



Hubert H. Bancroft

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Acquiring the Nine-Millionth Book

—by Anthony Bliss

Some people are born to shop. Bancroft curators are paid to shop. To some, this might be a definition of Nirvana, but there are serious responsibilities involved. As an observer of shopping behavior, it has struck me that when you go looking for a specific item with specific characteristics, you rarely find it. On the other hand, when you do not know quite what you want, temptation is everywhere.

In mid-1999, the word spread throughout the Berkeley Libraries that we would soon reach the nine-million volume mark and a request for proposals was broadcast. An invitation like this piques the curatorial imagination, and it wasn't long before Theresa Salazar, the Curator of the Bancroft Collection, spotted an item in a catalogue and got enthusiastic support from Jack von Euw, Bancroft's pictorial curator. They showed me the listing and I shared their enthusiasm. Before long, the suggestion had reached the top levels of the Library and found a solid endorsement.

The work in question was James Otto Lewis' *Aboriginal Port Folio* [sic], a series of hand-colored lithographic portraits of American Indian chiefs that was published in 10 monthly parts (each with 8 plates), in 1835-1836. In the role of official artist, Lewis had accompanied Thomas L. McKenney, Superintendent of the Bureau of Indian Affairs and Lewis Cass, Governor of the Michigan Territory, to many treaty councils in the upper Midwest in the 1820s and early 1830s. He sketched the Indian chiefs from life then finished the portraits when he returned to Detroit.

Learning that McKenney planned to publish a "Portrait Gallery of American Indians" including some of his own work, a resentful Lewis resolved to beat him to the punch. He arranged with the lithographic publishers Lehman and Duval of Philadelphia to begin issuing his portraits in monthly installments. An illustrated prospectus for McKenney's book was just circulating when the first part of Lewis' *Aboriginal Port Folio* was published in May, 1835. At a pace of one part per month, and at a cost of \$2.00 per part, Lewis' work was completed in February, 1836. Fewer copies of part 10 (containing plates 73-80) were issued, apparently because of a dispute between Lewis and the publisher. An eleventh part with biographies of the Indian Chiefs was planned but never published. The plates in the *Port Folio* were issued unbound and unnumbered, so it is impossible today to say which group of eight plates belongs to which part. Early owners of the set had the plates bound up in various ways so their order in any particular volume was random. For many years, bibliographers thought that the set was complete with 72 plates and that part 10 had never been distributed to bring the plate count up to 80.

Lewis was first in the field with his Indian portraits. McKenney's collection with text by James Hall and retitled *The History of the Indian Tribes of North America* was not available until 1836. Despite, or possibly because of his attention to authentic details, Lewis' work appeared clumsy and amateurish compared to the finely finished and somewhat romanti-

cized images in McKenney and Hall's *History*. The *Aboriginal Port Folio* had only one printing; McKenney and Hall went through five folio editions and six octavo editions between 1836 and 1870.

Our research into the history of the unfortunate Mr. Lewis and his work led us to believe that his *Aboriginal Port Folio* would be an ideal nine-millionth volume for Berkeley. Bancroft already had a fine



Ma-Ko-Me-Ta or Bear's Oil, a Monomomie chief.

set of McKenney and Hall, as well as the two other great colorplate books on Native Americans, Catlin's *North American Indian Portfolio* of 1844 and the account of Prince Maximilian's travels on the plains with illustrations by Bodmer (1839-41).

The only problem was that the item was for sale at auction in New York City.

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From the Director

Bancroft 1900, Bancroft 2000

For an upcoming issue of the *Chronicle of the University of California* the editors asked me to contrast The Bancroft Library of 1900 with The Bancroft Library today.

The university bought The Bancroft Library, primarily at the instigation of professor of history Henry Morse Stephens, in the fall of 1905 for \$250,000, of which Hubert Howe Bancroft himself provided \$100,000 as a gift. Stephens argued that the history faculty needed primary source materials not only to do their own research but also in order to train graduate students in historical methodology.

Still in San Francisco during the earthquake and fire of April 18, 1906, the collection was the only one of San Francisco's major libraries to survive. Less than two weeks later President Benjamin Ide Wheeler ordered it moved to its still-unfinished new home. Although Stephens estimated that Bancroft would need an annual operations budget of \$10,000, the Regents initially provided just \$900. To raise the rest Stephens and Wheeler organized the Academy of Pacific Coast History, whose fifteen Council members, all leading figures in San Francisco society and business, including William B. Bourn, William H. Crocker, Phoebe Hearst, James K. Moffitt, and Sigmund Stern, pledged \$500 per year toward the library's support. Bancroft's own sons continued to keep a proprietary eye out as well, commissioning a portrait bust of their father from New York sculptor Johannes S. Gelert (1852-1923).

With the acquisition of The Bancroft Library the university took one of its first steps to becoming a major center of scholarly research. The 50,000 volumes of 1905 have grown to almost 500,000 printed books, 35,000 linear feet of manu-

script and archival collections, some three million pictorial items, and 21,000 maps. The budget has increased from less than \$10,000 per year to \$5.34 million. The two staff members (Frederick J. Teggart and Porter Garnett) and three students who tackled the Herculean job of cataloging the library in 1906 have grown to eighty staff members and forty student assistants. The facilities housing Bancroft have expanded commensurately, from the attic of California Hall in 1906 to the Doe Library Annex in 1950, supplemented almost from the beginning with off-site storage, initially under the bleachers at Edwards Field on campus, today in the Northern Regional Library Facility in Richmond.

The scope of Bancroft's collections has increased, dramatically, with the addition of the University Archives (1963), the Regional Oral History Office (1965), the Library's Special Collections and the Mark Twain Papers and Project (1970), and the History of Science and Technology Program (1973). The addition of Special Collections fundamentally changed Bancroft from a library specializing in the history of the American West into one of the great primary source libraries in the country, with superb collections ranging from Greco-Roman antiquity—the Tebtunis Papyri—to medieval manuscripts, incunabula, rare books and fine printing, and modern literary manuscripts.

At the beginning, access to Bancroft was rigidly controlled. Even faculty members had to have a reader's ticket authorized by Stephens, and undergraduates were excluded. Today 40% of Bancroft's users are Berkeley graduate and undergraduate students.

The similarities between 1906 and 2000 are just as striking if not so obvious. Originally the Regents funded less than 10% of Bancroft's budget. The Regents' share of Bancroft's budget has expanded from just under 10% to about 32%; but

Bancroft still depends on private giving in the form of endowment income and gifts from the Friends of The Bancroft Library for almost half of its budget. The size of the staff is still inadequate for Bancroft's needs, particularly with regard to processing and making available the large backlog—in excess of 10,000 linear feet—of unarranged manuscript and archival collections. In 1906 the attic of California Hall, was utterly unsuited for storage of rare materials; today the Doe Library Annex space is still inadequate, even taking into account off-site storage, and, even worse, it is at serious risk in the event of a major earthquake.

Our technical service staff use the most up-to-date information technology, following exactly the same strategy as Bancroft and the early Berkeley librarians. In Bancroft's case it was the steam-powered printing press that made it possible to scatter thousands of copies of Bancroft's Works throughout California and the West. Today we have begun systematically to take advantage of state-of-the-art information technology to make our collections better known and more accessible. The first step was the retrospective conversion of the card file, the lineal descendant of the catalog prepared by Teggart and Garnett, into an online catalog. The second step was the conversion of the inventories for archival and manuscript collections into machine-readable form. The third step is the digitization of the collections themselves and their dissemination on the World Wide Web.

And one more similarity: the Bancrofts continue to keep a proprietary eye on the library. In 1999 the family of Paul Bancroft III, Hubert Howe Bancroft's great-grandson, donated Bancroft's original roll-top desk to the library; and it now stands proudly in the director's office, right next to the bookshelf containing Bancroft's Works.

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

NINE-MILLIONTH BOOK *from page 1*

We couldn't see it and we didn't know how much it would sell for. On top of that, there were two variant copies of the same item being offered, one estimated at more than twice the price of the other. How to decide? I telephoned one of our favorite New York antiquarian book dealers and he agreed to represent UC Berkeley at the October 28 auction sale.

Buying books at a major international auction can be complicated. It is not a good idea to do ones own bidding: only the dealers fully understand the competition and the dynamics of the sale. The dealer's 10% commission is well earned through advice, counsel, shipping arrangements, and flexible payment schedules.

Our agent went to the auction rooms to inspect both copies of the *Lewis Port Folio* that were being offered and called me back with his report. The first copy contained all 80 plates, had its title page, and the original wrappers for the first three parts (all that were issued). The Sothebys estimate was \$40,000-\$60,000. The other copy had 72 plates (lacking the rare tenth part) and no title page; the price was estimated at \$15,000-\$20,000. There were damaged plates in both copies: six in the first, three in the second. Their bindings were roughly similar in design and condition. This much we already knew from the printed description, but our agent's analysis was telling: on inspection, he found that the 80-plate copy was generally in poorer condition than the other one. Its paper was spotted and browned, and the coloring of the plates was not as well executed as the 72-plate copy. Armed with this information, we had a curatorial caucus and decided that with our limited funding and for the purposes of Berkeley's collection, the 72-plate copy would very well serve our needs. We found no justification for paying a steep premium for the more complete copy and running the risk of losing it entirely in what promised to be a hotly contested auction. Our strategy then was to put in the strongest bid we could for the second copy to give ourselves the best chance of success. Our mission was to acquire the nine-millionth book:

failure was not an option.

The next step was to determine what our bid should be. I got back on the phone with our agent, and we discussed the results of the first part of this sale, the likely competition, the attendance, the interest shown at the preliminary viewing, and our estimates of the strength of the current rare book market. The estimate of \$15,000-\$25,000 was obviously set low so that potential bidders would not be frightened off. My own rule of thumb, developed over the years, is that if you really, really want an item, you should be prepared to pay at least triple the high estimate. In this case, the agent and I both felt that a bid of \$75,000 might not be enough. Prices had been very strong in the first part of the sale (held five months earlier) and there were no significant changes in the economic situation to suggest that prices would drop. We agreed that a successful bid would have to be significantly over \$75,000. Working with the Librarian's Office and the Library Development Office, we determined just how high we could go. The next step was to wait for The Phone Call on Thursday afternoon, October 28, 1999. Imagine then our joy on learning that that copy we bid on was knocked down to our agent for a mere \$74,000! It was not a steal, but we were much relieved that the price didn't go as high as we feared. It almost looked like a bargain. The 80-plate copy sold for \$145,500, more than we could have paid. The next wait was for the package to arrive from New York. After all, none of us had ever actually seen this item. When it arrived a few days later, wonderfully packed and fully insured, we looked it over in great detail, comparing what we saw with the auction house description and our agent's report.

My first reaction was that either Lewis or the lithographer was not a great artist. The details in the plates—costumes, ornament, weapons—were wonderful, but the portrayal of the figures did seem crude (perhaps I'd seen too much of McKenney and Hall). Despite this quibble, there is



Kaa-Nun-Der-Waaguinse-Zoo or the Berry Picker, a famous Chippewa chief.

something fascinating about these images. They are not overworked and romanticized, they project a sense of immediacy that is almost unnerving.

We were all very pleased with the *Port Folio*, but it clearly needed conservation work. We consulted with Gillian Boal and Nancy Harris in the Library's Conservation Laboratory. Gillian would have to deal with repairing the binding and Nancy would have to fix the tears in three plates that had been clumsily mended with adhesive tape, as well as some other less difficult problems. Working together, we laid out a plan of conservation work and a timetable for its completion. The *Aboriginal Port Folio* had its first public viewing on Cal Day, April 15th and was very much admired. Its next public appearance will come this fall when it will be prominently featured in the exhibition "Images of Native American Indians" scheduled to open in the Bancroft Gallery in September. It will be seen there in company with McKenney and Hall, Catlin, and Bodmer and a wealth of other depictions of Native Americans.

*Anthony Bliss,
Curator, Rare Books Collection*

Cal Day and the Friends Annual Meeting

—by Bill Brown

On April 15, 2000, members and guests enjoyed the fifty-third annual meeting of the Friends of the Bancroft Library in the Heller Reading Room. Festivities began with refreshments and a viewing of the current exhibition, “Looking Backward, Looking Forward: Visions of the Future of the Golden State,” presented by Theresa Salazar, Curator of the Bancroft Collection of Western Americana. To host this meeting, the Bancroft staff and caterers transformed the Heller Reading Room into a banquet hall, where some seventy-five guests feasted on a wonderful lunch.

Following the luncheon, Charles Faulhaber, The James D. Hart Director of The Bancroft Library, noted that in the previous year Bancroft welcomed almost 14,000 separate research visits, with over 40% of these visits from Berkeley graduate and undergraduate students. He also reported on the continued growth of the collections, with the addition of over 7,000 books, approximately 34,000 pictorial items, mostly photographs, and more than 500 linear feet of new manuscript collections. The Regional Oral History Office (ROHO) completed 118 oral histories, including that of San Francisco Mayor Willie Brown. The Mark Twain Project continues to work on the new edition of Huckleberry Finn as well as on Volume 6 of Mark Twain’s letters. The announcement that the National Endowment for the Humanities has agreed to continue to fund the project for the next two years was acknowledged as a great tribute to the work of the Mark Twain Papers and Project. In fact, the Project has received continuous NEH



Jim Kantor, David Flinn, Russell Ellis, and Tony Bliss.

support since 1967—a record that can be matched by no other project in the country.

Charles Faulhaber also reported on seven other grant projects, ranging from the Digital Scriptorium, a project that supports work with medieval manuscripts; to the cataloguing of 500,000 negatives in the photographic morgue of the San Francisco Call-Bulletin; to the digitization of the complete Honeyman Collection of Western Art, which is now available on the web. The Bancroft continues to expand its teaching and instruction programs, and last fall the Digital Scriptorium served as the basis of a graduate seminar in Medieval Studies, taught jointly by Berkeley and Columbia faculty by teleconference. The digitized images on the web made it possible for students in both institutions to work with the manuscripts inside and outside of class.

To solicit ongoing advice and counsel from faculty members for these and other initiatives, The Bancroft Library has created nine advisory committees—each one with four faculty members, a graduate student, and an undergraduate student. These groups are hard at work exploring ways to assist the Bancroft in our research and teaching missions, and based upon their recommendation, the Bancroft is now open until 6:00p.m. Monday–Thursday, until 5:00p.m. on Friday, and 1:00–5:00p.m. on Saturday during the school year.

The Director highlighted three significant personnel changes in the Library this year. The Bancroft welcomed a new Curator of the Bancroft Collection of Western Americana, Theresa Salazar, who arrived last summer from the University of Arizona. He also introduced the new Coordinator of Research and Instruction, Bill Brown, former assistant university librarian for administrative services and special collections at the University of Miami. The Library also marked the early retirement of Tim Hoyer, Head of Technical Services, and one of the persons most responsible for our success with extramural grants. A

national search is now underway for his replacement.

Improvements to the infrastructure of the building were noted, and the staff of the Technical Service Unit is now located on one floor, greatly improving library operations. Thanks to generous gifts from two long-time Bancroft supporters, a contract is now in place with San Francisco architect Mark Cavagnero, who was responsible for the renovation of the Palace of the Legion of Honor, to conduct a space requirements study. This is the first step in what will eventually lead to a complete renovation of the library itself.



Rita Fink and Bancroft Curator Theresa Salazar enjoy the Friends’ luncheon.

The Director reported on library development efforts, joining with Ann Flinn, Chair of the Friends of The Bancroft Library, to point out that most of Bancroft’s acquisitions budget comes from private giving, either through current donations or in the form of endowment income.

The Director echoed Ann Flinn’s comments that the primary purpose of the Friends is to provide financial support for Bancroft. Charles noted that each and every day opportunities for fabulous acquisitions occur and The Bancroft Library could simply not consider these opportunities without gifts and endowment support. The audience welcomed the publication announcement for the Friends newest keepsake, number 45 in the series, selected and edited by Stephen Vincent, *Uncertain Country: The Wingate Letters, San California—Meriden, New Hampshire, 1851–1854*.

Charles Faulhaber presented three awards. A special presentation was made to

George Miller, who for two years has served as a volunteer to help process manuscript collections in the areas of water use and environmental history. George Miller also provided funds for the archivist to supervise his volunteer efforts. In his proposal to provide financial support George noted that "I can't afford to give an endowed chair, but I think I can manage a table." In recognition of his generous support, a plaque will be affixed to a reading room table identifying this furniture as: "THE GEORGE MILLER TABLE 2000."

The presentation of the second Hill-Shumate Prize, an award for student book collecting followed. Two long-time Bancroft supporters and bibliophiles, Ken Hill of San Diego and the late Dr. Al Shumate of San Francisco, support the award. This year's recipient is Sean Nye. Sean, a junior who spent a year as an exchange student in Germany during high school and also studied for two years at the University of Glasgow, fell in love with Scottish literature from the 18th century onward. While in Scotland he diligently collected signed copies of contemporary Scottish authors. His collection is noteworthy for its focus and quality.



Sean Nye, recipient of the Hill-Shumate Prize.

The third and final award ceremony centered on the presentation of the prestigious Hubert Howe Bancroft Award. Dr. J. S. Holliday, this year's recipient, was recognized for his many historical and literary accomplishments and for his distinguished leadership of cultural and historical institutions, including The Bancroft Library." Previous recipients include the western collector extraordinaire Michael Harrison of



Al Young, Richard Rodriguez, and Maxine Hong Kingston discuss California literature at the Cal Day presentation.

Photos (pages 4 and 5) by Bruce Cook.

Sacramento, still going strong at the age of 102; and Jean Stone, the widow of Irving Stone, for her extraordinary commitment to the teaching and popularization of history and her generosity to the University of California and to The Bancroft Library.

At the conclusion of the Business Meeting, members and guests traveled next door to Wheeler Auditorium, to enjoy a panel presentation, "California Literature in the Twenty First Century," moderated by Richard Krasny of KQED. Panelists included three noted California authors, Maxine Hong Kingston, Richard Rodriguez, and Al Young. In his introductory remarks, Charles Faulhaber noted, "This year marks the 150th anniversary of California statehood. Bancroft has marked that anniversary with an exhibition, "Looking Backward Looking Forward: Visions of the Future of the Golden State." The theme of today's panel discussion, "California Literature in the 21st Century," arose from a similar consideration. As we face the new millenium, (we're not there yet, folks), the face of California, literally, is changing. When the results of the new census are published, they will show that California no longer has an ethnic nor racial majority, that is, no single racial or ethnic group has more than 50% of the population. And that raised some questions, in my mind at least: "What does it mean to write serious literature in and for such a state? What shared experiences or values or beliefs can writers assume that readers will have?" I can think of no better group than the members of the present panel to reflect on these questions and

their implications. They are themselves quintessentially Californian. Two of them were born here, of immigrant parents; two of them came here as adults.

The panelists engaged in a spirited discussion on California literature, past, present, and future. With his comments and questions, moderator Michael Krasny challenged the panelists to envision the substance and style of California literature in our post-industrial society. Maxine Hong Kingston described a "global literature" arising in California, where her students were creating a "new language" borne of the many nationalities, languages, and dialects that populate our state. Richard Rodriguez noted the irony that in California "everything is here for the taking" yet there exists in a complex society the search for simplicity and a danger in the creation of "private languages" that belong only to select ethnic, religious, and cultural groups. Al Young noted that California has always been "many places to many people" and a source for overnight riches, whether from the discovery of gold, or the profits of such industries as aerospace, oil, films, and computer technology. Michael Krasny also led the panelists in a consideration of the "many different Californias" including the mythical California created by the eastern establishment. California continues to be recognized as a place and a source of great literature and still continues to confound those "experts" who wish to categorize this work with simple clichés.

Bill Brown, *Research and Instruction*

Thanks For the Memories: Photograph Albums and Historical Images

—by Jack von Euw

Photographic albums have a primary place in the pictorial collection. They come in all shapes and sizes and serve a variety of functions.

Fundamentally, an album is a book consisting primarily of photographs that have been pasted or affixed to its pages. From this simple definition the subject becomes rather more complicated. In Bancroft the term “ALB” serves as a storage or location designator and is found at the end of the item or call number, such as BANC PIC 1993.028—ALB. The designator ALB represents a variety of book-like objects that includes scrapbooks which often contain an abundance of pasted in photographs, newspaper clippings, announcements of official or ceremonial events, letters, mementos, such as strands of hair, and cartes de visit. Photograph albums also include official or company albums filled with photographs, articles, memoranda, contracts, and correspondence documenting a plethora of projects such as the completion of the Hetch Hetchy Dam (from the O’Shaughnessey Papers) or the

electrification of the San Francisco Oakland Bay Bridge. One of the most poignant albums in the collection is entitled, “the records of an unbroken friendship but the mortal severance.” This album seems to have been assembled after the death of Taizo Kato in 1924. Kato was, with Kanjeiro Sawa, the proprietor of The Korin, a photography, art, and stationery store in Los Angeles. In carefully turning the pages in this album showing family and friends, one gains a sense of Kato’s life and his aspirations. The pictures of the store, and the outings on his motorcycle, his proud pose with an impressive looking automobile, all seem to be part of the American dream. What a sharp contrast these pictures are with those of Japanese Americans taken less than 20 years later as they leave for the internment camps.

How and why does the Pictorial Collection contain such a variety of photographic albums? Photographic albums are transferred from personal papers and institutional records because they require special housing and preservation treatment. Historians, sociologists, cultural anthropologists, and researchers consider photograph albums and pictorial items, in general, as documents and evidence significant in and of themselves. In addition to transfers and donations, albums are also purchased because they add and compliment the overall collections of The Bancroft Library. For example, The Jesse Brown Cook Scrapbooks Documenting San Francisco History and Law Enforcement were purchased at auction in 1996 because they are an invaluable and unique source of San Francisco law enforcement history compiled in thirty-nine albums. This history is seen through the eyes of Jesse



George A. Applegarth residence. BANC PIC 1977.052—ALB.

Cook who served as a member of the San Francisco Police Department from the 1890s through the 1920s. Of the approximately 12,000 items pasted in the ledger size pages, there are over 6,000 photographs. A full description of the Cook albums is available online, complete with nearly 5,000 digital facsimiles, from the California Heritage Digital Image Database at <http://sunsite.berkeley.edu/CalHeritage>.

Photographic albums form a one of a kind pictorial history time capsule. The many family albums in Bancroft provide a unique and personal historical record. These family albums provide a personal glimpse into the past through the lives of prominent as well as lesser-known families.



Taizo Kato, ca 1920.
BANC PIC 1993.028—FALB



A. Prevost and Emile Janne de Lanare, Boulder Creek, British Columbia, Canada. BANC PIC 1999.052—ALB

In the context of the textual records in Bancroft, the accumulation of pictorial evidence adds a depth and a richness to the portrait of life in the West from the end of the 19th century, when the portable camera first became available to the amateur snap shooter, through to the ubiquitous disposable or single-use camera of the last decades of the 20th Century. Looking through a small sample from our collection of family albums one is struck by the variety of images. The similarity in intent and emotional content between the rich and famous and the less celebrated members of society is clear. There is a common need to document and commemorate family events, voyages, births, marriages, and deaths, to hold fast and remember.



WALTER JR.

Walter Haas, Jr. at Oakland A's baseball game.
BANC PIC 1992.078-ALB

Katherine Applegarth compiled an album as a tribute to her grandfather, the noted architect George Adrian Applegarth, who designed a number of celebrated San Francisco landmark buildings. The album consists of an essay, entitled "Reflections On My Grandfather," and over thirty good quality photographs of Applegarth's most significant buildings, including the California Palace of the Legion of Honor, Clift Hotel, and the Spreckels Residence. The typed essay and the neatly labeled and captioned photographs almost belie the

very personal nature of this memorial album, clearly assembled with care and written with pride and affection. The album combines the personal anecdote, the story told and retold at family gatherings, with a valuable record of "Gappy's" wonderful architectural legacy—a legacy that in some cases only remains in photographs.

The Elise Stern Haas Family Photograph Collection includes twenty-nine albums compiled primarily by Elise Stern Haas throughout her lifetime. The majority of the albums focus on Elise Stern Haas and her husband Walter A. Haas. What is quite wonderful about these albums is the personal portrayal of a socially prominent San Francisco family. Some of the albums contain formal portraits made by renowned photographers such as Arnold Genthe, Dorothea Lange, Edward Weston, and Johan Hagemeyer, showing us how Elise Haas and her family wished to be seen. The informal photographs—the snapshots—show us how they lived, the family outings, social activities, and leisurely pursuits. Volume Nine was compiled on the occasion of Walter and Elise Haas's 25th wedding anniversary. It depicts with humor and affection the European and Scandinavian celebration cruise the Haas's took, accompanied by their children.

Mining in the West is one of the areas that is well documented in a rich variety of formats—everything from sketches, letters, paintings, and stock certificates, to the Marshall gold nugget—in the collections of the Bancroft. Photographs, including those made by Carleton Watkins for George Hearst Mining Building, are a prominent part of this documentation. The album of mining photographs of Boulder Creek and the Atlin, British Columbia mining district fits into the overall scope of the Bancroft. This particular album is a souvenir of A.



On the occasion of Walter Haas's 25th wedding anniversary aboard the cruise ship *Polaris*.
BANC PIC 1992.078-ALB

Prevost's year long stay in Atlin as an accountant for the Societe Miniere de la Colombie Britannique, in 1902. Many of the pages are captioned with handwritten French text. Prevost appears in several of the photographs along with the managers of the mining operation. One of the more interesting photographs shows Prevost and Emile Janne de Lamare, identified as the agent of the company, in front of a cabin at Boulder Creek. Prevost, in a suit coat and tie is seated, his boots resting on a table, the barrel of a rifle resting against his legs. His companion, de Lamare stands next to him, a revolver tucked into his belt, and the tools of their trade—a shovel, a pick, a pan with nuggets, a surveyor's transit, a scale—strategically placed for the photograph. Clearly, this photograph is a set piece, the same scene is depicted—with a different arrangement of the accoutrements—on the opposite page. In its theatrical portrayal of the rugged miner of the West, this photograph was perhaps meant to impress the folks back home.

Browse through some selections illustrated here and remember to treasure your family photographs, to annotate them as to who, what, where, and when, and to consider adding them to the collection of The Bancroft Library.

Jack von Euw
Curator, Pictorial Collection

Who Was “G.G., Chief of Ordnance”?

A Peek at the New Edition of Huckleberry Finn

—by Robert H. Hirst

Early next spring the Mark Twain Project will publish a new edition of *Adventures of Huckleberry Finn* edited by Victor Fischer and Lin Salamo, with the assistance of Harriet Elinor Smith and the late Walter Blair. It is designed to replace an edition of the same title which we published just fifteen years ago. Why a new edition of *Huck Finn* now? The short answer is that the edition we published in 1985 was based on just *half* the original manuscript because the other half (some 663 pages of it) was then lost, and had been lost for a century. But in early 1991 word reached us that the first half of the manuscript had been *found* in a Los Angeles attic. Such a find—literally unthinkable until it occurred—changed profoundly the quantity and quality of the data on which the edited text could be based. There was nothing for it—the job had to be done over from the start.

Having to re-edit the text also required us to re-think everything we knew (or thought we knew) about Mark Twain's masterpiece. For instance, at the very beginning of his book, Mark Twain included two brief statements, each on a separate page—the only words in the book which are not spoken by Huck. One of these was the “Explanatory,” which he signed “The Author,” and in which he explained his use of seven dialects throughout the text. The other, which preceded the “Explanatory,” was the following warning, which has puzzled some literal-minded readers:

NOTICE

Persons attempting to find a motive in this narrative will be prosecuted; persons attempting to find a moral in it will be banished; persons attempting to find a plot in it will be shot.

BY ORDER OF THE AUTHOR
Per G.G., CHIEF OF ORDNANCE

Notably, this warning was *not* signed by “The Author,” but rather by his *agent* writing on the author's behalf. These are

ostensibly not the author's words, but the words of “G. G.,” who posts them much as he would a “No Trespassing” sign, by order of the author. So who is “G. G.” and why is he given the title “Chief of Ordnance?” Our best guess in 1985 was that the mysterious initials were a somewhat guarded reference to Mark Twain's hero and friend General Ulysses S. Grant, a conjecture that has long since seemed inadequate.



Mark Twain, New York, 1884.

windows at the Hartford house and stayed for nearly twenty years, becoming virtually a member of the family. Clemens said (also in 1906) that Griffin was

handsome, well built, shrewd, wise, polite, always good-natured, cheerful to gaiety, honest, religious, a cautious truth-speaker, devoted friend to the family, champion of its interests.... He was the peace-maker in the kitchen—in fact the peace-keeper, for by his good sense & right spirit & mollifying tongue he adjusted disputes in that quarter before they reached the quarrel-point.

But if Griffin was the “peace-keeper,” in what sense could he also be “Chief of Ordnance” (or Artillery)? Therein lies the essence of the private joke, for Griffin sometimes showed a more combative side, as Clemens also explained in 1906:

One morning he appeared in my study in a high state of excitement, & wanted to borrow my revolver. He had had a rupture with a colored man, & was going to kill him on sight. I was surprised; for George was the best-natured man in the world, & the humanest; & now here was this bad streak in him & I had never suspected it. Presently, as he talked along, I got new light. The bad streak was bogus. I saw that at bottom he didn't want to kill anyone—he only wanted some person of known wisdom & high authority to persuade him out of it; it would save his character with his people; they would see that he was pro-perly bloodthirsty, but had been obliged to yield to wise & righteous counsel.

Clemens proceeded to tease Griffin about his pretended combativeness, first by offering to help him load the revolver, then by pretending shock that he would kill a man with a dependent wife and children. Griffin's “bloodthirsty” nature was obviously the subject of raillery between him and his employer.

Continued on page 11

A ROHO Project: The AIDS Epidemic in San Francisco

The Response of the Nursing Profession, 1981–1984

—by Sally Smith Hughes

The ten oral histories in the AIDS nurses series, the second segment of the Regional Oral History Office program on the history of the medical and nursing response to AIDS, have been completed. They record the contributions of these AIDS nursing pioneers in the earliest years of the epidemic when little was known about the new and lethal disease, fear was widespread, and patients were in desperate need of physical care and understanding. The nurses describe their myriad activities, among them, founding the AIDS outpatient clinic and inpatient ward at San Francisco General Hospital [SFGH]; devising infection control procedures to protect patients and staff; presenting AIDS education programs for hospital and outside communities; and taking care of the physical, psychological, and social needs of a largely gay and hence doubly stigmatized patient population. The oral history volumes were presented in May at a reception in UC San Francisco's Alumni House, sponsored by its School of Nursing and the UCSF AIDS Research Institute. The nurses receiving their oral histories spoke movingly of their experiences to a rapt audience of nursing school faculty and students.

Project Origin

The idea for an oral history series on the medical impact of the San Francisco AIDS epidemic originated with Evelyne and David Lennette, virologists who have been following the history of the disease since its first recognition in 1981. In 1991 they began generously to provide support for interviews with physicians at UCSF and SFGH who were prominent in AIDS medicine in its earliest phase, 1981–1984. That series with twelve physicians, two dentists, and one epidemiologist—the AIDS university physicians series—is now complete and available for research at the Bancroft and UCSF libraries. A third series with AIDS physicians in private practice is nearing completion.

The oral histories with AIDS university physicians is online at: <http://www.lib.berkeley.edu/BANC/ROHO/online>.

The physicians' accounts made evident the critical role of nurses in AIDS history. In 1994 we applied for and received a two-year award of \$60,000 from the University of California Universitywide AIDS Research Program. Jointly sponsored by the Regional Oral History Office of The Bancroft Library, and the Division of the History of Health Sciences, UCSF, these oral histories significantly expand oral documentation of the AIDS epidemic, and are complemented by documents in the AIDS History Project at UCSF Library.

Emerging Themes

Compared to the oral histories with physicians in phase 1, the oral histories with nurses portray a day-to-day, hands-on, in-the-trenches engagement with the people most affected by the epidemic—the people with AIDS.

As long as the patient is hospitalized, a nurse or nurses are caring for the patient in an immediate, personal, and ongoing fashion. Because nursing contact with patients tends to be more sustained and personal than is physicians', it is often more of a struggle to sustain a proper balance between personal involvement and professional detachment. Some of the nurses in these volumes speak of "burnout" and of the measures they take to lessen or escape it. Diane Jones, a member of the first nursing contingent on the AIDS ward at SFGH, described reasons for her long-term commitment:

"All along, the thing that's drawn me the most is the political dimensions of the epidemic and the personal dimensions, all of the questions that it raises about life and death and sexuality and discrimination and drugs and addiction and family dynamics and pain and despair and hope and courage . . ."

The role of the gay community in AIDS activities is another persistent theme. The fact that six of the ten interviewees in this series are gay or lesbian is not coincidental. In most cases, their sexual orientation was a basis for their original engagement in the epidemic, which to this day in San Francisco affects gay men in larger numbers than any other single demographic group. AIDS in the years covered by this project was widely perceived as a "gay" disease. The nurses in this series had the same perception and in many cases chose AIDS care as a way of assisting members of "the community," meaning the articulate and organized gay and lesbian community.

Yet another important theme is the impact of the epidemic on the stature of nursing. The interviews show nurses taking on more responsibilities, devising innovative services for holistic AIDS care, and assuming a stronger "voice" in the medical hierarchy. For example, it was nurses who organized and ran (of course with physician oversight), and continue to run the inpatient AIDS unit, Ward 5B (now 5A), at San Francisco General Hospital.

Gary Carr, nurse practitioner in the AIDS Clinic at SFGH, spoke of the professional and personal empowerment that AIDS work sometimes conferred:

"[Paul Volberding, AIDS physician at SFGH] was giving me the authority, the judgment, the recognition to tell people [that they had AIDS]. For a nurse practitioner in those days, that was still a big deal."

Nurses also played a major role in structuring comprehensive patient management and community support systems which are a critical part of the multidisciplinary model of AIDS care for which San Francisco was known in the early epidemic.

Sally Smith Hughes, Ph.D.
Research Historian and Project Director
Regional Oral History Office

Nuts and Bolts: Creating a Bancroft Exhibition

—by Theresa Salazar

Organizing an exhibition involves a process of collaboration and coordination, bringing together conceptualization, selection, research, interpretation, installation layout and design and other concerns. The principles that guide the organization of library exhibitions are tied to those used within the museum world. While libraries often have different formats than those found within museums, the basic guidelines are the same.

Conceptualization

The curator of an exhibition functions as an intermediary between the artifacts and the eventual viewers of the exhibition, presenting objects within the context of an organized theme. The exhibition, “Looking Backward, Looking Forward: Visions of the Golden State,” which opened March 17th, 2000 provided an opportunity to reflect upon the last 150 years of California statehood. The intent was to bring together materials that would demonstrate something about the dreams, aspirations, and achievements of California’s citizens. Being selective and looking coherently at a few aspects of California’s history was the first challenge in organizing the exhibition. Four events were selected to demonstrate California at different times in its history: The Consti-

tutional Convention (1850), the Panama-Pacific International Exposition (1915), the Golden Gate International Exposition (1939-1940), and California First Days Celebration (1962-1963). Examination of these key events allowed the viewer to look at four periods in the state’s evolution and to reflect upon the atmosphere of the various periods to give a sense of where people were socially, politically, and economically at the time as well as where they felt they were moving. “Looking Backward, Looking Forward” pulled from a variety of collections — books, manuscripts, pamphlets, prints, photographs and miscellaneous artifacts to demonstrate its themes.

“Ancient Lives: The Tebtunis Papyri in Context” allowed The Bancroft Library to exhibit components of the Tebtunis Papyri, the largest collection of Egyptian papyri in the Western Hemisphere. Selected themes in the exhibition explored how these documents, written in Greek, reflected the transmission of literary works as well as information about day to day life in Greco-Roman Egypt. “Mark Twain at Large: His Travels Here and Abroad,” used the primary materials in the Mark Twain Papers to document Twain’s travels and shed light on the composition and revision of his many travel books, from

Roughing It to Following the Equator. The goal of the curator is to cull through a variety of materials to select the pieces that will best demonstrate the thematic focus of the exhibition.

Selection and deselection

The review of materials involves a purposeful look at a what is often a storehouse of material in order to help refine the concept, and alter it if need be. The objects selected should appropriately illustrate the exhibition’s themes. Objects are not only looked at for their content or how well they tell the story of the particular section of the exhibition, but also for their visual impact. This is particularly a concern with library exhibitions, where key items that are written or printed must be balanced with more visually engaging images. Reading an inordinate amount of text documents is taxing on the viewer. The curator must also examine the physical qualities of an object. Condition is key, as a piece in poor condition will often preclude its being included, no matter how well it illustrates a point. The size must be taken into account, (e.g., will it fit well in the case, not overwhelm other objects). It is important not to overcrowd items in illustrating a point less is often more. Extraneous items that do not reinforce or illustrate the theme should be eliminated. Each section should have some visual highpoints, gems to attract attention.

Tracking items

Items in an exhibition must be tracked. At the Bancroft Library, the curator in coordination with staff in public services, technical services, and conservation performs this role. This tracking goes beyond a simple checklist of items in the exhibition. In a Library for instance where there are researchers who may need to consult the material on display, these items must be checked out so they can be located. The person performing these duties often notes condition of objects, and



Exhibit Curator Theresa Salazar and Carola DeRooy complete installation of the exhibition.

in the case of the Bancroft Library, if we need to consult with conservation staff, we bring them in to look at objects and perform conservation treatment. Particular challenges or questions in terms of installation will also be discussed with conservation staff.

After the items are selected, the final checklist and interpretive text are prepared. The curator and curatorial assistant research the theme, as well as the specific objects in the exhibit, unifying in the discussion the concept and the objects. Introductory panels and labels indicate to the viewer the approach to the themes. There are different philosophies about the use of interpretative labels in an exhibition. Ultimately, the intent is to provide an interesting, clear, and concise examination, taking into consideration the intended audience being addressed. Sometimes, an exhibition catalog will be produced, and as a more permanent record of an exhibit, it must be carefully edited and designed. General signage is important to indicate the sequencing within the exhibition and to suggest direction or negotiation through the physical space of the exhibition.

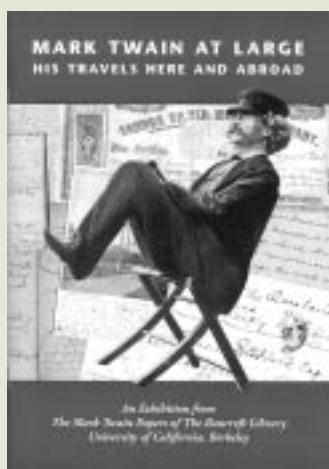
Fabrication and installation

Having the measurements for the cases and executing a preliminary layout to ensure that the space can accommodate the pieces is key. Items that require matting, framing, cradles or other props for display must be dealt with. Lighting of the exhibition is considered from two points of view. Since light is damaging to most objects, particularly photographic and other pictorial material, light levels are monitored. However, the lighting must also be used effectively to highlight the different objects in the exhibition. Strategically placing items within the exhibition cases is a true art. Objects are there to tell a story; however, this must be balanced with the esthetics of presentation. Ideally the two come together making an attractive and informative display.

*Theresa Salazar, Curator,
Bancroft Collection of Western Americana*

Kudos for the Mark Twain Exhibit Catalogue

The exhibition catalogue for, "Mark Twain at Large: His Travels Here and Abroad," a Fall, 1998 exhibition at The Bancroft Library is the Division I winner in the 2000 Katharine K. Leab & Daniel J. Leab American Book Prices Current Exhibition Catalogue Award competition. In her letter of congratulations, Diane Shaw, chair of the awards committee, described the 64-page catalogue as "a wonderful introduction to the Bancroft's Mark Twain collection and the work of the Mark Twain Papers/Project." Shaw added, "The



catalogue is a sheer delight to read, with text and pictures that really touch the heart while conveying Twain's special genius."

The award was presented at the Rare Books and Manuscripts Section's annual meeting at the ALA Conference in Chicago on 9 July. Peter Hanff, Deputy Director of The Bancroft Library accepted the award on behalf of the Mark Twain Project. The exhibit and catalogue were the combined work of Lin Salamo, Harriet Elinor Smith, and Robert Pack Browning of the Mark Twain Project. The catalogue was designed by Mary Scott of Library Graphics; printing costs were provided by the Bancroft Library Publication Fund. Some excerpts from the catalogue are available at the Mark Twain Papers Web site: <http://library.berkeley.edu/BANC/Exhibits/MTP/>. To order a catalog, contact the Mark Twain Project by telephone at (510) 642-6480 or by email through nsalem@library.berkeley.edu

ORDNANCE *continued from page 8*

In short, Griffin was an ideal Chief of Ordnance to sign the ironic warning about taking *Huckleberry Finn* seriously, especially in matters of race. Here was a freed slave, who had served the Union army in the Civil War, threatening to prosecute, banish, or simply shoot whoever dared to find a Motive, Moral, or Plot in a book that was in fact profoundly critical of slavery and nineteenth-century American racism. If editor Salamo's conjecture is correct (as it seems to me that it is), then Mark Twain and George Griffin stand together on the first two pages of the book as its author and guardian, in much the way Huck and Jim stand together as its principal characters. And one of them has stood there essentially *unrecognized* since 1885. If the private point of the joke was to kid George Griffin about his ferocity, we can be sure its humor amused only Mark Twain and his immediate family and friends. But there may also have been a public point to it, aimed more at posterity than at contemporary audiences. The public point may be simply the answer to this question: How long will it take for *both* the white man and the black man to be recognized? For if "G. G." really was intended for George Griffin, then the first two pages of *Huckleberry Finn* were "signed" by both a white man and a black man, acting in concert. And it has taken us only 115 years to find it out.

*Robert H. Hirst
Editor, Mark Twain Project*

IMAGES OF NATIVE AMERICANS

A selection of rare colorplate books, photographs, artwork, and other images of North American Indians.

SEPTEMBER 9—DECEMBER 7, 2000



Jim Holliday Receives Hubert Howe Bancroft Award

At the Fifty-Third Annual Meeting of the Friends of The Bancroft Library on April 15, 2000, the third Hubert Howe Bancroft Award, given in recognition of distinguished service to historical scholarship in the tradition of the founder of The Bancroft Library, was presented to Dr. J.S. Holliday for a lifetime of scholarship on the early history of California and for his distinguished leadership of California cultural and historical institutions, including The Bancroft Library.

A native of Indianapolis, Dr. Holliday served in the U.S. Navy for three years during World War II, then went to Yale, taking a B.A. in history in 1948. It was as a Yale undergraduate that he came across the gold rush diary of William Swain, a text that he lived with for more than thirty years as he wove the narratives of other 49ers into Swain's account of his trek across the continent. This became *The World Rushed In: The California Gold Rush Experience* (New York: Simon & Schuster, 1981), one of the best books ever written about the gold rush and the instant society that it created, still in print almost twenty years after it was published.

Fired and fascinated by his initial study

of the Swain diary, Dr. Holliday came to Berkeley for graduate work, receiving his Ph.D. in 1958 in the Western History program created by Bancroft directors Herbert Bolton and George Hammond. After a research fellowship at the Huntington Library, Dr. Holliday returned as Bancroft's Assistant Director from 1959 to 1962, leaving to accept a teaching position at San Francisco State University. In 1967 he was tapped to be the founding director of the Oakland Museum of California. In 1970 he moved on to assume the directorship of the California Historical Society, retiring as Director Emeritus in 1985. Among his other achievements at CHS was a series of major traveling exhibitions, such as "Executive Order 9066: The Internment of 110,000 Japanese-Americans" (1972), and "The American Farm" (1977), about the transition in American agriculture from the family farm to agribusiness.



Jim Holliday (left), H.H. Bancroft Award recipient, receives congratulations from Charles Faulhaber.

Dr. Holliday's latest book, *The Rush for Riches: Gold Fever and the Making of California* (Berkeley & Los Angeles: University of California Press, 1999), is in many respects a sequel to *The World Rushed In*. It takes up the story of California from the gold rush through the 1860s and 1870s, focusing on the struggle over water between miners and farmers that culminated in the astonishing—at that time and in this state—prohibition of hydraulic mining in 1884.

Hafner Winery Reception

On a lovely June 2nd afternoon, in Healdsburg, some fifty members of the Friends of The Bancroft Library and guests gathered at the Hafner Winery for a reception and talk hosted by longtime library supporters Dick and Mary Hafner. Dick Hafner served the University of California, Berkeley as Public



Peter Hanff and Bo Simon at Hafner Winery

Affairs Officer before "retiring" to a career in the wine industry with his wife and sons. The Hafners also hold a long and proud relationship with The Bancroft Library, through Dick Hafner's association with former Bancroft Director, James D. Hart, and through Mary's service as a member of the Council of Friends, which followed her mother, Ella Hagar's own leadership of the Friends. Mary's grandfather was David Prescott Barrows, former president of the University, and his papers reside at Bancroft.

Guests were treated to an outdoor tasting of selected vintages from the Hafner collection, and to a series of appetizers and treats prepared by Mary Hafner. Deputy Director Peter Hanff, summarized Bancroft Library activities

and introduced Bo Simon, Wine Librarian for the Sonoma County Public Library. Bo presented a fascinating and entertaining account of the historical development of the wine industry in northern California, with vivid portrayals of key figures in the agricultural, economic, and political arenas. One notable Bancroft volume on display for the occasion was the 1881 *Annual Report of the Chief Executive Viticultural Officer to the Board of State Viticultural Commissioners*. This work contains a large, foldout image of the root system of grapevines.

The outdoor terrace at the Hafner Winery offered a wonderful venue for this event, with its scenic views of the Alexander Valley. The event brought together members of Friends from the Sonoma and Napa counties.

Desiderata

Bancroftiana from time to time publishes lists of books, etc. that the Library lacks. We would be particularly pleased to receive gifts of any of the material listed below. If you would like to donate items, please telephone Bonnie Bearden, Rare Books & Manuscripts Acquisitions Assistant, 510-642-8171, or send email to bbearden@library.berkeley.edu.

Photography

Bernhard, Ruth.
Ruth Bernhard : the eternal body : a collection of fifty nudes / [text, Margareta K. Mitchell] Carmel, Calif. : Photography West Graphics, 1986

Gutmann, John [founder of the Photography Dept. at SF State & a pivotal figure in photo-journalism]
San Francisco Museum of Modern Art. *As I saw it: photographs.* SF: 1976
San Francisco State University Art Dept. Gallery. *John Gutmann, parallels in focus: featuring the original "Talking Pictures."* SF: 1997.
The restless decade: John Gutmann's photographs of the thirties. NY: Abrams, 1996, c1984 (Either the first or the later edition)

John Gutmann: beyond the document. SF: San Francisco Museum of Modern Art, 1989.

Light, Ken.
Images of work : an exhibition of photographs : July 1-July 30, 1978, San Jose Museum of Art / by Ken Light. San Jose, Calif. : The Museum, 1978.

Texas death row / photographs by Ken Light ; essay by Suzanne Donovan. [Jackson] University Press of Mississippi, c1997.

Images of work : an exhibition of photographs / by Ken Light. [s.l. : s.n.], 1977 (San Francisco : Letterpress Operator)

Nakai, R. Carlos, 1946-
The art of the Native American flute / by R. Carlos Nakai and James DeMars with additional material by David P. McAllester, Ken Light. 1st ed. Phoenix, Ariz. : Canyon Records Productions, c1996.

African-Americana

Dunbar, Paul Lawrence.
Little brown baby. 1896.

Fickland, R. William.
The place of the Negro in American history. Philadelphia: A.M.E., 1905.

Grimshaw, William Henry.
Official history of free masonry among the colored people in North America, tracing the growth of masonry from 1717 down to the present day. New York: 1903

Henderson, Joseph W.
The colored man and the ballot. Oakland: Henderson & Humphrey, 1888

Hoggan, Frances.
American Negro women during their first 50 years of freedom. London: Personal Rights Assoc., 1913

Johnson, A. E. (Amelia E.), b. 1859.
Published issues of *The Joy*, a magazine for black children. ca. 188-
Clarence and Corinne, or God's Way. American Baptist Publication Society, [1889]

Spencer, Mary Etta.
The Resentment. Philadelphia: A.M.E., 1921

Tillman, Katherine Davis.
Fifty years of freedom: or, From cabin to congress; a drama in five acts. Philadelphia. A.M.E., (1909)



Carl Ryanen-Grant, 1975–2000

Carl Ryanen-Grant, Bancroft's gifted Administrative Assistant, who coordinated our events and outreach programs and assisted Bancroft in nearly every area of administrative support died Monday, February 28 after a long struggle with malignant melanoma.

Carl began working at Bancroft in August 1998. His association with the Library began even earlier, however, when he served as a student workleader in Inter-Library Services while an undergraduate at Berkeley. Carl's undergraduate career was nothing short of stellar. He was elected to Phi Beta Kappa as a junior and was an Alumni Scholar as well as a member of the Dean's List. He also served as director of the Cal in Berkeley Student Internship Program, which recruits students for

placement in local government or community internships. Carl also maintained a 4.0 grade point average, even after his melanoma diagnosis in January 1996. Carl graduated in 1997 with a degree in History and the University's highest honor, the University Medal, awarded each year to the most distinguished graduating senior at UC Berkeley. He spoke at the Commencement Convocation where he jokingly referred to himself as keynote speaker Bill Cosby's "opening act." For a time, Carl was a minor celebrity, with local newspaper and television interviews, an appearance in *People* magazine, and a featured appearance as ABC News's "Person of the Week."

Through it all, however, Carl maintained a sense of balance. When asked

how he managed to walk away with the Class of 1997's top academic honor, Carl replied in an interview at the time, "The irony is I'm much more content with my life than I was before. I now know what's important in the grand scheme basically, solid and fulfilling personal relationships. My mother, for example, we now see each other all the time, we talk on the phone almost every day, she drives me to the doctor. This has reinvigorated our relationship. Which doesn't mean that essays and classes and tests aren't important, but they exist in a limited sphere. I realized that in five or ten years, it's not going to matter one whit whether I got an A or a B on a particular French examination, say, but my friends, this community, will affect my happiness for the balance of my life."

Terry Boom and Peter Hanff

GIFTS TO THE BANCROFT LIBRARY *July 1, 1999 through June 30, 2000*

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Bruce Africa M.D., Ph.D.
Jerry K. Aikawa, M.D.
Dr. Thomas H. G. Aitken
Mr. Olugbenga O. Ajilore
Mark & Michele Aldrich
Professor Paul Alpers
Mr. & Mrs. William H. Alsup
Mr. Weston M. Alt
Mr. Paul Althouse
Mrs. Ludwig Altman
H.B. & Jean T. Alvord
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Anonymous
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Kathleen Craig & Moshe Dinar
Dr. Theodore Craig
Mr. T. Dudley Cramer
William M. Cranford
Senator Alan Cranston
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Dr. Lawrence Crooks
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Mr. & Mrs. John T. Dawson
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Ms. Toni de Reynier-Fauver
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Andrea Seltzer Decker & Robert
W. Decker, M.D.
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Mr. Vernon DeMars
Mr. Mike Destabelle &
Ms. Jennifer L. Steele
Mrs. Jean Woodford Dever
Mr. & Mrs. Ronald Dickenson
Brigitte Dickinson
Mr. Robert M. Dickover
Mr. Stanley Dickover, Jr.
Mr. Duayne J. Dillon
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Nathan & Eva Douthit
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Fall 2000 Calendar

EXHIBIT

September 9–December 7, 2000
Images of Native Americans

LECTURES

Wednesday, September 13, 4:00–6:00 pm
1898: The New Rome: Racial and Cultural Problems in the Hispanic Caribbean
Eliades I. Acosta, Director of the José Martí National Library of Cuba
Morrison Room, Doe Library

Wednesday, October 13, 3:00–4:30 pm
The Fruchtbringende Gesellschaft Collection
James Spohrer, Librarian
Room 303, Doe Library

Tuesday, October 24, 4:00–6:00 pm
Nobel Laureate Oral History Presentations
Nobel laureates Owen Chamberlain, Paul Berg, and Dean Ed Penhoet
Heller Reading Room, The Bancroft Library

Thursday, October 26, 4:00–6:00 pm
The Fruchtbringende Gesellschaft Collection
Peter Wiley
San Francisco Public Library

ROUNDTABLES

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

SEPTEMBER 21

Alan H. Nelson, Professor of English
The Shakespeare First Folio (1623) and the Spanish Connection

OCTOBER 19

William Benemann, Librarian, Boalt School of Law
Different Voices, Different Lives: the Gay Bears Oral History Project

NOVEMBER 16

Bernard M. Rosenthal, Bookseller
A Lifetime in the World of Books

DECEMBER 21

Bancroft Library Staff
Readings from The Bancroft Library

SYMPOSIUM

Friday, November 3, 9:00am–4:30 pm
Intersections of Civil Rights and Social Movements: Putting Disability In Its Place
Pauley Ballroom, Student Union

A symposium to mark the opening of the Bancroft Library archive and oral history project on the disability rights and independent living movement.

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