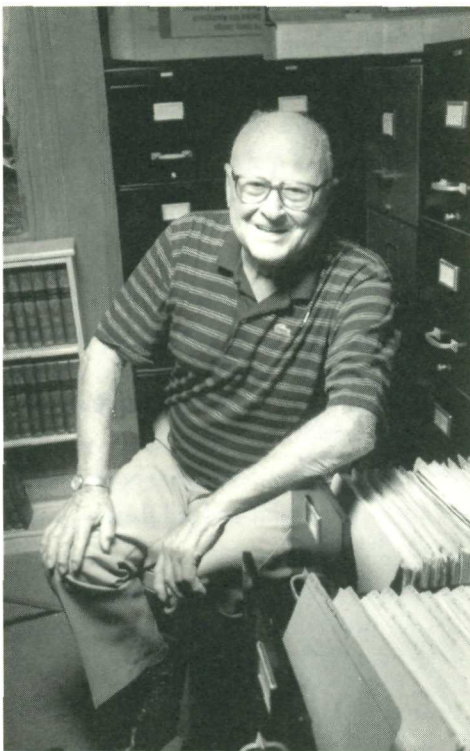
Sluiter wanted to go to graduate school at Stanford, but it was too expensive. Instead, he taught junior high school social studies in Downey, Calif. for two years. A superior athlete and mountain-climber, he doubled as the school's track coach and assisted the football and soccer coaches.

Arriving in Berkeley in 1931, Sluiter found an attic room on Channing Way for \$6/month. He decided to get his secondary teaching credential while he was studying history because "I didn't know whether I would cut the buck or not."

*"Intellectual curiosity
has practically killed me."*

Sluiter remembers Bancroft Library in the early '30s as "a friendly place on the top floor of Doe Library. I had a desk under the skylights. People smoked and drank coffee in the alcoves facing the Campanile and were free to walk in and out of the stacks. Books were rarely stolen in those days."

There were no jobs to be had when Sluiter received his Ph.D. in 1937, so he



Engel Sluiter at his Kensington home.

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THE LIBRARY GOES DIGITAL

—by Roy Tennant

A high school student locates the quotations he needs using materials at the UC Berkeley Library, but never leaves his room.

A man reads his favorite Jack London book via computer connection to Berkeley from a cabin overlooking the Quebec wilderness.

These are true stories that are becoming more commonplace as we build digital collections that expand and enhance our print holdings.

The Library is using the latest technologies to capture digital surrogates of books, journals, technical reports, documents, manuscripts, photographs, music, and moving images to build a world-class digital collection that builds upon our renowned print collections.

These surrogates are made accessible to anyone with World Wide Web software and a computer connected to the Internet. Such projects can be massive undertakings that require computer hardware, software, and a great deal of staff time to gather the materials, digitize them, and organize them so that anyone from an elementary school student to a post-graduate student or professor can locate and use them effectively.

Due to the scope of these activities, much of what we have accomplished so far has been supported by grants. Federal programs and foundations that have supported our work include the National Endowment for the Humanities, the

Mellon Foundation, and the Higher Education Act grant program administered by the U.S. Department of Education. We have also received assistance from Sun Microsystems, Inc.

We are an active member of the National Digital Library Federation (NDLF)—a collaborative endeavor of government agencies, organizations (such as the Council on Library Resources), and many of the major U.S. research libraries. The NDLF is working to “bring together—from across the nation and beyond—digitized materials that will be made accessible to students, scholars, and citizens everywhere, and that document the building and dynamics of America’s heritage and cultures.”

For those who have access to the World Wide Web, a visit to the Digital Library SunSITE at <http://sunsite.berkeley.edu/> is your entryway to the output of a variety of projects to mount digital collections.

One project that highlights some of the pictorial riches of The Bancroft Library is the California Heritage Digital Image Access Project at <http://sunsite.berkeley.edu/CalHeritage/>. This will be the eventual home for over 25,000 images relating to California history. Already, thousands of images are available on a wide variety of topics, from pencil sketches of California missions in 1856 to photographs of the Black Panther movement.

For a different experience in digital collections, visit the Jack London Collection at <http://sunsite.berkeley.edu/London/>, where we have made available many of his novels, non-fiction, short stories, and newspaper pieces. London’s literary work is complemented by photographs of the London family (over 80) and document facsimiles (nearly 200) that include correspondence, his application to UC Berkeley (he was accepted but did not graduate), and his death certificate.



Jack and Charmian London with dog

The collection has been further enhanced by a partnership with London scholar Dr. Clarice Stasz of Sonoma State University, who provides editorial guidance for the accompanying critical work.

We are quickly discovering that, rather than new information technologies making the library passé to modern research and teaching, we are using these new capabilities to reaffirm the library’s central and essential role in the academic enterprise. We are building, book by book, photograph by photograph, libraries for the new millennium.

Roy Tennant is Head, Information Systems Instruction & Support, The Library.

ON THE PROWL AT THE CALIFORNIA BOOK FAIR

—by Steven Black

It is the largest antiquarian book fair in the world, bringing more than 200 booksellers from around North America and Europe to this shore to exhibit and sell their treasures. It’s the annual California International Antiquarian Book Fair.

The venue alternates between Los Angeles and San Francisco. This year, the fair’s 30th, found it back at the San Francisco Concourse, February 21-23.

Bancroft staff eagerly seized the day (and Saturday and Sunday) to visit the fair, fanning out to join the browsing bibliophiles.

It is impossible to be jaded or unimpressed by the offerings. For some, who see rare books in the library’s reading room every day, the fair may be a rare opportunity to see

antiquarian materials on the open market. For curators and acquisitions staff, who deal with the trade on a daily basis, the fair is more of a reunion, the chance to renew acquaintances and connect faces to names of vendors who sell to the library. And because many of the library’s donors and friends are themselves collectors, they are among the friendly faces we meet in the aisles of the fair floor.

Admittedly, it is refreshing to emerge from cloistered offices, to leave behind the

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BANCROFT FELLOWS

investigate Chinese immigration, redwood architecture

—by Julia Sommer

Each year, Bancroft selects two Ph.D. candidates to be Bancroft Fellows. They receive \$9,500 plus fees and insurance to pursue research at Bancroft crucial to completing their dissertations. This year's fellows are Erika Lee, History, and James Buckley, Architecture.



Erika Lee

Some of Erika Lee's ancestors arrived in San Francisco as early as the 1860s. Others arrived during the "Exclusion" era, 1882-1943, when Chinese laborers were excluded from the U.S. by federal immigration law. So her dissertation topic came naturally:

"Exclusion, Chinese Immigrants, and U.S. Immigration Officials in San Francisco, 1882-1943."

"I've been using the Bancroft since I arrived here as a graduate student in 1992," she says. "The bulk of my research material is here and at the National Archives regional branch in San Bruno."

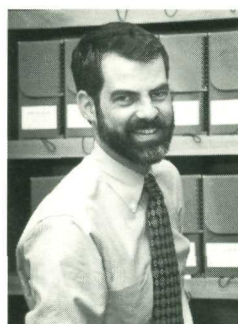
At Bancroft, Lee has found interviews with immigrants detained at Angel Island (which opened as a detention center for immigrants in 1910), papers of immigration officials who later became important Californians, and material on the historical context of the time, including its anti-Chinese sentiment.



"The Bancroft is the best repository of material on California and the Chinese in California," she says. "It has monographs, photos, and newspapers that no one else has. It's an invaluable asset."

At the National Archives, Lee has found INS files on all the Chinese who immigrated through San Francisco during the time of exclusion—records that only became public in the late 1980s due to privacy laws. That's where she discovered her family's roots, including photos of family members dating back to her great-great-grandfather (see below left), who emigrated in 1854 from Canton.

James Buckley, a city planner since 1982, was wending his way up the California coast in 1991 when he came upon Scotia, just south of Eureka—the last lumber "company town" in Northern California. He felt like he'd stepped back in time to the 1920s, when the town was completed by Pacific Lumber Co. to house its workers.



James Buckley

That clinched his idea for a Ph.D. topic: architecture of the redwood lumber industry in northern California, including mills, mill towns, and houses built by lumber barons, 1850-1929. (With the advent of the automobile in the 1920s, company towns like Scotia died out as workers started to commute.)

Scotia, now part of the Pacific Lumber Co. owned by the infamous Charles Hurwitz, has not been particularly friendly to Buckley's investiga-

tions—suspecting no good can come of a bearded man from Berkeley.

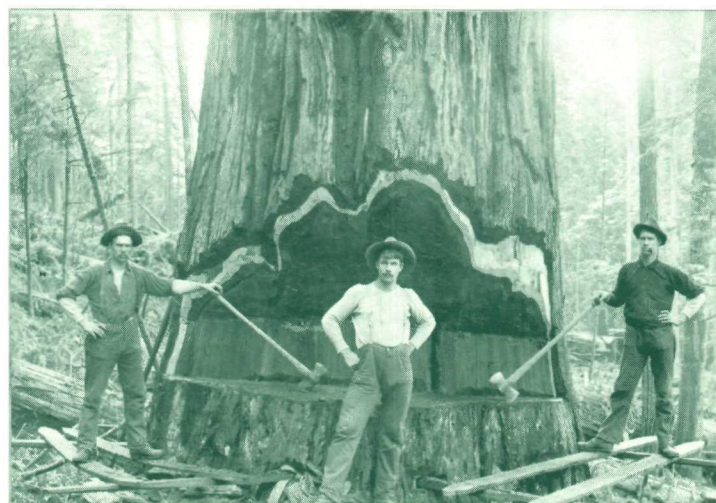
But Buckley's had much better luck on campus. "There's an incredible array of resources related to the lumber industry at the Bancroft that haven't been used much," he reports. "When companies were sold or went out of business, they sent their records to Bancroft."

Another gold mine are the papers of UC Berkeley forestry professor Emanuel Fritz, known as "Mr. Redwood" during the 1930s, 40s, and 50s for his unparalleled knowledge of the industry.

Also of tremendous help to Buckley at Bancroft: material on California history and how its towns developed, including maps, census data, and photos; and oral histories of redwood lumber workers and owners from the Regional Oral History Office (see p. 10).

He also pursues his topic at Humboldt State University's library, the Eureka Historical Society, and the National Maritime Museum in San Francisco, which documents the huge lumberyards that used to fill the now-trendy South of Market area.

Julia Sommer is a Principal Editor at UC Berkeley and serves on The Council of the Friends of The Bancroft Library.



DAGUERRE'S LEGACY

—by Peter E. Palmquist

Like a spirit land of shadows
They in silence on me gaze,
And I feel my heart beating
With the pulse of other days;
And I ask what great magician
Conjured forms like these afar?
Echo answers, 'tis the sunshine,
by its alchemist Daguerre.

*Verse from a poem by Caleb Lyon,
Dec. 12, 1850, inspired by a visit to
Mathew Brady's New York Gallery
and published in the Photographic
Art-Journal, 1851.*

THE DAGUERREOTYPE is still counted among the most beautiful and intimate of all photographic processes, and is often referred to as the "mirror with a memory" because of its mirror-like surface and luminescent depth of image.

Because there is no negative, each image is one of a kind. The Bancroft Library is fortunate to own nearly 100 of these unique and fascinating photographs. About 60 of them are portraits, such as the wonderful likeness of Samuel Clemens (Mark Twain) at age 15, at left. The



remainder are primarily outdoor views, including a number of historically significant images of Gold Rush California (see page 4).

Invented by Louis Jacques Mande Daguerre (1787-1851) in the

late 1830s, the daguerreotype was the first practical form of image-making with light-sensitive materials. In simple terms, a daguerreotype begins with a copper plate that has been electro-plated with silver. The silver is buffed to a high degree of polish and sensitized in iodine and/or bromine fumes. The prepared and sensitized plate is then exposed in a camera and "developed" in mercury vapor. (Many early photographers suffered severely from the

effects of mercury poisoning.) The resulting image is essentially an amalgam of silver and mercury.

Unless taken with a special reversing prism (placed in front of the lens), each daguerreotype is "wrong reading." For instance, a wedding ring would appear on the sitter's right hand and writing, such as street signage, would be backward. Duplicate daguerreotypes could only be made by copying, or by taking additional daguerreotypes.

Posing for a daguerreotype was always a special event and technical preparations were elaborate. Success depended largely on the operators' experience preparing and sensitizing plates, as well as their ability to work with people, many of whom had never posed for a photograph.

Because exposures were exceedingly slow by today's standards, subjects had to sit in an unmoving position for prolonged periods of times. In the earliest days of daguerreotypy, this could mean many minutes. Most portrait sittings were taken with the aid of special posing chairs and stands with brackets and clamps to immobilize the sitter. Not surprisingly, many early portraits appear stilted and uncomfortable.

Improved sensitizing procedures eventually shortened exposure times to seconds, so much so that in 1850, an enterprising San Francisco daguerreian advertised "Jumping Babies Daguerreotyped!" While clearly an exaggeration, exposures of 5-30 seconds were possible.

Outdoor work was far more complicated. Not only was the camera cumbersome, but transporting buffing equipment, fuming and developing boxes, and necessary chemicals was a far cry from today's miniature camera and point-and-shoot photography.

Because the daguerreotype plate is far too delicate to handle directly, it was, and is, almost always housed in a special hinged "miniature case" made of leather-

covered wood, papier-maché, or thermoplastic. The thermoplastic cases, dating from 1853, are the earliest commercial use of heat-formed plastic.

The inside of the cases was often lined in colorful silk or velvet; the image was mounted behind glass and framed by a gold-colored mat. The cases themselves are very beautiful and collectable in their own right; there are more than 800 designs of thermoplastic cases alone.



Daughter of Serranus Clinton Hastings by noted photographer Robert H. Vance, early 1850s, probably San Francisco

Due to the daguerreotype's remarkable ability to capture exquisite and life-like detail—"the real thing itself"—opening the hinged lid of a daguerreotype case frequently creates viewing moments of overwhelming mystery and romance. In a time before electricity, most viewing was done by daylight or candlelight, tilting the image until the greatest clarity was achieved. This viewing magic is just as exciting today as it was over 150 years ago.

Daguerreotype portraits were often called "miniatures" because of their small



*Gold miner Joseph Sharp with pick axe, 1849
—an ambrotype*

size and precious or jewel-like connotations. Most daguerreotypes were produced in standard sizes, ranging from “full-plate” (6 1/2" x 8 1/2") to “sixteenth-plate” (1" x 1 1/4"). The cases were also manufactured to these specifications. The most popular sizes were sixth and ninth plates, followed by quarter and half-plate sizes. Full plate and sixteenth-plate are rather rare. The term “miniature case art” includes other kinds of early photography besides daguerreotypes. Ambrotypes (on glass; popular from 1854-1865) and early tintypes (on iron sheeting; beginning in 1856) are also found in cases before 1870. The Bancroft Library has a combined collection of nearly 170 examples of these various “types.”



San Francisco ca. 1852 —said to be the earliest photo of the city showing masts of abandoned Gold Rush ships in the background.

The “daguerreian era” is generally considered to date between 1839 and the mid-1850s. However, there have been brief revivals of the daguerreotype process, first in the 1890s and again in connection with the centennial celebration of photography in 1939. There are a number of daguerreotypists working today, including Robert Schlaer of Santa Fe, New Mexico, who has made daguerreotypy his full-time occupation.

The daguerreotype is highly valued today for its ability to freeze time, whether by capturing the “likeness” or features of our ancestors, or in documenting their handiwork. The California Gold Rush occurred during the apex of the daguerreotype’s reign and most of our visual knowledge of our mining frontier is due to surviving daguerreotypes. (One of Bancroft’s best known examples is the daguerreotype showing the city in the foreground and a “forest” of masts of abandoned ships in San Francisco harbor, see below).

San Francisco also came of age during the daguerreian era and enjoys a reputation as the “most daguerreotyped city in America.” At least 11

daguerreotype panoramas (sets of 2-6 plates mounted side by side) of San Francisco are known to survive today. The Bancroft holds an unpublished 3-part example of this panoramic technique.

The daguerreotypes in Bancroft’s collection were acquired in a variety of ways: included in donations of personal and family papers; acquired as collections (as in the case of the Zelda Mackay collection); and by gift or purchase. Because of Bancroft’s mandate, emphasis has been on the

historic nature of the personages or elements represented in the views.

Although The Bancroft Library continues to seek daguerreotypes, the marketplace has changed dramatically over the past 30 years. Images purchased for under \$5 in the early 1970s fetch hundreds of dollars today. More exotic examples have sold for tens of thousands of dollars and sales of over \$100,000 are not overly rare. In 1995, a half-plate-size daguerreotype of the United States Capitol (attributed to John Plumbe, Jr., 1846) set a new auction record for a single 19th-century photograph at \$189,500!



*Captain and Mrs. Edgar Wakeman,
master of the Gold Rush ship “Adelaide”, early 1850s.*

These advances in financial value have served to underscore the timeless beauty and superb documentary qualities of the daguerreotype and to promote an increasing public interest and respect for these awesome artifacts. Bancroft is to be congratulated for its foresight in collecting daguerreotypes and for encouraging scholars to give them the full and serious attention they so richly deserve.

Peter Palmquist is an independent historian of photography. A resident of Arcata, he has been traveling to Bancroft since 1971 to research Western photographers.

Bancroft staffer in the spotlight*Willa Baum*

Willa Baum, director of the Regional Oral History Office since 1955

—by Suzanne Riess

In April 1966, Willa K. Baum, then, as now, director of the Regional Oral History Office (ROHO), wrote to the historian of the California State Archives: "We figure the cost of oral history at a minimum of \$100 per interview session," and went on to explain why some people are chosen for full oral history memoirs and not others. However, she added, "We have just begun a program of soliciting 'donated tapes.' I'll let you know in about five years if anything develops from these ideas. We are presently without a director of The Bancroft Library."

Today, 31 years later, oral histories cost 10 times what they did, a donated tapes program is a vital part of The Bancroft Library, and the late James D. Hart, and currently Charles Faulhaber, have served as directors.

Willa's ideas have come to pass.

The first national oral history colloquium was held that seminal year of 1966. Since then, the Oral History Association has evolved from fledgling to international, discussing entirely new issues reflecting shifts in historiographical theory.

Willa has written three essential books in the field: *Oral History for the Local Historical Society*, *Transcribing and Editing Oral History*, and *Oral History: An Interdisciplinary Anthology*.

Willa Klug Baum came to the Regional Cultural History Project, as it was originally named, in 1954 as assistant to historian Corinne Gilb. A graduate of Whittier College with a master's from Mills, she was married—eventually with six children—and doing graduate studies at Berkeley in American and California history. When Gilb left in 1955, Willa was made director of the project. Indeed, she was the project, interviewing in her areas of

expertise: agriculture, water resources, land use, business, and labor.

But for all her talents as an interviewer, it was Willa's much larger vision that proved essential to the office's survival and success at UC Berkeley.

Forty years ago there was no profession of oral history, and thus no training. Willa hired a disparate group of well-educated women (ROHO staff remains mostly female today), imbued them with a sense of mission and purpose, and turned them into professionals in a field they were simultaneously defining. Her staff set forth with 20-pound tape recorders that rested heavily between interviewer and interviewee, spooling reel-to-reel tapes that were transcribed onto typewriters—an original and a carbon copy. There were no xerox machines.

When the Regional Cultural History Project came under faculty review in 1962, Willa's information campaign on the value of oral history for Berkeley proved successful and the Project became an Office with an acronym, ROHO, and a unit of The Bancroft Library. Then, as now, ROHO was a flagship office—the West Coast equivalent of Allen Nevins's first oral history undertaking at Columbia University.

Today, ROHO staff numbers 22, most of them part-time. Now using tiny cassette recorders and editing on computers, they have produced over 1,500 oral histories listed in a catalog, on the Web, and in mailings to libraries. Independent in many respects and often professionals with academic credentials, ROHO interviewers turn to Willa for her excellent critiques and perspective on the inestimable value of oral history.

Willa's felicitous combination of vision and tenacity has led to a rich and broadly defined oral history collection in constant use in The Bancroft Library by researchers, biographers, and historians.

For example, it was Willa's interest 15 years ago in the story of scientist Edwin Lennette and the importance of virology that led to two active areas of the office's work—medical history and horticulture.

In 1982, Willa and ROHO's newly-hired medical science historian Sally Hughes took a broad look at the field of virology, began to conduct interviews in public health, and a few years later launched the AIDS Oral History Series, which has attracted nationwide praise.

Willa has the foresight to spot an appropriate subject for ROHO and a likely avenue into it. She has the peculiar ability to find the one small, cliff-hangingly important mistake in an oral history just as it is off to the printer. These are sterling talents, but the pure gold talent is Willa's firm belief that funding for an interview series will be found and that what's in her "pending" drawer one decade will be in "active" the next.

Suzanne Riess is a Senior Editor with ROHO.

New and of note from ROHO

Joseph Esherick, An Architectural Practice in the San Francisco Bay Area, 1938-1996.

Edith Heath, Tableware and Tile for the World, Heath Ceramics, 1944-1994.

Walter A. Haas Jr., Levi Strauss & Co. Executive, Bay Area Philanthropist, and Owner of the Oakland Athletics.

Charles E. Williams, Williams-Sonoma Cookware and the American Kitchen: The Merchandising Vision of Chuck Williams, 1956-1994.

Marjory Bridge Farquhar, Pioneer Sierran Climber, Conservationist, & Photographer. A CD ROM that combines transcript and audio files, movie clips, letters and diaries, photographs, and full instructions on how to create a similar family history CD.

Nicholas C. Petris, Dean of the California Legislature, 1958-1996.

Milton Salkind and the San Francisco Conservatory of Music.

Volume II: The AIDS Epidemic in San Francisco: The Medical Response, 1981-1984.

Legal Aid Society of San Francisco, 1916-1991: Seventy-Five Years of Legal Services.

William A. Humphrey, Mining Operations and Engineering Executive for Anaconda, Newmont, Homestake, 1950-1995.

MARK TWAIN and Health Food

—by Michael Frank

MARK TWAIN'S FLIRTATION with the health food industry is documented in a recent gift to the Mark Twain Papers of six manuscript letters, five by Samuel L. Clemens himself and one by his wife, Olivia. The donors are three sisters, Ruth W. Haynes of San Mateo, Julia W. Kramer of Chicago, and Eleanor W. Daggett of Yamhill, Oregon. All of the donated letters, written between July 1902 and February 1903, were sent to their grandfather, Howard E. Wright. They were found in a family copy of Albert Bigelow Paine's *Mark Twain: A Biography* (1912).

Howard E. Wright was the general manager of the American Plasmon Company, a branch of an international syndicate organized to manufacture and sell Plasmon, a food supplement derived from milk. Samuel Clemens was an early investor in Plasmon. In 1900 he invested \$25,000 in the English branch of the syndicate; in 1902 he invested another \$25,000 in the American firm, sending his checks directly to Howard Wright.

Clemens also was an enthusiastic user and promoter of the product, which was available in powder, biscuit, and cereal

form and which he regarded as a panacea for digestive and other disorders. He told a friend that a pound of Plasmon powder contained "the nutriment of 16 pounds of the best beef," that Plasmon was "no trouble to digest," and that it had cured him "in 2 months of a fiendish dyspepsia of 8 years' standing." He encouraged his friends to use Plasmon, as well as invest in it, and liberally and stubbornly dosed his own family with it.

The new letters vividly reprise Olivia Clemens's uncomfortable encounter with this miracle food. Already ailing, Mrs. Clemens bravely endured concoctions of Plasmon that, Clemens wrote Wright on 27 August 1902, "send up a gassy outpour that sometimes continues for an hour & a half & exhausts her."*

The letters to Wright also provide fresh and important details of Clemens's unease about his investment, especially its English component. "I feel perfectly convinced," he wrote Wright on 5 February 1903, "that the chiefs of that Plasmon Company over there intend to rob me. They exhibit all the ways of thieves, and none of the ways of honest men."*

A year later, however, Clemens was satisfied with the integrity of the English firm, which had begun paying moderate dividends on his stock. But the Plasmon Company of America never became a paying concern, and Clemens's investment in it, like so many of his other speculations, was in the end a total loss.

This generous and very welcome gift from Howard Wright's granddaughters complements the eight letters from Wright to Clemens that long have been part of the Mark Twain Papers, as well as a letter from Olivia Clemens to Wright's wife, Jean, that Julia Kramer gave to the Papers in 1984.

*Copyright 1997 by the Mark Twain Foundation

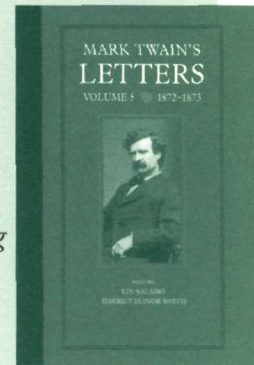
*Michael Frank is Associate Editor
of the Mark Twain Project.*

A New Publication of the Mark Twain Project

MARK TWAIN'S LETTERS
Volume 5: 1872-1873

Edited by Lin Salamo and Harriet Smith
University of California Press, 1997

The fifth volume in the Project's comprehensive edition of Mark Twain's letters covers a tumultuous two-year period in the author's life, which saw him become an international celebrity during three increasingly successful trips to England. He also faced the death of his young son and the birth of his beloved daughter, Susy, publication of *Roughing It*, and completion of his first novel, *The Gilded Age*. To order any of the Mark Twain Project publications, call the University of California Press: 1-800-777-4726.



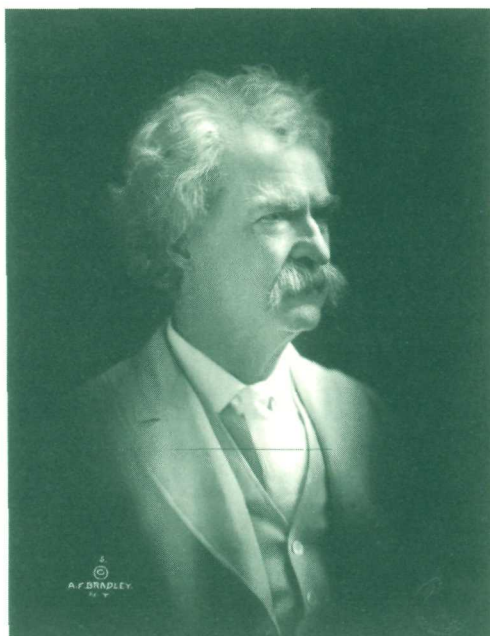
NEH grant renewed, but reduced

The Mark Twain Project recently had its NEH grant renewed for two more years: \$270,000 in outright and matching funds. Unfortunately, that sum is only about half the amount requested. Every one of the 44 successful applicants (out of 223) received a much reduced award, however, simply because NEH itself has been cut by 40%.

Nevertheless, this most recent grant to the Project represents 10% of the funds NEH had available for editorial programs, and is thus a remarkable tribute to the quality of the editions of Mark Twain's works produced by the Project. The Mark Twain Project must now raise some \$270,000 in matchable funds over the next two years.

For more information about the Mark Twain Papers and Project,

- call (510) 642-6480
- e-mail MTP@library.berkeley.edu
- visit the MTP homepage at <http://library.berkeley.edu/BANC/MTP>



History buff Michael Harrison receives first Hubert Howe Bancroft Award for contributions to history and its preservation

—by Kathleen Scalise

MICHAEL HARRISON, 99 years old, collects. He collects rare books. He collects Indian artifacts. He collects art. On April 19 he collected one more thing: The Bancroft Library's new prize for contributions to history and its preservation.



Michael Harrison turns 100 in December.

Called the Hubert Howe Bancroft Award, it was presented to Harrison at the 50th annual meeting of The Friends of The Bancroft Library for a lifetime of finding and protecting irreplaceable treasures of the western U.S. Harrison is a charter member of the Friends.

His collection of over 20,000 volumes and hundreds of publications documents the history and development of the trans-Mississippi West from the mid-19th century to the present, with an emphasis on the American Indian.

It is rich in popular literature and periodicals, government documents, annual reports and other publications of learned societies, scholarly monographs, and a collection of correspondence with 20th-century artists, writers, and enthusiasts of the American West.

The collection is complemented by original works of art (oil paintings, water colors, etchings), artifacts, bronze sculptures, and American Indian baskets,

pottery, and other crafts.

Still working on his collection full-time, Harrison says, "I don't want to waste time—I don't have much of it to waste." He will be 100 in December.

The collection Harrison and his late wife of 48 years, Margaret Baker

Harrison, assembled is slated to become the nucleus of a new historic collection at UC Davis.

Though it might seem like competition from a sister campus, UC Berkeley is all for it. A second UC Western Americana collection will divide the state's rare books so all the eggs aren't in one basket and will better serve histori-

ans in the Sacramento area.

"It's a very large, comprehensive collection," says UC Davis rare book librarian John Sherlock. "This will take us to a new level. One of the things about Mike's collection is his ingenuity in putting it together. He went to considerable lengths to track things down."

Many Californians like to build collections of all kinds, says Anthony Bliss, rare book curator at Bancroft. "I think it goes back to hunter-gatherer days. You just don't eat all your acorns at once. You save a few. It's in our genes.

"Private collectors, more than the libraries, find stuff," Bliss notes. "They bring it out of the attics.... You look at a case like Mike Harrison, so single-minded and devoted to what he does . . . He sleeps, eats, and breathes his collections."

Harrison has always been interested in

history. "I was the world's youngest historical revisionist," he says. "In grade school I wrote a paper on patriots of the American Revolution that said the men who participated in the Boston Tea Party were not patriots but lawbreakers."

Those are fighting words in Harrison's home town of Paterson, N.J., founded by Alexander Hamilton. But Harrison isn't one to keep opinions to himself.

He began collecting 75 years ago when he was a park ranger at the Grand Canyon, 1922-32. That was followed by 15 years as a civil servant with the Bureau of Indian Affairs and 13 years with the U.S. Bureau of Reclamation.

The Harrisons eventually acquired so many volumes that they had to have the first floor of their house propped up to hold the weight. So they built a new home in Fair Oaks, California, to house their library.

Bucking the technology trend, Harrison has no use for computers to catalog his collection. His 600,000+ card file fills a large room—one of the most comprehensive cross reference systems in the library world (a single book may have as many as 100 references). He has dubbed his index method "HPS" for "Harrison's Peculiar System." Duplicates of his index cards are sent to the Amon Carter Museum in Ft. Worth, TX, for microfilming.

"I don't want to waste time — I don't have much of it to waste."

No one incident triggered Harrison's collecting mania, "but how could you have an interest in history and not collect the material you learn about it from?" asks Harrison. "Besides, it keeps me out of the corner pool room."

Kathleen Scalise is a Public Information Representative at UC Berkeley.

THE 50th ANNUAL MEETING

of the Friends of The Bancroft Library

April 19, 1997



Chancellor Chang-Lin Tien, Chancellor Emeritus Glenn Seaborg, and President Emeritus Clark Kerr admire the Bancroft exhibit on Berkeley's chancellors that opened at the conclusion of the annual meeting.

Council vice-chair Dorian Chong presents Michael Harrison with the first Hubert Howe Bancroft Award as Bancroft director Charles Faulhaber looks on with proclamation.



Below, Harrison entertains the troops, including Council member William Barlow, standing right.



Anne Protopopoff, left, and Louise Burnham Rettick both graduated from Berkeley in 1935, but only met each other at this meeting.



BOOK FAIR *continued from page 6*

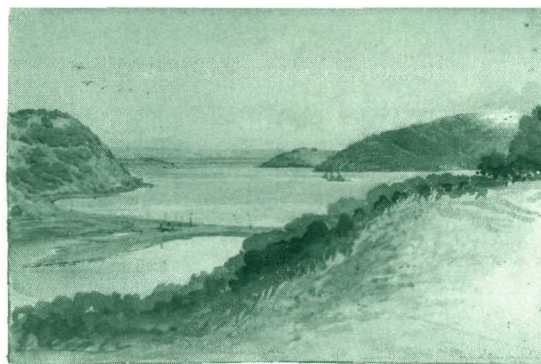
whirring fax machine, printed sales catalogues, and telephone summonses to cross the Bay to see the merchants and their wares in real time and space. The benefits are many, and mutual. When we talk with book dealers, they learn more about Bancroft's varied collections and are thus able to serve us better. Sometimes an alert bookseller will notice an item coming up for auction that is of interest to us, and will bid for it on the library's behalf.

Calling this a "book fair," however, doesn't capture the full range of what is available. One purchase Bancroft made was a watercolor drawing of "Lyfords Cove, Marin City in 1897" by George Henry Burgess.

Rare Books curator Tony Bliss was pleased to pull in an 18th-century London edition of Aristotle's *Compleat Masterpiece* for the library.

Bonnie Hardwick, curator of the Bancroft Collection, was delighted by the discovery of an *Express office hand-book and directory, for the use of 1,200 express agents and their customers, being the history of the express business and the earlier railroad enterprises in the United States* published in New York in 1860.

Rare Books assistant Bonnie Bearden brought back an 1851 *Illustrated edition of the life and escape of Wm. Wells Brown from American slavery* for the African American Writers Collection.



"Lyfords Cove, Marin City in 1897"
by George Henry Burgess

With books, Bancroft takes the precaution of checking prospective purchases for duplication in GLADIS—the UC Berkeley library on-line catalogue. Fair organizers graciously allowed us the use of a phone line to dial-in with one of our laptop computers. For information on remote access to the library's catalogues, send e-mail to bancacq@library.berkeley.edu or call (510) 642-1320.

Steven Black is Head, Bancroft Acquisitions.

BLEUE *continued from page 3*

illustrations are roughly done but their medieval iconography gives them great charm.

The publishing phenomenon of the Bibliothèque Bleue was not restricted to France. England had its chapbooks, Spain its *pliegos de cordel*, and similar literature was available in other European countries. But following my dictum that nothing becomes so rare as the commonplace, it is now difficult and expensive to acquire Bibliothèque Bleue material. To get 60 titles at once, as we have just done, is a rare coup indeed.

Both French and History faculty are excited about the research possibilities of this acquisition. A study of these modest books lends insight into the minds and tastes of the little-documented common people, and a critical look at the editing of the older texts gives a sense of the evolution of the French language at a time when it dominated Europe.

In February, Bancroft held a reception and exhibition for the West Coast Society for Eighteenth Century Studies. Despite displays on Voltaire, Dr. Johnson, Lord Chesterfield, Isaac Newton, and other 18th-century luminaries, it was the Bibliothèque Bleue that stole the show. So now collecting the Bibliothèque Bleue looms large on the Bancroft horizon.

Anthony Bliss is Bancroft's Curator of Rare Books and Literary Manuscripts.

SLUITER *continued from page 5*

returned to Bancroft as administrator of a WPA project that photographed manuscripts, did translations, made maps for the history department, and wrote on California history.

In 1940, when state funding to UC was finally increased, Sluiter joined Berkeley's history faculty, where he taught for 33 years. Even though his starting salary was less than it had been in Downey, Sluiter recalls that it was the "best job in the U.S. in my field."

Sluiter started his exhaustive research and transcription of original documents on his first trip to Europe in 1935-36, leaving Spain just before Franco returned victorious from Morocco at the start of the Spanish Civil War.

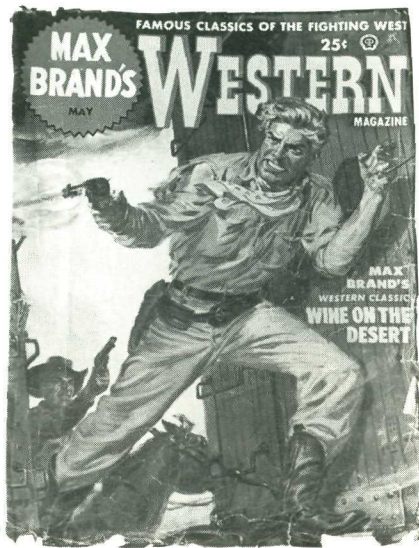
In 1943, when he was doing research in Latin America on a Rockefeller Foundation grant, Sluiter got a cable from UC president Robert Sproul asking him to return to campus. Because of the war, all teachers were needed for a three-semester year. This also cut short Sluiter's unofficial assistance to the U.S. State Department in its attempts to stem Nazi infiltration in Latin America.

On his return, Sluiter found that all male readers and teaching assistants had gone off to war. He hired his first female reader, who became his wife of 53 years in 1944.

Sluiter made his last research trips to Europe and Latin America in the late 1980s, investigating the Hapsburg empire in Viennese archives and records of silver exports in Durango, Mexico. He is still writing, and currently has three articles scheduled to appear in learned journals in England and the U.S.

Julia Sommer is a Principal Editor at UC Berkeley and serves on The Council of the Friends of The Bancroft Library.

BRAND continued from page 1



Faust had concluded his undergraduate education at Berkeley in 1915, at the age of 23, without diploma, possibly because of his criticisms of President Benjamin Ide Wheeler in the campus humor magazine. That Bancroft's oldest Faust holdings date to the 'teens should not be surprising, for Faust was an active contributor, most frequently of poetry, and sometime editor of two student publications, *The California Pelican* and *The Occident*. Under the byline "Little Bobbie," he also wrote more than 20 satirical columns for *The Daily Californian*.

After a failed attempt to join the Canadian Army in hopes of seeing action in World War I, Faust quickly became an immensely popular writer of pulp fiction in New York City. The pen name "Max Brand" first appeared on a story in 1917, and in 1918 his first major western novel, *The Untamed*, was published serially in *All-Story Weekly*, and immediately afterward as a book from G. P. Putnam. From then on, Faust produced popular fiction at a phenomenal rate, directing most of his western work to the highly successful *Western Story Magazine*.

With the outbreak of World War II, Faust longed to observe the action at first hand. After considerable negotiation, he received an assignment as a war correspondent for *Harper's Magazine*, leaving for Europe in February 1944. By May he was assigned to the 88th Infantry Division, 30 miles north of Naples, where he planned to write the story of ordinary American

soldiers. He was killed by German mortar fire on the night of May 11th, two weeks short of his 52nd birthday.

In the 1950s, James D. Hart and Joseph Henry Jackson, both active on the Berkeley faculty advisory committee for The Bancroft Library, selected Faust as one of the Western authors that Bancroft should collect in depth. That collection grew to approximately 250 volumes by the mid-1980s.

Since 1955, Jane and Robert Easton of Santa Barbara, working over many years to assure publication of Faust's works, have complemented the published works by building up the Frederick Schiller Faust papers at Bancroft. The collection spans the years 1910–1992, with the bulk of the content covering 1911–1944. This remarkable archive consists of manuscripts of Faust's prose, poetry, and screenplays, personal correspondence and working papers, posthumous reviews, articles, and biographical studies. In 1974, the Eastons added further strength to the collection by donating 14 boxes of the correspondence of Brandt & Brandt, literary agents for Frederick Faust 1927–1958.

Just three years ago, James L. Henry, of the Dalles, Oregon, donated his superb collection of Max Brand, which also includes works by Faust written under some of his other pseudonyms: George Challis, John Frederick, David Manning, George Owen Baxter, Evan Evans, and Frank Austin. This masterful collection of first editions also included the extremely rare original dust jackets that so colorfully enticed Max Brand readers and 418 individual issues of *Western Story Magazine* with contributions from Brand.

The impressive output of Faust as Max Brand, and 13 other pseudonyms, elicited comment in the March 26, 1938 issue of *Publishers' Weekly* when Edward H. Dodd, Jr., revealed the real name of Max Brand as Frederick Faust. To quote from his article, "Twenty-five Million Words":

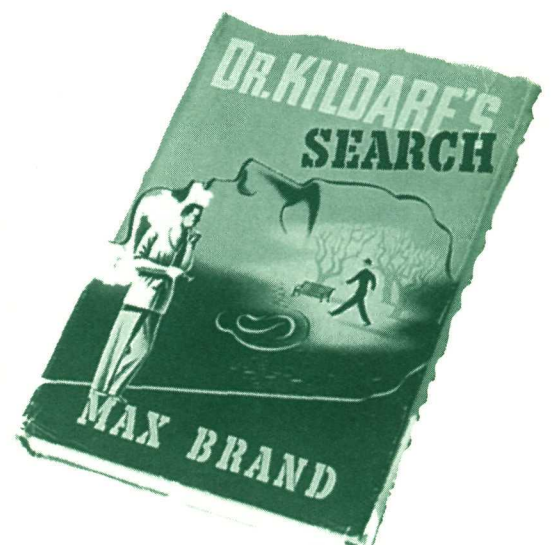
"To the ordinary writer this sort of literary mass production is nothing short of terrifying. Mechanically it means stenographers in relays, hour after hour with no let up, and an incredible amount

of black coffee. Creatively it means giving birth to ideas that would make even a mother plant aphid blush with envy. And don't forget that this is the most inventive sort of writing—no scenic descriptions or lists of atmospheric detail here, but plots, plots, plots, crowding upon each other, action rattling into action, everything different."

In all, Berkeley holds more than 500 volumes attributed directly to Max Brand, complemented by numerous other works attributed directly to Faust himself and his several other pseudonyms. It is fitting that The Bancroft Library, representing as it does the most comprehensive collection documenting the development of California, should hold such an extensive collection of one of California's most prolific and popular authors.

Increasingly, as we move toward the 21st century, we anticipate that The Bancroft Library will be called upon to supply the research collections needed to help scholars understand the culture, taste, demography, history, and image of California in the twentieth century. There can be no doubt that the Max Brand Collection will provide significant support for such research. And how enjoyable the research will be!

Peter E. Hanff is Deputy Director of The Bancroft Library.



Fall Calendar

EXHIBITS

SEPTEMBER–NOVEMBER

Heller Gallery, The Bancroft Library

New World, New Peoples, New Spain: Colonial Mexico, 1519-1821, featuring the recently acquired Mexican Inquisition documents.

September 4: Opening reception, with a talk by Professor of Ethnic Studies and Anthropology Jorge Klor de Alva, 5:30-7:30 pm, \$10
RSVP: 642-9377

OPENING DECEMBER

Heller Gallery, The Bancroft Library

Annual Gifts to the Library

SYMPOSIUM

NOVEMBER 14–15

La Inquisición Mexicana y la Expresión Artística, VII Encuentro Latinoamericano (in Spanish), in collaboration with the Department of Spanish and Portuguese. This symposium, in honor of the late Antonio Cornejo Polar, Class of 1941 World War II Memorial Professor of Spanish, will explore the relations between religious censorship and artistic expression in colonial Mexico.

ROUNDTABLES

An open, informal, discussion group, the Bancroft Roundtable features presentations by Library staff members. All sessions are in the Faculty Club's Lewis-Latimer Room on the third Thursday of the month at noon.

SEPTEMBER 18

Arthur Verhoogt (University of Leiden), currently at work cataloging Bancroft's papyrus collection (the largest in the U.S.), will talk on "*New Light on Old Leaves: Unveiling the Tebtunis Papyri for the 21st Century*." He will discuss projects involving these remarkable but fragile Egyptian treasures, some of which were preserved in mummified crocodiles.

OCTOBER 16

Gillian Boal, Senior Conservator, and *Walter Brem*, Curator for Latin Americana, collaborate on a presentation entitled "*Institution and Artifact: Inquisition Documents in The Bancroft Library*."

NOVEMBER 20

Robert Hirst, Principal Editor of the Mark Twain Project, will present "*Huck Finn Redux: A New Edition of 'Adventures of Huckleberry Finn'*," focusing on the recent discovery of the second half of the original manuscript of this classic.

DECEMBER 18

Join us for "*Holiday Roundtable: Eat, Drink, and Converse: A Feast for Ideas at Year's End*."

The Council of the Friends of The Bancroft Library

1997–1998

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Bancroftiana's format has remained unchanged since its inception in 1950. This issue—the 111th—introduces a new look and style to the semi-annual publication, in keeping with the approaching millenium and in celebration of The Bancroft Library's growing importance in preserving the past for the present and the future.

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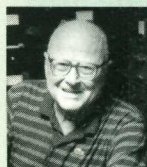
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