Scientists at UC Berkeley, UC San Francisco, and Stanford have been key players in two of the most significant events in the life sciences in the 20th century: the emerging field of molecular biology and the flourishing biotechnology industry it has spawned.

The Bancroft Library has ambitious plans to document this important development for posterity.

“With establishment of our Program in the Biological Sciences and Biotechnology, we expect to become the country’s primary archive for research into a notable scientific revolution,” says Bancroft director Charles Faulhaber.

The program will collect archives, including personal and corporate papers, correspondence, research reports, photographs, oral histories, and other primary resources and make them available for research. Scholars are intensely interested in biotechnology because of its far-reaching impact on health, agriculture, business, and society at large.

Cal molecular biologist Daniel E. Koshland, Jr., Lasker Award-winner and former editor of Science magazine who chairs the new program's advisory committee, speaks in terms familiar to Bancrofters: “Genetic engineering will produce a second Gold Rush for the Bay Area. I’m pleased to be a part of this important initiative to document history while the key participants at Berkeley, Stanford, and UCSF are still around to tell their stories.”

Bancroft plans a formal inauguration of its Program in the Biological Sciences and Biotechnology March 12-13. The two-day event will include an exhibition in the Heller Gallery, presentation of oral histories, a University Extension course on the history and significance of DNA, and presentations by distinguished scientists and scholars. The keynote address will be given by James D. Watson who, with Francis Crick and Maurice Wilkins, won the Nobel prize in 1962 for discovering the structure of DNA, described in his best-selling book, The Double Helix.

In 1973 Herbert Boyer (UCSF) and Stanley Cohen (Stanford) developed the technique for cloning DNA, which has led to the founding in a little over two decades of 1,200 publicly held U.S. biotechnology companies. Hundreds are located in northern California and financed by local venture capital, making the Bay Area the global leader of the industry. Examples include Chiron and Genentech, both represented on the new program’s advisory board.

Because most of the key “New Biology” scientists and other players are still active, archival documentation and oral histories can be relatively comprehensive, if they are acquired quickly. This is a special opportunity, therefore, for Berkeley to establish itself as a global center for research into the history of biomolecular science and biotechnology.

Bancroft is well situated to seize this opportunity because of its existing collections and professional expertise. The library’s History of Science and Technology Program, established in 1972, includes more than 200 archival collections focusing on the history and achievements of Berkeley scientists and academic programs, as well as industry in the Bay Area and California. They document such prominent Berkeley bioscientists as Karl F. Meyer, Wendell Stanley, Daniel E. Koshland, Jr., Marian E. Koshland, and Melvin Calvin.

Oral histories have been conducted with prominent bioscientists, including Paul Berg, Herbert Boyer, Stanley Cohen, Arthur Kornberg, and William Rutter. Additional oral histories address health and industrial issues closely.

Continued on page 3
Most people are too polite to ask, but I’m sure it’s in the back of their minds when they first meet me. And I’m also sure that their idea of what the director of a special collections library does is much like mine was before I actually came to Bancroft: surrounded by medieval manuscripts and rare books, negotiating with book dealers and private collectors, spending quiet hours helping to catalog Bancroft’s treasures.

For someone who had just spent five years as chair of the Department of Spanish and Portuguese, worrying about whether we could replace senior faculty who had taken early retirement or if the Temporary Academic Staff Budget could be stretched to squeeze out another section of beginning Spanish, Bancroft’s Olympian doors looked very appealing.

It didn’t take me long to learn that the reality is very different. Like any manager, I spend most of my time in meetings, answering e-mail, writing letters, on the telephone, and, now, answering e-mail.

Nevertheless, the endless variety of subjects with which I deal does lend a special flavor to my days in Bancroft.

To give some idea of that flavor, I’d like to take you through a fairly typical day — Tuesday, Sept. 29, 1998, about a month after fall classes started.

8:30 a.m. I meet with Wendy Hanson, director of the annual campaign in the Library Development Office, to choose artwork for our holiday greeting and note cards.

8:50 a.m. I begin to return telephone messages that came in the previous afternoon while I was teaching my undergraduate seminar on the Literature of Love in Medieval Spain.

The first call goes to a major donor who has agreed to fund the position of a supervising archivist for three years, at a cost of $50,000 per year, to help us clear up our backlog of unprocessed manuscript collections.

Next I talk to a specialist in distance education in Waco, Texas, who has called to inquire about our experiences in setting up the joint Berkeley-Columbia medieval studies seminar using the Bancroft-Columbia Digital Scriptorium project (see the Spring 1998 Bancroftiana).

9:20 a.m. I call Stanley Cohen, professor of genetics at Stanford and co-discoverer, with UCSF professor Herbert Boyer, of recombinant DNA technology, to invite him to participate in a symposium on “Biotechnology at 25: History, Science, and Society” (see page 1). He accepts, persuaded, I think, by the fact that James Watson, Nobel laureate for the discovery of DNA, will give the keynote address.

9:45 a.m. Louise Braunschweiger, director of the Library Development Office, comes to discuss strategies for approaching a potential donor who has expressed interest in setting up an endowment fund for Bancroft.

10 a.m. I begin my two-hour shift on the Reference Desk, bringing with me invitations to a Friends function to address. Between queries from patrons I start to work my way through the 68 e-mail messages that have accumulated since yesterday.

Among my queries at the desk: the superintendent of the Sutro Tunnel in 1860, the corruption trial of Eugene Schmitz (mayor of San Francisco in 1906), areas of San Francisco devastated by the 1906 earthquake and fire, permission to publish photographs of Berkeley’s Haviland Hall and physicist Edward Teller, and the correspondence of former Bancroft director George Hammond.

Noon: I hand over the Reference Desk to Teri Rinne, head of public services, giving her a quick rundown on the patrons in the Reading Room and the sorts of materials they are seeking.

12:15 p.m. I meet Harrison Fraker, Dean of the College of Environmental Design, over lunch at the Women’s Faculty Club, to discuss establishing a course on typography, funding for a curatorship of CED’s enormous collection of architectural drawings and blueprints by Bay Area architects, and the reintegration as a single collection of the landscape architecture library donated to the campus by Beatrice Farrand in 1959 and misguidedly dispersed in the main stacks, Bancroft, and various branch libraries.

1:25 p.m. I begin to draft a letter to Jean Ashton, director of the Rare Book and Manuscript Library at Columbia, concerning the Digital Scriptorium Project.

1:45 p.m. I take a visitor from Uruguay on a short tour of Bancroft.

2:30 p.m. Willa Baum, head of the Regional Oral History Office, comes down to discuss the possibility of organizing a 45th anniversary celebration for ROHO. We also discuss a possible oral history series on grassroots environmentalism and fundraising for the transcription of interviews with long-time Italian-American residents of San Francisco’s North Beach.

3:15 p.m. I take a call from Jean Ashton about setting up a Digital Scriptorium meeting in New York. I want to combine it with a November trip to Madrid, where I will present the project to the Consortium of European Research Libraries.

4:00 p.m. Tony Bliss, curator of rare books and literary manuscripts, shows me a copy of the Histoire de Jean de Calais, offered to us as an unusually fine 18th-c. French chapbook. He will return it to the dealer, since it is almost certainly a modern facsimile (a polite word for fake).
4:25 p.m. Mary Morganti, head of manuscript processing, stops by to discuss procedures for hiring the supervising archivist funded by the donor with whom I had spoken that morning.

4:45 p.m. Stephen Black, head of acquisitions, drops off the week’s invoices for my approval. Among the purchases are *A Catalogue of the very valuable library of Phillip Carteret Webb* (London, 1771), *Histoire de la belle Helaine de Constantinople* (Caen, n.d.), *Dagger at your Heart* by the late Beat poet Jack Micheline, and *William Carlos Williams’ Kora in Hell*, the latest production of San Francisco’s Arion Press.

5:00 p.m. With the staff out of the way, with the exception of Bancroft deputy director Peter Hanff, I hack away at my e-mail. I forward to Bancroft’s managers a request to fill out a survey of student library employees.

Other messages come from a former doctoral student seeking job-hunting advice, a colleague in Spain interested in our experiences creating electronic finding aids, an invitation from Vice Chancellor for Undergraduate Affairs Genaro Padilla to attend a student-faculty dinner, and a request from a Spanish department colleague to find a venue for an exhibition sponsored by the Spanish consulate on the 100th anniversary of the poet Federico García Lorca.

I spend a few minutes with Peter, bringing him up-to-date on the day’s events.

7:00 p.m. I turn out the lights and check the staff roster to see whether I’m the last one in the building. I’m not: Jack von Euw, curator of the pictorial collections, is still at work.

It’s fascinating and exhausting, and I wouldn’t have it any other way.

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**Bioscience Symposium**

Continued from page 1

related to biotechnology, including a lengthy series on the AIDS epidemic. All of this material will be available for study on the web.

Oversight of the new Program in the Biological Sciences and Biotechnology is provided by an advisory board, whose members include distinguished scientists, corporate leaders, historians, and scholars from throughout the Bay Area. Board members serve as liaisons with their respective constituencies, provide guidance, and assist with fundraising.


March 12, Friday

- “Bioscience at Berkeley, Biotechnology in the Bay Area,” featuring books, manuscripts, archives, and photos from the library’s collections, opens in Bancroft’s Heller Gallery.
- Presentation of recently completed oral histories of Arthur Kornberg, Niels Reimers, and William Rutter.

March 13, Saturday

- University Extension course on “DNA in Plain English: A Biotechnology Primer.”
- Keynote address by James D. Watson: “From the Double Helix to the Human Genome Project.”
- Panel presentation: “Historical Perspectives of Recombinant DNA Pioneers” moderated by Edward Penhoet, Dean, School of Public Health and co-founder/former CEO of Chiron.
- Wine and cheese reception.

To attend, RSVP by Feb. 26 to University Extension, (510) 642-4111. Give the EDP code 056176 and identify yourself as a Friend of The Bancroft Library.

**Further Reading**

*The Billion Dollar Molecule: One Company’s Quest for the Perfect Drug* by Barry Werth (Simon and Schuster, 1994)


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David Farrell is Associate University Archivist and Curator of the History of Science and Technology Program. Sally Hughes is Research Historian in the Regional Oral History Office.
The Business of the Humanities

The “Trade” — what it is and how Bancroft uses it

The Trade is out there — an international network of antiquarian dealers and auction houses that largely controls the movement of rare books and manuscripts.

Most of the major dealers belong to national and international trade organizations that set standards for conduct, ethics, and business practices. For the U.S., it is the Antiquarian Booksellers Association of America (about 440 members). The International League of Antiquarian Booksellers includes 2,000 dealers in 21 countries.

But there are other dealers and other sources, ranging from dumpsters, flea markets, Goodwill, and garage sales to neighborhood used book stores that are not big or “important” enough to belong to the trade organizations.

Antiquarian Dealers

Bancroft uses antiquarian dealers for scouting, sleuthing, sifting, locating, and cataloguing material. The trade sorts through tons of old books and papers to identify important items that move into the international market.

Things get missed, of course, but they will be rerouted through other channels of the trade on their way to an eventual customer. What one dealer scorns may be picked off his shelves at a bargain price by a more knowledgeable dealer. It is a process of continuous winnowing.

As an end-of-the-line consumer, Bancroft benefits from the expertise of numerous specialists who have culled mountains of material. We come to know our dealers: who is knowledgeable in what area, who is reliable and who is not, who sets prices high, who will haggle and who will not. It pays to develop a personal relationship with dealers who specialize in areas of particular importance to our collections.

We recently received first refusal on a Rousseau manuscript from a New York dealer because she considered us especially loyal clients (we didn’t buy this particular manuscript, but that’s another story). Suffice it to say that I expressed Bancroft’s appreciation for this special consideration.

Dealers have expectations of librarians and private customers as well. They want us to be knowledgeable about our collections and interests, articulate about our wants (generically or specifically), decisive in accepting or declining offers, curious about material being offered, and prompt in paying bills. Most booksellers have small margins and for Bancroft, getting the University bureaucracy to pay bills in a timely manner is one of the best ways to stay on good terms with suppliers.

Since the book business is run by rugged individuals instead of nameless corporations, one quickly develops personal likes and dislikes (this includes auction houses too). We try to patronize our local dealers because a healthy local book business is good for everyone and may have benefits down the line. Bay Area dealers know what sort of material Bancroft is looking for and help the library in a variety of ways. They become Friends of the Library both literally and figuratively.

International Buying

Bancroft acquires material on the international market, but there can be complications. France, Spain, Italy, and Mexico have strict national patrimony laws, particularly for manuscript material. We are very careful to respect international laws and agreements, but sometimes it’s difficult to determine when they apply. The impact on the international book trade of the 1991 Maastricht Treaty and the formation of the European Union is not yet clear, but the interim regulations are confusing.

One major Italian dealer has moved

Tony Bliss sifts through offerings from book dealers. To quote him:

“Trade books are collectible. The Gutenberg was a trade book.”

“Nothing becomes so rare as the commonplace.”

“There is no direct correlation between price and research value.”

“Serious private collectors know more about their subjects than any librarian.”

“Every book was a first edition once. What’s really rare is a collection of tenth editions.”

“No one can define ‘rare book.’”

“A good collection is worth much more than the sum of its parts.”

—by Anthony Bliss
from Milan across the Swiss border to Lugano because he simply could not do business from Italy.

European manuscripts can be found in the U.S. trade, too. Some years ago Joe Duggan, professor of medieval French literature, asked me to see if I could determine what had become of a 14th-century manuscript of the French romance of chivalry, Garin le Loherin. He filled me in on what was known, who the former owners had been (the last recorded was Sir Thomas Phillips, 1792-1872), and when it had last been known to scholars.

Since I knew that the remainder of the Phillips collection was held by a famous dealer in New York, that was where I turned. Luck always plays a part, of course. I not only found but acquired the lost Garin manuscript for Bancroft in less than three weeks.

**Auctions**

Buying at auction is another way to acquire significant material for Bancroft. The big international auction houses — Sotheby’s and Christie’s — usually handle the big-ticket items, while smaller local houses (California Book Auction Galleries and Pacific Book Auction in San Francisco) handle more modest items.

When buying at a major auction, we always use an antiquarian bookseller as our agent. Without a dealer’s intimate knowledge of the mechanics of the auction room, the feeding frenzy of the auction may carry you away. We pay 10% of the sale or “hammer price” to our agent for expertise, market savvy, and credit (sometimes agents will carry our debt interest-free for many weeks).

Having the right agent can pay real dividends. Normally, it is best to have a dealer in the auction city do the bidding for you. He or she can personally inspect the material and advise on price and likely competition.

For New York sales, I favor a firm with the reputation of being a pit bull in the auction room. This works in our favor because other bidders drop out and we may get bargains.

I violated my own principles by having a foreign dealer bid for us at a sale of Spanish books in New York. This dealer is known for handling Spanish material and was likely to be our greatest competitor. By placing bids with him we eliminated a competitor and acquired a number of fine items at very reasonable prices.

Auction houses announce their sales offerings through catalogs. Dealers use catalogs, phone calls, faxes, letters, visits, fairs, and now, the Net. I receive about 50 catalogs a week from around the world. But the most fun is to visit a dealer’s shop and see the offerings in person.

**Book Fairs**

The most exhausting book hunting comes at book fairs. The ABAA sponsors the largest in the world — the annual California International Antiquarian Book Fair. Alternating between San Francisco and Los Angeles, it will be held in San Francisco Feb. 12-14 this year. About 250 dealers from around the world bring their wares.

There is a great deal of schmoozing, gossiping, bragging, some lying, and a lot of buying and selling. It’s a great place to make contacts, find out what the market is doing, who has what, and who the competition is. It is open to the public for a small entrance fee. (For more information, please call me at 510-642-1839.)

**A Word on Prices**

The collector’s saddest words are, “I could have bought that for $ [whatever] back in 19[whenever].”

The simple moral of the tale is: “There’s no time like the present.”

Long-time collector and Cal library benefactor Kenneth Hill, in the latest issue of *The Book Collector* (Autumn, 1998, pp. 342-51), calculates that rare books have appreciated at approxi-

mately 10% per year since 1961. This is less than the return on stocks and bonds over the same period when dividends and inflation are factored in. So it is not advisable to consider books as investments. The best reason to buy a book is because you want to own it.

**Symbiosis**

None of us works in a vacuum. In the world of book collecting, there is a well-established trivium: Trade–Collector–Library.

The relationship is circular: dealers supply collectors and institutions; collectors patronize dealers and may become patrons of libraries; libraries provide a steady market for dealers and help collectors with research.

Traditionally, scholars have worked closely and profitably with private collectors, and many dealers are themselves scholars, collectors, and donors.

Libraries are often perceived as black holes: what goes in never comes out. In general, this is true, but duplicates frequently are recirculated into the trade from institutions and (rarely) whole collections are “deaccessioned.” Each party in the trivium supports the others. Eventually, the final beneficiaries are the scholarly community and the public.

Anthony Bliss is Curator of Rare Books and Literary Manuscripts.
The Thrill of the Chase

Or, How the Biography of Poet Jack Spicer Came To Be

—I by Kevin Killian


The poet Jack Spicer (1925-1965) was born in Hollywood. After two years at the University of Redlands in Southern California, he transferred to UC Berkeley in 1945, receiving a BA in English in 1947 and attending graduate school at Berkeley until 1950. His promising academic career came to an end with his refusal to sign the now infamous loyalty oath.

With two young Berkeley friends, poets Robin Blaser and Robert Duncan, Spicer forged a “magical” school of poetry, which the three jokingly dubbed the “Berkeley Renaissance.” Spicer described his happy years at Berkeley as “wandering around in a vast library which contained all the secrets (and described all the pleasures) of the visible and invisible worlds.”

As a T.A. (teaching assistant) to two of his English professors, Mark Schorer and Roy Harvey Pearce, Spicer did research at The Bancroft Library. Thus it seemed poetic justice when I began stalking him through the halls of Bancroft, where he had dreamed of a new post-modern writing that would give him eternal fame.

The minute I stepped over the threshold of Bancroft, I felt that something was wrong. The clerk was pleasant — unnaturally so, I thought, pointing out the lockers where I was to leave my bag.

“Have you been here before?” he asked. When I said no, he had me fill out a card and, with the most perfunctory examination of my driver’s license, let me pass. Even gave me a pencil.

“Hold on to this pencil,” he advised. “You’ll need it where you’re going.”

Could he see that I was a beginner? Or were these clerks trained in counterintelligence like characters from Graham Greene’s middle period? Were the librarians going to watch me through hidden cameras and then have me arrested and hauled away?

For I was a fraud, in a sense — a poet with no academic qualifications whatsoever, a nobody who nonetheless sailed into the library and commanded the rarest materials on the flimsiest of pretexts: I was “writing a book.” That was my cover story. It had the added benefit of being true, but how were they to know that? With trepidation, I entered the big room and quietly found a seat. I sat there for about 10 minutes, knees quaking, fearing exposure, and then, like everyone else, made my quiet way to the card catalogue.

There I discovered that a great mass of research material was mine to pick through. Bancroft’s Spicer material is plentiful indeed, built upon its acquisition in the late 1960s of Robin Blaser’s papers. In this collection I found drafts for hundreds of Blaser’s poems, as well as many poems by Robert Duncan and Jack Spicer from the period 1945-1968.

And then there were the letters — dozens of them — so that it became possible to reconstruct where my three principals were at any given week or month: what they were reading, who they were seeing, what they were writing. Bancroft also has several important runs of Spicer letters, including his letters to the poet James Alexander and the printer Graham Mackintosh.

Last year Bancroft acquired the holograph manuscript of Spicer’s 1962 masterpiece, The Holy Grail, along with an unpublished and hitherto unknown sequence of Spicer poems from the same year, from the archive of San
Contextualizing this offbeat strain of American poetry was made easier by reference to other important archives, which I discovered with the help of Anthony Bliss, Curator of Rare Books and Literary Manuscripts. Bliss was usually present on Saturdays, the only day I could get away from my full-time office job in San Francisco. He showed me the business papers of San Francisco publisher and bookseller City Lights, and I began to understand how the poets of the Berkeley group interacted with their contemporaries in the Beat movement.

The files of San Francisco’s Auerhahn Press revealed Spicer’s contentious relationship with copyright and publication. I read through boxes and boxes of the papers of Ruth Witt-Diamant, who directed the Poetry Center at San Francisco State and who single-handedly institutionalized the poetry reading and made it an art form in California.

These collections proved invaluable to me, and Saturday after Saturday I’d make the trip on BART to Berkeley, walk through the campus rain and shine, and wind up at Bancroft’s door exactly five minutes before it opened. I’m happy to say that I was able to assist the librarians, too, in discovering and identifying the authors of many an anonymous manuscript, including many unpublished and unremarked poems by Jack Spicer.

During my years of weekly visits to the library, new acquisitions arrived periodically. The Richard Brautigan papers came and I got first on line to view them. A rare book dealer sold Bancroft Spicer’s letters to Myrsam Wixman and John Allen Ryan. I nabbed copies of them as soon as they became available. Often I’d lean over the counter and beg Bliss, “Please, please, I know X and Y are still on Dr. Hardwick’s desk, please, please can you just give me a peek?” (He never would.)

For years, whenever I had a week’s vacation from my job, I’d travel to research libraries in other cities to look at Spicer materials — to the Hay Library at Brown, to Simon Fraser University in Vancouver, to the august Berg Collection at the New York Public, to the modernistic Archive for New Poetry in San Diego. But always I came back to Bancroft, to pore through files and folders and unclassifiable documents, for it was at Bancroft that I first felt the thrill of the chase.

I had one bad scare. It was on a Tuesday at my office. The phone rang. It was Dr. Bonnie Hardwick herself. A scholar was looking for a particular document by Jack Spicer and its folder had been found empty. Apparently I was the last person to have examined it. Did I know where it could be?

I sat frozen in my seat, staring at the phone, in utter terror. “I didn’t take it!” I babbled. “I’m innocent!”

Eventually the library called again, explaining that the researcher had overlooked an oversized file where the document had lain all along. I had escaped the wrath of Dr. Hardwick — whom I never did meet. I understand that she is a pleasant and mortal person.

Kevin Killian is a secretary at Able Building Maintenance Co. in San Francisco.

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The Dancing Ape

The dancing ape is whirling round the beds Of all the coupled animals; they, sleeping there In warmth of sex, observe his fur and fuss And feel the terror in his gait of loneliness. Quaint though the dancer is, his furry fists Are locked like lightning over all their heads. His legs are thrashing out in discontent As if they were the lightning’s strict embodiment. But let the dancing stop, the apish face go shut in sleep, The hands unclench, the trembling legs go loose — And let some curious animal bend and touch that face With nuzzling mouth, would not the storm break And that ape kiss?

“Love Poems” #1

Do the flowers change as I touch your skin? They are merely buttercups, no sign of death in them. They die and you know by their death that it is no longer summer. Baseball season.

Actually I don’t remember ever touching your back when there were flowers (buttercups and dandelions there) waiting to die. The end of summer. The baseball season finished. The Bumble-bee there cruising over a few poor flowers. They have cut the ground from under us. The touch Of your hands on my back. The Giants Winning 93 games Is as impossible In spirit As the grass we might walk on.


In the fall of 1964, Mario Savio announced to a teeming crowd of 5,000 Berkeley students on Sproul Plaza: “There comes a time when the system becomes so odious that you can’t take part, you can’t even tacitly take part.”

Today, 34 years later, thanks to a $3.5 million gift from Stephen Silberstein, the University Library has undertaken an ambitious project to document what came to be known as the Free Speech Movement — a movement whose legacy is still felt today.

Silberstein, BA ’64, MLS ’77, worked at the University Library for 10 years, becoming head of the Library Systems Office. He left to co-found Innovative Interfaces, a computer software company which, among other things, provides access software to most public and many university libraries.

“We owe no small debt to Mario Savio and the individuals who made up the Free Speech Movement,” Silberstein said last April, when he announced his gift in memory of Savio, who died in 1996. “Despite great personal and family sacrifice, they spoke up for the ideals upon which our society is based, and in which we all believe: a more just world, civil rights, and the removal of limitations on the free discussion and advocacy of ideas.”

Silberstein feels strongly that his support of “one of the world’s truly great libraries is something I imagine Mario would appreciate, given his love of learning and ideas.”

The Mario Savio/Free Speech Movement Endowment will supplement the Library’s collection budget, establish a Free Speech Movement Cafe in Moffitt Library, and support the Free Speech Movement Archives at Bancroft Library.

The Archives will collect, enhance, preserve, and make widely available FSM and University-related archival documents, ephemera, oral histories, and contemporary news coverage.

As director of the FSM Archives since July 1998, my primary goal has been to establish a data base from which we will be able to provide access to the entire...

We have nearly completed identifying the many collections the University already possesses which touch on the Free Speech Movement; we have established a web site on FSM history (sunsite2.berkeley.edu:28008/dynaweb/oac/freesp); and we have identified and are contacting collections and libraries which have original and/or supplemental materials that bear on the movement, particularly in reference to the Civil Rights Movement and educational reform and similar student protests at other colleges and universities.

We are particularly proud and enthusiastic about the participation of the Free Speech Movement Archives (FSM-A; web site www.fsm-a.org) established by FSM veterans, including Lynne Hollander, Mario Savio’s widow, and Michael Rossman, long-time keeper of the memory, spirit, and artifacts of the movement. An FSM working committee, composed of FSM-A representatives, mutually selected advisors, and Bancroft project staff meets regularly to identify holes or under-represented parts in the history and collections and to review the accuracy and usability of the material collected.

FSM-A has been generous in sharing material from its own collection, casting light on the University’s holdings, and steering veterans to the project’s oral history component, which has been launched by Lisa Rubens under the auspices of Bancroft’s Regional Oral History Office (ROHO).

Over the years ROHO has conducted numerous interviews with UC administrators and professors, including Dean of Students Katherine Towle, whose letter to student organizations forbidding distribution of political literature on University property ignited the Free Speech Movement. Towle’s interview will become our first online oral history.

Rubens’ interviews will focus on FSM participants, leaders, and witnesses who have not had adequate attention, including women and minority students, faculty-student relationships, legal counsel, and the press.

We are working with alumni groups, other universities, oral history listservs, and history, political science, and sociology networks from whom we have received letters, unusual materials — including unpublished FSM lyrics parodying then popular Beatle songs — and promising candidates for oral histories.

We like to imagine that people viewing the Free Speech Movement Project’s online exhibits will be inspired to join Savio in questioning society and “having arrived at answers, to act on those answers. This is part of a growing understanding that history has not ended, that a better society is possible, and that it is worth dying for.”

If you have information, suggestions, memories, or artifacts you would like to share with us, please email me at estephen@library.berkeley.edu or phone (510) 642-8174.

Elizabeth Stephens is the FSM Project Archivist.
The Many Uses of Bancroft Collections

The Bancroft Library, with over 17,000 visitors this past year, is the most heavily used special collections library in the country.

Have you ever wondered about the end-products of all these thousands of research hours?

As pictorial curator, I have been asked for permission to use Bancroft images on everything from chocolate tins to the San Quentin Warden's Association website, as well as in more conventional trade and academic publications.

The following list highlights a few examples of how Bancroft materials have been used over the past year or so. It is by no means comprehensive and it reflects my own work with the pictorial collections.

Next time you watch TV, surf the Net, or browse the shelves of your local bookstore, check the acknowledgements for a mention of Bancroft.

Of course, you are always welcome to visit us and peruse these publications in the Heller Reading Room or view one of the videotapes in the Stone Room by appointment.

From Exploration to Conservation: Picturing the Sierra Nevada (1998) is a beautifully illustrated catalog published in conjunction with an exhibition of the same name organized by the Nevada Museum of Art and the Wilderness Society documenting 150 years of visual representations of the Sierra Nevada. Two items from The Bancroft Library were chosen for the exhibition, including a fine print by Thomas Ayres that is reprinted in the catalog.

From the bonanza of activities and publications celebrating the sesquicentennial of the California Gold Rush, two exhibitions and their catalogs stand out: The Art of the Gold Rush (University of California Press, 1998) and Silver and Gold (University of Iowa Press, 1998).

These blockbuster shows, organized by the Oakland Museum of California and the Crocker Art Museum, respectively, document the pursuit of gold as represented in paintings, including several from Bancroft's Robert Honyman, Jr., and Zelda Mackay pictorial collections. Both shows are currently on view in Washington, D.C., at the Smithsonian Institution's National Museum of American Art.

California Art: 450 years of painting and other media by Nancy Dustin Wall Moure (Dustin Publications, 1998) is an encyclopedic overview of California painting, sculpture, and architecture from the 18th century to the present. Bancroft is amply represented with illustrations by Richard Brydges Beechey, Alexander Edouart, Charles Christian Nahl, and Edward Vischer.

The Furniture of George Hunzinger: Invention and Innovation in Nineteenth-Century America by Barry Robert Harwood is a beautifully produced catalog of an exhibition held at the Brooklyn Museum of Art last year. Hunzinger's elaborate chairs appear in an 1880 advertisement for Taber's Photographic Parlors from Bancroft, demonstrating that his furniture was popular well beyond its Northeast origins.

America 1900: The Turning Point, a four-hour public television program by David Grubin Productions based on the 1998 book by Judy Critchton, aired nationally as part of The American Experience series this past November. The program opens on New Year's Day 1900 and follows an eclectic group of men and women over the course of the centennial year. It features photographs from the Roy D. Graves pictorial collection documenting pre-1906 San Francisco and three portraits of John Muir from the Bancroft portrait collection.

Video & TV

Heaven on Earth: Orthodox Treasures of Siberia and North America, produced by Mirko Popadic and FaithNet for the Anchorage Museum of History and Art (1998, 30 minutes), documents the exhibition at the Anchorage Museum of History and Art commemorating the bicentennial of Eastern Orthodox Christianity in North America. Several Bancroft photographs of early frontier life in Alaska are included in this video.

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Books

Walking Where We Lived: Memoirs of a Mono Indian Family by Gaylen D. Lee (University of Oklahoma Press, 1998) started out as a personal project by the author to find materials on his family. A remarkable photograph of his great-grandmother, reproduced from Bancroft’s C. Hart Merriam papers, is featured on the cover. Over 5,000 Merriam photographs of northern California Native Americans are available on the World Wide Web through the library’s California Heritage Project as part of the state’s online Archive of California.

William Randolph Hearst: The Early Years, 1863-1910 by Ben Proctor (Oxford University Press, 1998) is the most recent of many books on the Hearst family. Proctor did much of his research at Bancroft and the book features a number of photographs of Hearst from Bancroft.


Among the publications using materials from our rare books and literary manuscripts collections is Menches, komogrammataes of Kerkeosis: the doings and dealings of a village scribe in the late Ptolemaic period (Brill, 1998) by our resident papyrologist, Arthur M.F.W. Verhoogt. (See the Spring 1998 Bancroftiana.)

Martin West, professor of classics at All Souls College, Oxford, made further use of our extensive papyri collection for a forthcoming new edition of Homer.

And More

• Yoshiko Uchida’s poems have appeared in anthologies and textbooks and her novel, Picture Bride, has been reprinted (University of Washington Press, 1997).
• The title page of Vincenzo Bellino’s La Sonnambula (NY 1838) will be used in Blase Scarnati’s Gendered Gaze, to be published by the University of Pittsburgh Press.
• Hillary Spurling used Therese Jelenko reminiscences, Harriet Lane Levy recollections, and Annette Roseshine papers for her book, The Unknown Matisse 1869-1908, to be published by Penguin Viking in the U.K. and Alfred A. Knopf in the U.S.
• Dr. James Boylan made extensive use of the Strunsky-Walling Collection for his biography of Anna Strunsky and William English Walling to be published by the University of Massachusetts Press.
• Wesleyan University Press has published Kevin Killian’s biography of the Beat poet, Jack Spicer (see p. 6).
• Allen Campo conducted considerable research in the William Everson papers for the first volume of the Collected Poems of William Everson, to be published by Black Sparrow Press.
• The Mark Twain papers and Julian Hawthorne papers were used by Professor Keith Newlin (Department of English, University of North Carolina at Wilmington) for Selected Letters of Hamlin Garland, to be published by the University of Nebraska Press.
• The Bruce Porter papers were used by Professor Ignas Skrupskelis (Department of Philosophy, University of South Carolina) for vol. 6 of the Correspondence of William James.
• The Harry Leon Wilson Papers and Wallace Irwin papers have been used by Professor D. C. Smith (University of Maine) for the Collected Letters of H. G. Wells, published by Pickering & Chatto (1996-98).

Jack von Euw is Curator of Pictorial Collections.
Joseph Esherick’s Oral History Illuminates an Architectural Icon

—by Suzanne Riess

Joseph Esherick received the American Association of Architects Gold Medal in May 1989. He “profoundly shaped the profession he serves and the landscape he loves,” reads the citation. The Cannery, Sea Ranch, Monterey Bay Aquarium, UC Berkeley’s YWCA and Child Study Center — such influential northern California spaces are unmistakably Esherick, as are hundreds of handsome private residences.

An 800-page interview with Esherick by Bancroft’s Regional Oral History Office is the most recent in a series of ROHO interviews with architects that reaches back to the 1959 interview with William Charles Hays, architect of Doe Library. We have also interviewed William Wurster and Vernon DeMars, who, with Esherick, were founders of Berkeley’s College of Environmental Design.

Esherick’s firm, Esherick, Homsey, Dodge & Davis, put its stamp on Wurster Hall, and EHDD currently has the challenge of the Wurster Hall seismic retrofit. The remodeling and underground addition to Doe Library is also an EHDD project. Thus oral history and campus architectural history are entwined.

Other oral histories in the series, including those on Julia Morgan, religious architecture, and landscape architecture, have created a rich primary resource at Bancroft.

Choosing Esherick for an oral history was obvious: he is the area’s most important architect.

How to fund the project was the next question. We received generous support from several Esherick clients: Ernest Gallo, Richard and Rhoda Goldman, and Maryanna Shaw Stockholm. Support also came from the Graham Foundation for Advanced Studies in the Fine Arts, the College of Environmental Design, and the Department of Architecture.

In October 1994, when I began to interview Esherick in his office in San Francisco, EHDD was finishing work for the Monterey Bay Aquarium, the Shedd Aquarium in Chicago, the remarkable orange and watermelon-colored state archives building in Sacramento, and projects for Stanford University and Mills College.

By contrast, Esherick, who had just celebrated his 80th birthday, and who is immensely proud of EHDD, was volunteering time on an elementary school in the Tenderloin, designing new houses for old clients, and showing historical slides at EHDD bag lunches, believing that the ideas of Bernard Maybeck, Julia Morgan, Walter Steilberg, and John Muir are relevant in the ’90s.

A tall man who dressed in khakis, button-down blue shirts, and Cal sweatshirts, Esherick appeared both bashful and authoritative. Those qualities reflected his Philadelphia Quaker background and mentors who were builders, men who knew wood.

Wanting to hear all he could tell me about his mentors and how he thinks about architecture, I asked Esherick about the results of a 1962 study of creativity in architects. He objected to the study, saying, “I pursued that and he warned, “I would hate this thing to come out like, ‘this is the formula.’ I’m pretty unconscious of what motivates me and what does what. I spent a whole damned lifetime avoiding being owned or categorizable.”

What the oral history tells us about Esherick is that simple observations, getting information from all senses and sources, observing light and prevailing winds, noting what a new client reads and where, are all keys to doing good architecture.

I asked how he had evolved his way of helping clients articulate what they want. He said he stumbled a lot in the beginning. “Later on it became more conversational. I picked up less specific information and more anecdotal information. Meanings get plugged into things in very subtle ways. I kind of figured out what happened after it happened.”

Esherick had good relationships with his clients, and they came back for more houses. “The architect’s role, to my mind — I mean the ethical architect’s role — is the classic professional role of not doing what you want to do, but being of service to your client,” he told me.

This Esherick oral history is a stew of ideas and influences, thickened with descriptions of houses and clients. About his architecture it has been written, “it appears to deliberately slough off its ego and bequeath much of its interpretation to others. It is continually pointing beyond itself rather than towards itself.”

Esherick said of that comment, “A house isn’t like the body of somebody who fell in a glacier and gets frozen. If there is anything I hate, it’s finality of ideas.”

With that stern caveat, the reader is invited to understand the process of one of the Bay Area and America’s great architects.

To order a copy of Esherick’s oral history ($123 plus $4 shipping), call (510) 642-7395.

Suzanne Riess is a Senior Editor at the Regional Oral History Office.

Joseph Esherick passed away December 18, 1998, at the age of 83.

Suzanne Riess is a Senior Editor at the Regional Oral History Office.
Where Do You “Find” Mark Twain’s Letters?  

—by Robert H. Hirst

That question always reminds me of an old chestnut about H. D. Thoreau, which may be apocryphal, but seems true anyway.

While walking in Walden woods one day with a companion, Thoreau was asked where Indian arrowheads were to be found. Without breaking stride, he stooped down, picked up one off the trail, and handed it to his companion, saying, “everywhere.”

The Mark Twain Project has, of course, looked for (and found) some 10,000 letters by Mark Twain in public and private collections all around the world. But sometimes his letters (like Thoreau’s arrowheads) show up on one’s own doorstep, or in one’s own backyard, as it were. That is certainly the case with one highly interesting letter recently given to Bancroft by John and Mary Macmeeken of Oakland.

Mrs. Macmeeken called the Mark Twain Project last spring to say she had a Mark Twain letter she would like to show us, in the hope we might tell her something about it. She and her husband brought the letter to the Project offices. It was addressed to “Dear Nelson” (not otherwise identified) and it was tipped into the front of a 1901 copy of *Huckleberry Finn*, which had two bookplates: one, pasted firmly on the inside cover, for Ida Frances Nelson, and one for L. B. Wyman, not pasted down but rather tucked in, as if for safekeeping. The obvious question was, who were they, and what relationship did they have to the “Dear Nelson” Mark Twain addressed?

The Macmeekens explained that they had inherited the book and other papers from Eleanor Fiske, whose grandmother had been Ida Nelson. They also knew that L. B. Wyman was Ida’s father, Luther. That suggested that Ida had owned the book and the letter, and that she had probably placed her father’s loose bookplate inside to preserve it.

But who was Ida Frances Nelson? A quick check of the *National Cyclopedia of American Biography* led us to a very brief entry on Henry Loomis Nelson, with whom Mark Twain was known to have exchanged a few letters. The last line read: “He was married, Oct. 14, 1874, to Ida Frances Wyman, of Brooklyn, N.Y.” Case closed. Ida had obviously inherited the letter from her husband Henry, to whom it had been addressed in the first place.

Before the Macmeekens left Bancroft that day, they decided to give the letter to the Mark Twain Papers, where it could keep company with so much else by Mark Twain. It was an extraordinary act of generosity, and it is an extraordinary letter — a good example of how we find out things about Mark Twain in the most unexpected places.

Henry Loomis Nelson (1846-1908) was an author, editor, and teacher. When he wrote to Clemens in 1897 and Clemens replied with this letter, he was editor of *Harper’s Weekly*, obviously seeking a contribution from Mark Twain.

Here is the letter in its entirety, published for the first time.

Robert Hirst is General Editor of the Mark Twain Project.

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Hotel Metropole, Vienna, Jan. 12/97.

Dear Nelson:

If I had two short stories, I would send one to you & the other to a periodical where there’s an old half-way promise of mine to some-day-or-other furnish a short story — a half-promise which will probably never materialize. When a sudden impulse kicks me into attempting a short story, & the attempt succeeds to my satisfaction (which is unspeakably seldom) I’m perfectly ready & willing to part with it at customary rates. But I have to have the kick. Without it I shouldn’t ever care to make the attempt. For it usually takes 2 weeks & 3 false starts to get such a thing planned out in what you recognize to be the right way, & then half or all of another week to flutter it from the pen. Then it makes 5,000 to 10,000 words, & those are what you are paid for; $100 to $150 per 1000 words. The short story is the worst paid of all forms of literature.


N. B. 2. A good short story is a novel in the cradle.

Often when I take it out of the cradle to play with it, I take a liking to it & raise it. That is what happened with a number of my books.

N. B. 3. In the cradle it is worth ten or fifteen worth a few hundred dollars — maybe a thousand. Raised, it can be worth (Huck Finn is a case in point) forty-eight thousand.

So, you see, I never go prowling after a short story; it has to come prowling after me. For I am dam wise in my generation, & very very thoughtful.

By gracious I wish you had come to Vienna. I’d give anything to see an old friendly face.

Sincerely Yours

S L Clemens

This previously unpublished letter by Mark Twain is ©1999 by the Mark Twain Foundation.
The 1999 Bancroft Keepsake will provide a rare opportunity to share a select and intimate view of life in San Francisco during the early 1850s.

The volume, to be published in June, will draw from the library's rich pictorial and manuscript resources. G. R. Fardon's photographs of early buildings and streets, lithographs and wood blocks from letter sheets, and the letters of Benjamin Wingate, resident bookkeeper, will combine to reveal a city in the violent pangs of birth as it created its own particular, conflicted sense of identity.

G. R. Fardon's *San Francisco Album*, first published in 1856, is one of the earliest existing series of views of any American or European city. Among the album's 33 photographs are pictures of Battery, Montgomery, Kearny, Sacramento, and California streets; views of the city's first architectural monuments, including City Hall, St. Mary's Church, and the Custom House; and perspectives of Telegraph Hill, Rincon Point, and Alcatraz. The Keepsake will incorporate several images from Bancroft's copy of this rare and valuable album.

The library's collection of letter sheets — lithographs or wood blocks on writing paper — will provide the volume with another kind of view. Between 1849 and 1869, the popular letter sheet provided the major visual account of life and events in San Francisco, including frequent devastating fires and, for a time, public Lynchings by vigilantes.

Interspersed among the photographs and letter sheets will be Benjamin Wingate's eye-witness account of early San Francisco. The Wingate correspondence (1851-1855) between Benjamin in San Francisco and his wife, Mary, and their five children in New Hampshire, was acquired by the Bancroft in 1985 (see *Bancroftiana*, No. 92). Its almost complete exchange of letters is a rarity among Gold Rush correspondence.

Wingate worked as a bookkeeper for a shipping company on the wharves and lived a relatively stable life in a series of respectable boarding houses. Over four years he wrote nearly 100 letters to his wife, often describing the city and its evolution. In a letter dated Oct. 14, 1851, he writes:

"Since the rebuilding of the city, it has a most singular appearance. A part of the buildings are of the most massive kind, constructed of brick or stone, with walls two feet thick, and heavy iron doors & shutters. By the side of these stand wooden structures of the lightest and cheapest materials. The idea is, either to build fire-proof, or else so that a fire would burn out in the shortest time, and with the least loss."

Fires, new construction, crime and vigilantes, the frequent and massive arrival by ship of different ethnic and national groups, economic surges and depressions, the emergence of agriculture, parades and celebrations — each capture Wingate's attention and analysis, which he faithfully transmits to his wife.

The poise of Fardon's photographs and Wingate's simple, elegant prose, including responses from his wife and children, as they will be commemorated in this new Keepsake, will provide remarkable and complementary portals to the creation of this first major western American city.
Bancroft Fellows Research Women and Space, Tobacco and Chocolate

By Julia Sommer

Each year, Bancroft selects two UC graduate students to receive Bancroft Fellowships, with funding provided by the Graduate Division and the Kenneth and Dorothy Hill Endowment Fund.

Each fellow receives $10,000 plus fees and health insurance to pursue research at Bancroft crucial to completing their dissertations.

This year’s fellows, both from Berkeley, are Marcy Norton (History) and Jessica Sewell (Architecture).

Marcy Norton’s dissertation topic is “New World of Goods: Tobacco, Chocolate, and the Integration of the Atlantic World, 1492-1700.”

Norton is not a newcomer to Bancroft. As a senior at Berkeley in 1991, she wrote both a senior thesis and an honors thesis using Bancroft sources — one on the Hetch Hetchy reservoir, the other on migrant encounters with Native Americans.

Sewell’s dissertation topic is “Gendering the Spaces of Modernity: Women and Public Space in San Francisco, 1890-1917.” She has been mining Bancroft’s collections for several years, especially suffragist Annie Haskell’s diaries from the Haskell Family Papers and guidebooks of the time.

“Social conventions were much stricter then,” she says. “It was not appropriate for women to be in certain places unchaperoned — it could even get them arrested for prostitution.

“Restaurants advertised tables for ladies, department stores became all-female spaces, banks had a ‘women’s window,’ and library reading rooms had separate spaces for women.

“Cafeterias and movie houses, both new at the time, became places where women could go, even alone.”

Part of Sewell’s investigation is the use of space in the suffragist campaigns of 1896 and 1911. Thanks in part to a greatly expanded use of public space in 1911, California women won the vote nine years before the 19th amendment to the U.S. Constitution was passed.

Sewell received a BA from Harvard and Radcliffe and attended Parsons School of Design/The New School for Social Research.

Julia Sommer is Editor of Bancroftiana.

Using 16th-century European medical treatises on tobacco and early New World chronicles at Bancroft, she is tracing the spread of tobacco and chocolate from its original home in the New World to Spain and the rest of Europe.

Crew members on Columbus’ expedition were the first Europeans to actually observe tobacco. Used by natives all over the Americas in religious ceremonies, it was initially considered a barbaric substance. But by the end of the 17th century, tobacco was the largest source of revenue for the Spanish crown, says Norton. Until recently, tobacco was still a government monopoly in Spain.

Desiderata

Bancroft thanks Sheila Dowd, former head of collection development in the Main Library, John & Barbara Osbourne, Rita Fink, and Jeannette Ferrary for sending copies of these M.F.K. Fisher books to Bancroft in response to our last Desiderata list: A Considerable Town, How to Cook a Wolf, Sister Age, and M.F.K. Fisher and Me. a memoir of food and friendship, respectively.

Now we have another wish list.

James Willard Schultz (1859-1947) came West in the 1870s and was so impressed with the Blackfoot confederacy that he joined a Piegan tribe. He learned the language, took the maiden Natahki for his wife, and lived, hunted, and fought with the tribe for many years. Given the name Apikuni (Far Off White Robe) by his Blackfeet friends, Schultz studied tribal traditions while exploring Montana territory. He produced some of the best books ever written on the American Indian, including My Life as an Indian.

We lack many of his books, including the following:

Apuwah, caller of buffalo, 1916
Alder Gulch gold, 1931
The dangerous trail, a thrilling story of the fur traders, 1923
The dreadful river cave. Chief Black Elk’s story, 1920
Friends and foes in the Rockies, 1933
Gold dust, 1934
In enemy country, 1928
In the great Apache forest, the story of a lone Boy Scout
An Indian winter, or With the Indians in the Rockies, 1931
My life as an Indian: the story of a red woman and a white man in the lodges of the Blackfeet, 1907
On the warpath, 1914
Plumed snake medicine, 1924
Red Crow’s brother: Hugh Monroe’s story of his second year on the Plains, 1927
Short horns big medicine, 1940
Skull head the terrible, 1929
A son of the Navajos, 1927
Stained gold, 1937
Trail of the Spanish horse, 1922
War trail fort: further adventures of Thomas Fox and Pittman, 1921
The white buffalo robe, 1930

If you can help, please contact Bonnie Bearden at (510) 642-8171, fax (510) 642-7589, or email bbbearden@library.berkeley.edu
**Spring Calendar**

**ANNUAL MEETING**

April 17

California Heritage Collection demonstration: how an online archive of over 28,000 images from California's history is used in K-12 classrooms.

10 a.m. – noon

Heller Gallery and Reading Room

**LUNCHEON AND BUSINESS MEETING**

12 noon, Faculty Club

RSVP: (510) 642-9377

**ANNUAL ADDRESS**

Amy Tan, author of *The Joy Luck Club*

2:30 pm, Wheeler Auditorium

**SYMPOSIUM & EXHIBIT**

March 12–13

“Biotechnology at 25: Perspectives on History, Science, and Society” (see page 1)

March 12–September 15

Bioscience at Berkeley, Biotechnology in the Bay Area (see page 3)

**LECTURES**

February 17, 4 p.m.

Morrison Library Inaugural Lecture

William Taylor, Department of History

*Our Lady of Guadalupe and Friends: The Virgin Mary in Colonial Mexico City*

Maude File Room, 315 Wheeler Hall

April 8, 8 p.m.

Philip Levine, poet

*The Spanish Civil War in Poetry, Mine and Theirs*

Maude File Room, 315 Wheeler Hall

**ROUNDTABLES**

An open, informal discussion group, the Bancroft Roundtable features presentations by Bancroft staff and scholars. All sessions are held at the Faculty Club at noon on the third Thursday of the month.

**FEBRUARY 18**

Gunther Stent

Emeritus Professor of Molecular Biology

*Waiting for the Paradox: Bacteriophages and the Origins of Molecular Biology*

**MARCH 18**

Jessica Sewell

1998-99 Bancroft Fellowship Recipient

*Genteel Markets, Tumultuous Streets: Women in Public in Turn-of-the-Century San Francisco* (see page 14)

**APRIL 15**

Keay Davidson, biographer of Carl Sagan

*The Cold War and Planetary Science at The Bancroft Library*

**THURSDAY, MAY 20**

Marcy Norton

1998-99 Bancroft Fellowship Recipient

*Exorcizing the Devil: Cultural Authorities Respond to Tobacco and Chocolate in Seventeenth-Century Spain* (see page 14)

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