



*Hubert H. Bancroft*

## The Art of Giving

Donors make the cultural world go round. For almost a century, a loyal group of library supporters has made Bancroft much more than it could ever possibly have been if its only support had been from the state.

Bancroft's exhibit gallery recently featured its annual display of "Gifts to The Bancroft Library." The showing of gifts from the previous year included rare books, manuscripts, photographs, illustrations, letters, diaries, and other documents. There was no common theme to the exhibit except that all items were gifts. The donor of every item was identified on the descriptive label. An exhibit is one of the ways the library celebrates and bestows honor on its donors who delight in the "gift of giving."

There are many kinds of gifts. Some donors buy an item and donate it to Bancroft. Others bring his or her particular historical volume, journal, or series of letters to one of the curators to be considered and offered to the library. In other cases, a patron will choose to establish a fund, named by the donor, to help maintain and extend a donated collection.

In a very real sense, endowments are the gifts that keeps on giving. The University has exercised laudable stewardship of its endowment funds. The principal is carefully invested, a percentage of income and appreciation is returned to capital as a hedge against inflation, and the remaining revenues are made available for Bancroft's use. In this way, endowment funds maintain and increase their purchasing power, ensuring that the initial gift will serve the donors' intentions in

perpetuity.

Endowments can also serve other purposes: conservation and restoration of collections, improvements and upkeep of the building, library fellowships and prizes, funding for general support, and support for positions (Norman Strouse endowed the James D. Hart Directorship of The Bancroft Library). Part of the art of giving is finding the best accommodation of the donors' vision with the library's needs.

Bancroft is one of the most heavily used special collections libraries in the country, serving students and faculty at Berkeley and attracting researchers and members of the general public from across the nation and around the globe. Because of its liberal access policies and

on-line cataloguing, Bancroft is not a graveyard for cultural artifacts. The collections live on because the fresh ideas of new generations of scholars keep them relevant.

Bancroft is a collection of collections. The original Bancroft Collection documents the history of western North America, from Panama to Alaska and from the Rockies to Hawaii, but with special emphasis on California and Mexico. The Rare Book and Literary Manuscript collections include medieval manuscripts, incunabula (books produced before 1501), the history, literature, and scholarship of the Renaissance, the 18th-century Enlightenment, and books and manuscripts of many major authors. Writers with a California connection are a specialty: Ambrose Bierce, Bret Harte, Jack London, Frank Norris, Joan Didion, Maxine Hong Kingston,

*Continued on page 3*



*Alexandre Martin. Manuel de L'Amateur de Cafe, Ou, L'Art de Prendre Toujours de Bon Cafe: Ouvrage Contenant Plusieurs Procèdes Nouveaux, Faciles et Economiques, Pour Preparer le Cafe et en Rendre la Boisson Plus Saine et Plus Agrèable... Paris: Audot, 1828. Joseph M. Bransten Memorial Fund.*



*From the Director*

## *bancroft.berkeley.edu / The Bancroft Press*

This past fall we devoted a great deal of attention to the upcoming renovation of the Doe Annex, Bancroft's home, the Bancroft Centennial Campaign to fund the project (going very well, thank you; \$14 million in pledges and gifts as we go to press, of a total of \$20 million needed), and the plans for Bancroft's ongoing operations, especially public services, while we are out of the building, from roughly June 2005 through December 2006.

As we begin to plan Bancroft's operations during the renovation, however, it has become quite clear that it won't be business as usual. Current arrangements are for Bancroft's various units to be spread from one end of the campus to the other: The Mark Twain Papers and Project will be housed in the brand new building on the corner of Oxford Street and Hearst Avenue. The Regional Oral History Office, along with the offices of University Librarian Tom Leonard and the library's information systems staff, will move to Evans Hall, the large and singularly graceless building just to the northeast of the Doe Annex. Bancroft's technical services and administrative offices will move to a set of temporary metal buildings just west of the Hearst gymnasium.

Bancroft's reading room and other public services—what most people think of as Bancroft—will relocate, perhaps to the space now occupied by the Music Library on the second floor of Morrison Hall before the latter's move into the new Jean Hargrove Music Library building.

All of this is simply to say that while the renovation project is going on,

physical access to Bancroft's collections will of necessity be limited. Fortunately, since the late 1980s Bancroft has been engaged in a systematic effort to provide electronic access to its holdings, first by converting the card file to machine-readable form (Bancroft was the first special collections library in the world to do this), then by making its finding aids or inventories of manuscript and archival collections available on the Web (Bancroft and Main Library staff developed the Encoded Archival Description standard, since adopted by the Library of Congress, specifically for this purpose), and finally by digitizing significant portions of our collections for web publication.

All of these electronic resources are available to researchers, students, and the general public through the Online Archive of California (OAC) via Bancroft's website, *bancroft.berkeley.edu*. The earliest of the virtual collections (1994–1997) was CalHeritage, a proof-of-concept pilot project that selected almost 30,000 images from 200 different Bancroft collections. Since then we have focused more narrowly on specific collections or themes. Thus the "Japanese American Relocation Digital Archive" offers more than 7,000 images from the various relocation camps during World War II, while the "Chinese in California 1850–1925" website provides access to a rich collection of texts and images drawn from the collections of Bancroft, Cal's Ethnic Studies Library, and the California Historical Society.

Bancroft also has a long history of making its collections available in print, and the recent past has seen a revitalization of our traditional publication program. The Mark Twain Project has just released three volumes, including the new scholarly edition of *The Adventures of Huckleberry Finn*, volume 6 of Mark Twain's *Letters* (1874–1875),

and *Is He Dead? A Comedy in Three Acts*, an unpublished play headed for a Broadway tryout. Scheduled for fall 2004 is the Project's first book designed for a nonscholarly audience, *Mark Twain's Helpful Hints for Good Living: A Handbook for the Damned Human Race*. Recent oral histories include those of artists David Ireland and Stanley Galli, Bakersfield rancher George Nickel, Asian Art Museum founder Marjorie Bissinger, and San Francisco lawyer and former chair of the UC Board of Regents William Coblentz. The Friends themselves continue to produce annual Keepsakes, most recently *Mark Twain Press Critic*, a set of three unpublished pieces with notes by University Librarian and Professor of Journalism Tom Leonard.

Bancroft has also begun to forge innovative partnerships with other publishers. Thus *Bear in Mind*, edited by Susan Snyder, Bancroft's Head of Public Services, was co-published with Berkeley's Heyday Press; and Bancroft's manuscript of unpublished poetry of classic Mexican author José Joaquín Fernández de Lizardi, edited by Nancy Vogeley (U. of San Francisco), came out in a co-edition with the Universidad Nacional Autónoma de México. Finally, a long-sought goal to provide high-quality reproductions of Bancroft's prints, posters, paintings, and other pictorial materials has been met through the collaboration with online retailer *zazzle.com*.

In short, Bancroft will be gone from its accustomed location in the center of campus for a while, but thanks to the vitality of our digitization and publishing programs we shall continue to provide access to the marvelous riches entrusted to our care.

*Charles B. Faulhaber*

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

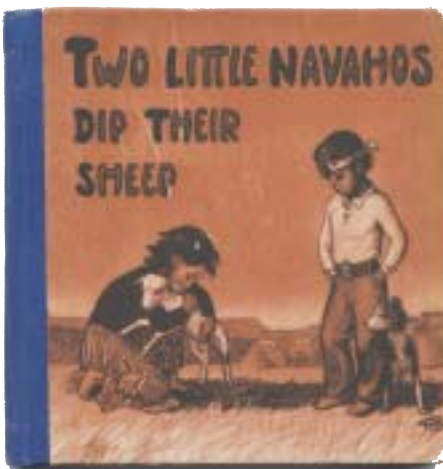
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and many Beat Generation authors, for example.

The History of Science and Technology collections contain manuscripts, rare books, and oral histories focusing on 20th-century American science and technology, including physics, chemistry, and biotechnology. The Pictorial Collection documents the history of California and the West through paintings, drawings, photographs, and other graphic materials. The University Archives documents the history of the University of California, and specifically the Berkeley campus.

Research programs include the Mark Twain Papers and Project, the Regional Oral History Office, and the Center for the Tebtunis Papyri—the largest collection of papyrus documents in the Western hemisphere, with more than 30,000 fragments dating from 300 B.C.E. to 300 C.E.

Who built the magnificent collections of The Bancroft Library? Over the last hundred years (Bancroft will celebrate its centennial in 2005-2006) thousands of donors have supported the library with gifts of collections or funds. The first donor was Hubert Howe Bancroft himself, who donated \$100,000, so that the University could afford to purchase his library, which contained a wealth of books, manuscripts, and transcripts of interviews with original settlers to the American west. At



Front cover of *Two Little Navahos Dip Their Sheep*. Illustrations by Jane Bateman, Written by Eva L. Butler. New York: Grossett, 1937. Gift of Betty Hoag McGynn.

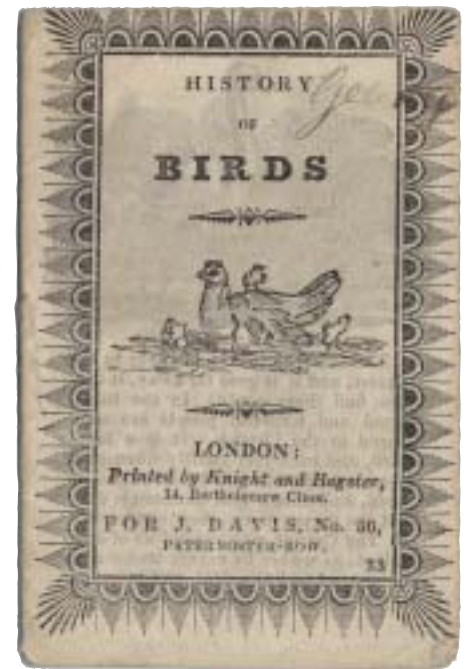
the beginning of the 20th century, Phoebe Apperson Hearst donated funds for an archaeological expedition to Egypt that brought back the Tebtunis Papyri, much of it rare day-to-day information wrapped around mummified crocodiles. In 1956, University Regent James Moffitt not only donated his book collection but also set up an endowment in memory of his wife to maintain and build the collection. As a result Bancroft has a complete collection of the Roman poet Horace—one of Moffitt's passions.

Samuel L. Clemens's daughter, Clara, generously donated his private papers in 1949 to form the massive core of the world-renowned Mark Twain Papers and Project. Bancroft's Michael B. Frank and Harriet Elinor Smith recently received the Modern Language Association's Morton N. Cohen Award for Volume 6 of the Project's ongoing publication of *Mark Twain's Letters*.

In 1972, Robert Bransten (the B in MJB Coffee) donated his collection of 81 rare books on the history of coffee and tea and an endowment to maintain the collection, which now numbers nearly 400 titles. Thanks to his generosity, Bancroft's collection is among the best coffee collections and is widely used.

One of the great donors to the library in the last decade was Jean Factor Stone, the widow of novelist Irving Stone, who donated not only her husband's manuscripts and correspondence, but also his research library and nearly 500 editions and translations of his books. She then funded a seminar room to house the materials. Mrs. Stone, who was a terrific fundraiser, encouraged others to donate by telling them, "The Bancroft Library is offering you a little bit of eternity."

Contributions to Bancroft support the acquisition, preservation, and research of priceless and often irreplaceable pieces of our heritage. As Irving Stone's widow indicates, in addition to the personal pleasure one receives from the act



Front cover of a juvenile chapbook, *History of Birds*. London: Printed by Knight and Bagster, for J. Davis, ca. 1830. Gift of Professor Arthur L.-F. Askins.

of giving to the well-being of the community, there is further public or anonymous (if preferred) acknowledgement to family and friends of one's values and one's contribution to the strength of our common heritage. Gifts come in many forms: archives, books, scrapbooks, cash, stocks, and estate planning. The Bancroft Library staff can happily advise on the process of making each kind of gift.

As Bancroft's 100th birthday approaches, it is appropriate that we remember the wealth of donations that have made Bancroft a great repository of the material evidence of our collective creative energy. Bancroft is an internationally recognized jewel. In the recent award notice of the National Endowment for the Humanities \$750,000 challenge grant, NEH Director Bruce Cole cited a reviewer who described Bancroft's collections as "unique, irreplaceable, and of stellar quality." Each generation has made contributions that have burnished the Bancroft jewel. Our generation must do as well in our renewal of The Bancroft Library, as we prepare to house that jewel in a manner consistent with its value.

—Camilla Smith  
with Stephen Vincent and Anthony Bliss



## Journal of a Trip to California

“In the year of Our Lord 1852 the Gold excitement in California still continues to exist and thousands of people have here to fore and are still emigrating to that Country.”

So begins Aaron D. Riker’s journal on his adventures west overland from Ohio and his return journey through Nicaragua with brother John F. Riker and friend D. E. Lichliter.

Donated by Nancy Henderson Peterson to Bancroft in 2002 along with a copy of John F. Riker’s journal, Aaron D. Riker’s original journal adds to our expansive collection of California Gold Rush diaries. Riker’s descriptions of his surroundings give insights into how the foreign Anglo-Americans viewed the land, the animals, and, most of all, the people.

*2nd [July 1852] soon after leaving Camp this morning a lone Indian came out of the cedar thicket I shook hands with him. He appeared verry [sic] friendly. I asked him what tribe he belonged to he answered Snake Indian. Then begged for Tobacco. . . After leaving this point we found the road hilly and stony to Oregon or Stony Creek the first waters that flow into the Columbia River. Here we seen the first Digger Indian and an awful looking being he was to be had no article of clothing on except a shirt that some emigrant had thrown away. We had some sport with this fellow. . .*

While Aaron D. Riker’s journal echoes the thoughts and feelings of many other gold rush diaries, it is useful for its descriptions and as a comparison. The journal is distinctive for Aaron’s accounts through Nicaragua, which was a rare undertaking for travel between the east and west coasts.

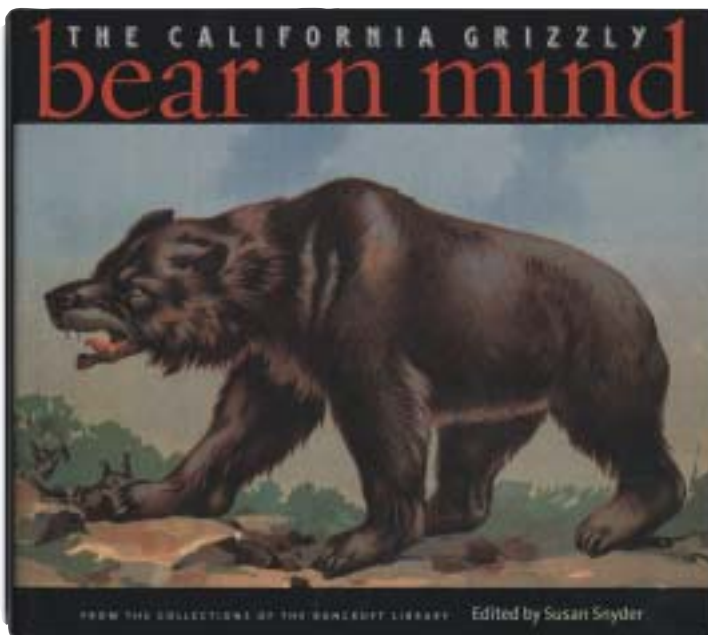
Aaron D. Riker returned to Ohio on December 3, 1853, with no regrets and happy to be home again. “And I find it much pleasanter living in the society of those we love than to be separated thousands of miles . . .”

—Alison Bridger, Bancroft Technical Services



*An undated photographic portrait of Aaron D. Riker, from Banc Mss 2003/160 cz, the Aaron D. Riker Journal to California, Mss., 1852-1853.*

## Bear in Mind: The California Grizzly



*Bear in Mind: The California Grizzly*, edited by Susan Snyder and published by Heyday Press of Berkeley, California, is now available.

<http://www.heydaybooks.com/public/books/bim.html>

*Bear in Mind* is the story of the California grizzly bear. Once arguably the most powerful and terrifying animal in the California landscape, he now lives in the imagination, a disembodied symbol of the romantic West. *Bear in Mind* is also a portal to one of California’s great resources, The Bancroft Library. More than 150 images from the library’s archives and collections—newspaper illustrations from the gold rush, paintings from early scientific expeditions, photo albums, sheet music, settlers’ diaries, fruit-crate labels, and more—accompany the bear stories of Indians, explorers, vaqueros, forty-niners, and naturalists, among others. The result is a uniquely compelling natural history, a grand book worthy of its subject.

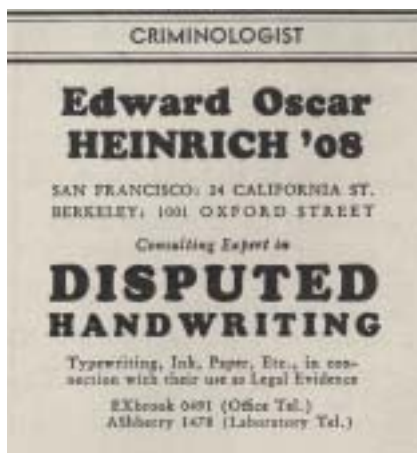
*Bear in Mind* will appear in the prestigious Rounce & Coffin Club 2004 Western Books Exhibition. Rounce & Coffin considers “original and innovative techniques of book design and production, as well as traditional examples of fine book manufacture.”

# The Legacy of Edward Oscar Heinrich

The advent of DNA has revolutionized forensics, resulting in recent trends to re-examine unsolved, “cold-case” homicides. Similarly, the application of DNA technology has led to the reversal in over one hundred cases of wrongful convictions as the innocent have been freed from prison cells and even death row.

The public’s fascination with murder and forensics is not new, however. During the “Roaring Twenties,” otherwise common murders became national headlines as the newspapers sensationalized names like Sacco and Vanzetti, among others. Anyone with a test tube and a camera could hire out as an expert to examine evidence in criminal proceedings, and many did.

In Berkeley, the work of Edward Oscar Heinrich laid the foundation for the future of professional forensic sciences. From his laboratory, Heinrich repeatedly demonstrated the value of scientific examination of trace evidence as his meticulous inspections provided the necessary links between the crime and suspects. As a result, his work was in demand by prosecutors and defense attorneys alike throughout the West. Heinrich became the focus of numerous magazine articles, newspaper accounts, and Sunday supplements as the part-time Cal professor garnered national fame.



Advertisement for *Criminologist*, California Monthly, University of California, Berkeley: California Alumni Association, June, 1935, p. 5.

Heinrich graduated from UC Berkeley with a degree in chemistry in 1908, a long step from his arrival just a few years earlier with no high school diploma and lacking the fare to return home. He subsequently held a number of positions in various cities where he learned to combine his interest in chemistry with criminal investigation and detection.

After serving as Chief of Police in Alameda, Heinrich ultimately returned to the laboratory to pursue his chosen avocation. In October 1925, the murders of Henry Sweet and Carmen Wagner near Eureka fostered national headlines. Two local mixed-blood Native Americans, Jack Ryan and Walter David were arrested for the crime. Called “half-breeds” in the press, evidence of their guilt was lacking and the district attorney called upon Heinrich for assistance. David was released but Ryan was charged with the murder of the girl after Heinrich identified a bullet recovered from the victim and shell casings found near her body as fired from Ryan’s gun. The politics of Prohibition as well as perjury and planted evidence tainted the case, however, and a jury of 12 white men acquitted Ryan after short deliberation.

Within months, a new D.A. was elected on a promise to solve the case or resign within two years. After the prosecutor’s men purportedly tortured and murdered David, Ryan was charged with assaulting two young girls. Maintaining his innocence, Ryan pled guilty to escape Humboldt County. Following an all-night, third-degree interrogation and swift court proceedings, Jack Ryan pled guilty to the Sweet murder and was sentenced to life in prison—all within 24 hours. Ryan later repudiated his confession, but spent over 40 years in prison. He always maintained he did not commit the crimes and did not know



Edward Oscar Heinrich, '08, Handwriting Analyst, California Monthly, University of California, Berkeley: California Alumni Association, April, 1941, p. 20.

who did.

After Heinrich died in 1953, his records and case files were donated to The Bancroft Library. These documents are a snapshot in time, a forensic treasure vault of ageless value. Included were original notes, reports, photographs, correspondence, and other evidence from Ryan’s case. They became a cornerstone for a unique investigation begun 30 years later.

For over a decade, through an unofficial inquiry I tracked down original participants and buried records. This inquiry became perhaps America’s oldest active homicide investigation, revealing Ryan’s innocence while detailing the corruption surrounding his conviction and identifying the real killers. The timeless value of the Heinrich files was evidenced on April 15, 1996, when Governor Pete Wilson acknowledged California’s contrition:

“Unfortunately, we cannot do justice for Jack Ryan, the man. But we can do justice for Jack Ryan, the memory. And by doing so, we breathe vitality into our system of justice. We must remember that a just society may not always achieve justice, but it must constantly strive for justice. This means that we must not excuse the guilty nor fail to exonerate the guiltless. . . Therefore, so that justice is maintained, I grant Jack Ryan posthumously a pardon based on innocence.”

—Richard H. Walton

# A War Over Pastries

“CITIZENS OF DURANGO: By great force the French have taken over the fortress of Ulúa: 300 Mexicans have gloriously lost their lives in combat...DURANGOITES, TO ARMS! The war cry has sounded, the invaders with one hand offer you a crushing chain and with the other threaten you with death. Will you surrender? No! You are free...unite yourselves with your brothers, do not spare means or sacrifice; you are going to fight for nothing less than for your INDEPENDENCE that we will recover with much anguish and streams of blood...let us show them that when one tries to threaten the mass of the Mexicans, with a foreign yoke, they are compact in only one opinion, only one vote, and united in the shout of INDEPENDENCE or DEATH.”

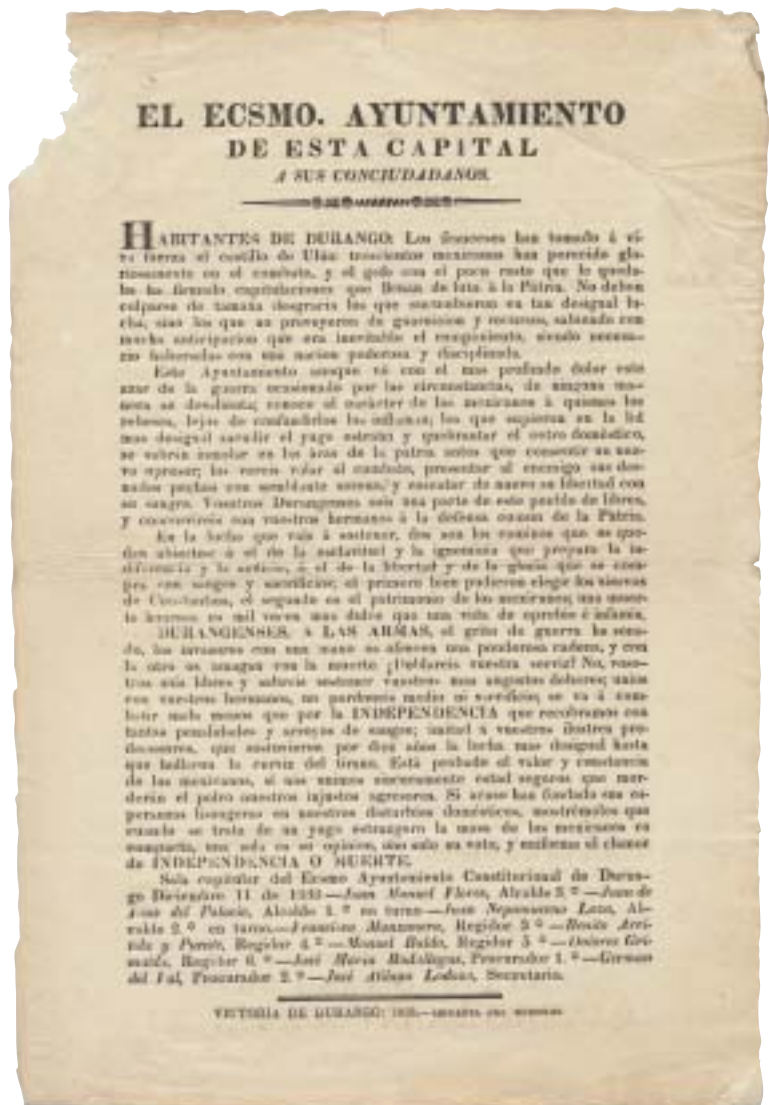
And so, a plea was made to go to the aid of the residents of the State of Veracruz, who had been attacked by the invading French. The Pastry War of 1838-1839 arose from the widespread civil disorders that plagued the early years of the Mexican Republic. Foreigners whose property had been damaged or destroyed by rioters were usually unable to obtain any compensation from the Mexican government, and they began to appeal to their own governments for help. A French pastry cook, who claimed that looting Mexican soldiers had ruined his shop, appealed to France’s King Louis-Philippe.

Coming to its citizen’s aid, France demanded 600,000 pesos in damages. When the payment was not forthcoming, the French sent a fleet to enforce a blockade of all Mexican ports, from the Yucatán to the Rio Grande, and to bombard the Mexican fortress of San Juan de Ulúa, which guarded Veracruz. By the afternoon of Novem-

ber 28th 1838, the French were in possession. Meanwhile, acting without explicit government authority, Antonio López de Santa Anna led Mexican forces against the French. In a skirmish, Santa Anna was wounded in a leg, which had to be amputated.

In his *History of Mexico*, Volume 5, Hubert Howe Bancroft adds, “At Mexico [City] the news evoked...the declaration of war. Orders

were issued to strengthen the coast defenses. Additional troops were levied and several volunteer corps formed. An attendant feature was the expulsion of French residents...enforced with a certain harshness.” Before Santa Anna’s forces were able to rid Mexico of the intruders, President Anastasio Bustamante, through the good offices of Great Britain, promised to pay the 600,000 pesos, and the French forces withdrew. The most important domestic result of the conflict was the further enhancement of the prestige and political influence of the wounded dictator, Santa Anna. However, Bancroft reveals a lesser known side of Mexican history in his account of



*Durango (Mexico: State).* El Ecsmo. Ayuntamiento de Esta Capital a Sus Conciudadanos. *Victoria de Durango: Imprenta del gobierno, 1838. Bancroft pff 1203. C594 no.118*

Santa Anna and the Pastry War.

This is but one example among the 152 minutely-detailed documents, which can be found in a newly-cataloged collection entitled *Colección de decretos: Estado de Durango* (pf F1203.C594). These broadsides highlight armed insurrections and multiple coups against Durango’s military and civilian leaders, and the deteriorating political relations with the United States, which led up to the Battle of the Alamo and the outbreak of the Mexican War of 1846-1848.

—Tiffany Harrison  
2003 Summer Intern, The Bancroft Library



## Desiderata

*Bancroftiana* from time to time publishes lists of books that the library needs. We would be particularly pleased to receive gifts of any of the books listed below. If you can help, please telephone Bonnie Bearden, Rare Books Acquisitions Assistant, (510) 642-8171, or you may send a fax to (510) 643-2548, or send e-mail to: [bbearden@library.berkeley.edu](mailto:bbearden@library.berkeley.edu)

We would like to thank all of the many donors who have responded to the article on the Baedeker guidebooks that we have begun to collect. There are still many gaps, so please consider giving the library your old guidebooks.

### RARE / LITERARY

*Beatitude*. San Francisco: 1969—

Lack issues nos. 2, 12. (We are slowly filling in the gaps in this seminal San Francisco beat magazine. We received issue number 1 from Carolyn M. Jones in 2002.)

### California Feminist Presses:

Along with the other UC libraries, Bancroft is acquiring all of the published work and archives of specific California presses. We find there are many retrospective titles, however, that we lack. The publishers often do not have all of their back titles either, so we are hoping some of you can help us fill in the gaps.

### Post Apollo Press:

Adnan, Etel. *Sitt Marie Rose*. 1990.

Vitray-Meyerovitch, Eva de. *Rumi and Sufism*. 1987.

### Kelsey St Press:

Duane, Kit. *A Girl Named Hero*. 1976. *Mother Earth, Father Time*. 1977.

Rosenwasser, Rena. *Elephants & Angels*. 1984.

Dienstfrey, Patricia. *Small Salvations*. 1987. Trade and ltd. ed.

Kizer, Carolyn. *The Ungrateful Garden*.

### Third Woman Press:

Umpierre, Luz Maria. *Y Otras Desgracias* (And other misfortunes), 1985.

*The Blickling Homilies: The John H. Scheide Library, Titusville, Pennsylvania*. Edited by Rudolph Willard. Copenhagen: Rosenkilde and Bagger, 1960. Series title: Early English Manuscripts in Facsimile; v. 10.

Hass, Robert. *Field Guide*. New Haven: Yale University Press, 1973. Hdbd ed. First edition of Hass's first book, issued simultaneously in paper and hardcover. Bancroft lacks the hardcover edition.

Hejninian, Lyn. *Wicker: A Collaborative Poem*. Boulder: Rodent Press, 1996. *Laughing Horse*. Lack nos. 16, 21

Lenglet Dufresnoy, Nicolas, 1674-1755. *Recueils de Dissertations Anciennes et Nouvelles, Sur les Apparitions, les Visions et les Songes*. Avignon, Leloup, 1751.

*Matrix* (Andoversford, England). Whittington Press. No. 3 of this fine printing/literary magazine never arrived on our standing order and is not available from the publisher.

### WESTERN AMERICANA

Abbey, Edward. *The Brave Cowboy; An Old Tale in a New Time*. NY: Dodd, Mead, 1956.

Andrade, Mary J. *Cinco de Mayo en San Jose*. Los Gatos, CA: Village Printers, 1987.

Beverly, Bob. *Hobo of the Rangeland*. Lovington, NM: 1940.

*California State Water Project Atlas*. Sacramento: The Dept. 1999.

*Euryalus: Tales of the Sea: A Few Leaves From the Diary of a Midshipman*. London: J.D. Potter, 1860.

## New Keepsake

The forty-seventh keepsake of the Friends of The Bancroft Library, *Mark Twain: Press Critic*, includes two previously unpublished essays by America's favorite author, "Interviewing the Interviewer" and "The American Press." University Librarian and Professor of Journalism Thomas C. Leonard offers an introduction that explores Twain's "lifelong worry over the American press."

Copies of this volume were recently mailed to members of the Friends for the 2001-2002 year. Additional copies are available from the Bancroft online store: <http://stores.yahoo.com/bancroft-store/>

Cover, *Mark Twain: Press Critic*, 2003, *The Bancroft Library*.



Manuscript, "Interviewing the Interviewer," 1870.

# Students Practice History in Bancroft

Last year, 160 students in “The Practice of History” (History R1) logged many, many hours in Bancroft, studying hundreds of old, obscure, and often fascinating documents and records relating to the history of Cal. In fact, so assiduously did they “practice” history, the Edward H. Heller Reading Room was filled to capacity on four successive days in April—a condition that only a few “old timers” can recall having happened in the past. What was this all about?

According to the *General Catalogue*, the purpose of History R1 is to introduce students to historiography.

to learn historiography literally by practicing it. The students would be assigned primary source material in areas of their own choosing and write the history the documents revealed. As the official repository of the Cal’s historical records, the University Archives in Bancroft holds tens of thousands of primary sources and, therefore, was perfect for the assignment.

The graduate student instructors for the course consulted their students and the Acting University Archivist to define eight research topics—one for each section—related to university

Primarily freshmen and sophomores, most of the students were not familiar with primary resources, nor had they worked in a special collections library. Accordingly, the Acting University Archivist visited each section in advance of the assignment to describe the materials that had been selected for the section’s topic, and to explain library policies and procedures. Everything had been carefully planned, and at that point it looked like a routine job of supporting a course.

The students were more industrious and demanding than anticipated,

however. Several showed up in the library before the section presentations, and many others stopped by the day of the first lecture. From there it snowballed; most afternoons for the rest of the month the reading room was packed. During this period the library logged a record high in use – 137 readers registered in one day, and a record 4 days with delays in reading room access because of limited



“The Bowl. Memorial Stadium. University of California, Berkeley, Calif.” A color postcard view of the new stadium filled to capacity, circa 1924. Views of California Memorial Stadium, 1923 - [ongoing]. UARC Pic 10D: 39.

Usually, the professors assign readings in standard, classical historical texts and conduct class discussions of how the authors interpreted and debated the past and how they gathered and made use of their materials and sources.

This time, Professors David Henken, Randolph Starn, and James Vernon wanted to try a different approach; they wanted their students

history. Topics ranged from campus planning, buildings, and monuments to student scrapbooks, sports, residential life, and diversity. A selection of primary materials for each topic was placed on “Class Hold” so they could be paged for students with minimum delay. It was assumed that these preselected materials would satisfy most, if not all, the students’ need for primary sources.

seating capacity.

Student requests for additional materials were only partly the reason. Library restrictions such as the need to page materials from closed stacks or from storage and the requirement that library staff perform all photocopying work were factors. Also, the History R1 assignment coincided with assignments from two other classes requiring heavy use of Bancroft.





Views of California Memorial Stadium, 1923 - [ongoing]. UARC Pic 10D: 40(a). Gift of Robert E. Riley, 1971.

Operational restrictions in special collections that cause frustration and delay are important lessons the students learned. Library staff, for their part, realized the need for careful scheduling as use of the library by undergraduates increases. Staff also discussed the possibility of offering a course in the use of primary resources under the auspices of the Teaching Library.

The professors and most of the students agreed that the new course was

a success. Despite the frustrations, many students experienced the intense pleasure and excitement of working with old photographs of Cal, student scrapbooks from the 19th century, or the papers of such luminaries as John Galen Howard, campus architect and first professor of architecture, and Douglas Tilden, member of a distinguished family and the disabled artist who created the famous “Football Players” sculpture near the Eucalyptus

Grove and helped found the California School for the Deaf and Blind in Berkeley.

Among the comments in student evaluations were “Absolutely wonderful!” and “I really enjoyed using Bancroft; I’m glad it’s open to undergrads.” One who seemed especially to have acquired an historic consciousness wrote, “It was awesome [to] actually hold documents that were original and actually owned by the person.”

Also rewarding for staff was the gratitude of our faculty colleagues, the professors themselves, who wrote, “My colleagues and I were tremendously impressed by the willingness of the library . . . to make ‘the practice of history’ real and present for so many students.”

—David Farrell  
Acting University Archivist



Annual Freshman–Sophomore Pushball Contest, August 28, 1913. Scores: 17–4; 16–0. *Student Scrapbooks of the University of California Students, 1878–1940. Number 6: George M. Lindsay Scrapbook, 1917.*

REGIONAL ORAL HISTORY OFFICE

## Richmond Migration: The World War II Experience

The Bancroft Library's collection of World War II oral histories will soon be greatly enhanced by the addition of almost fifty interviews with defense workers, teachers, police officers, musicians—a complete social spectrum of Bay Area natives and wartime migrants—telling the story of Richmond, California, and its transformation. The interviews are part of a collaborative initiative by the City of Richmond, the National Park Service, and the Regional Oral History Office to develop an urban national park commemorating the World War II Homefront experience. As an undergraduate student at UC Berkeley's history department I had the good fortune of participating in ROHO's project to record Richmond's history. Under the advice of ROHO Director and Berkeley history professor, Richard Cándida Smith, I completed my undergraduate thesis on Richmond's Mexican community and Latino defense industry migration. The project was based primarily on nine oral histories conducted over the fall semester 2002. They will eventually join Bancroft's collection of interviews documenting the World War II era, and

inform the National Park Service and future historians in how to best define Latino contributions to the Homefront effort.

Put simply, my thesis, entitled *Richmond's Mexican Colonia and World War II Migration*, is a comparison and contrast of the various memories shared by two Richmond natives and seven wartime "newcomers," all but one born in the United States. Because of the diversity of experiences recounted by the narrators—whose states of origin included Colorado, Arizona, and New Mexico—I abandoned the notion of writing a single history of Richmond's Mexican population during World War II. This was, in part, due to the Kaiser Shipyards appearing to be a less significant social space—where locals and newcomers came together—than churches, dance halls, and nightspots. A newcomer from New Mexico recalled in an interview:

There was a district that was Mexican but we weren't aware of it because we ended up moving in an area where there were no Mexican people. And not until we went to church at St. Marks, then we see that the whole church was full of Mexican people. And then I say, "Oh, OK!"



*Housing Projects, Forty-Seventh Street and Cutting Boulevard, Richmond Yard Number Four. United States Commission Housing Project, November 1943.*

My interviews suggest that Latino workers at the Kaiser shipyards were not divided into segregated work crews as blacks often were. Thus, they communed outside of the workplace at local Mexican movie showings and at Sunday afternoon dances—*tardeadas*—in Oakland. Still, I point out in my thesis that Richmond's Mexican residents did not form a homogenous culture. Several interviewees resisted using broad generalizations when describing the character of the community. A Colorado native discussed identification with traditions maintained by Richmond's longtime Mexican residents:

In Richmond they used to celebrate [Mexico's Independence Day], yeah. But the fact is we didn't even know what it was all about, I didn't. Back home there were no [celebrations] like that when we were kids. Through history we read it.

The complete transcripts of interviews used in my thesis should join Bancroft's collection next year. To read full text of the thesis, please visit:

<http://bancroft.berkeley.edu/ROHO>

—David Washburn, UC Undergraduate



*Atchison Village, a Shipyard Housing Project developed by the Housing Authority, City of Richmond, and the United States Housing Authority, Defense Housing Project, Federal Works Agency. From the Henry J. Kaiser Pictorial Collection.*



## MARK TWAIN PAPERS

*The Curators' Chickens Come Home to Roost*

## Mark Twain's Satire on Charles A. Dana

A recent major gift to the Mark Twain Papers comes at a moment when there is not enough room in this issue to describe the gift as it deserves. I therefore offer the following as a foretaste of what this gift includes, and promise to describe its riches in a future issue of *Bancroftiana*.

The gift comes from Mrs. Anne Cushman and consists, in part, of typed copies of Mark Twain letters and manuscripts made by or for the author's first biographer, who was also the first curator of his papers, Albert Bigelow Paine.

In looking through these documents soon after their arrival I came across a typed copy of an untitled manuscript that has been in the papers since Paine controlled them (1910)—one of several hundred such manuscripts Mark Twain wrote but never published.

I recognized this text because I had recently tried to figure out when it was written, and because I found (as previous curators had found) that it was missing page 3 in its sequence of seventeen pages. The manuscript was a satire directed at Charles A. Dana, editor of the *New York Sun*. In it Mark Twain claimed that the *Sun* had published a bogus letter reporting an interview with him that never took place. The explanation, Mark Twain said, was that he was trying to train his good friend Dana "to write humorously," but without success.

The best date I could come up with for the manuscript was sometime between June 1880 and May 1881. The missing page 3 was still a mystery, and that made the surviving text somewhat unintelligible.

The Paine typescript caught my eye mainly because it was clipped with the typed copy of a letter to Mark Twain, with the signature "torn off," but with the date of writing at the top: "Dec 30, 1880." The letter writer referred to the

bogus item in the *Sun*, and said that he had decided it was "a hoax, a practical joke of some wit." Paine's typed copy of the manuscript was headed "(Answer)" even though that word did not appear in the original. Paine evidently thought the manuscript was a reply to the 30 December letter.

The letter was an easy clue to follow up on: I went to see if we had it, filed by date as it normally would be. There were only two letters to Clemens on that date, and one of them had its signature torn off. But a previous curator, or editor, had helpfully recognized the handwriting and identified Edward H. House as its author.

This was relevant because the manuscript just before the missing page 3 reads as follows: "here is a note from H.; you know H. well enough to know that he has a clear judgment; listen to him." Here follows a few blank lines on page 2, then page 4. Here also Paine's typed copy said "(Note not found)." So even though Paine had the manuscript and the letter in one place, probably in the same folder, he concluded that the missing page 3 contained a note which was still "not found."

But the illustration below shows that the House letter to Mark Twain *was* the missing page 3. Using the same blue ink he used in the Dana manuscript, Mark Twain wrote "3" in the upper right corner, and he also added several small revisions to House's original text. Doubtless he also tore off the signature to prevent House from being identified (House became simply "H").

I call this the "curators' chickens coming home to roost" because it took more than one us to cause the problem, but also ultimately to solve it. Almost 100 years after Paine made his typed copy of the manuscript and the letter, those typed copies led me back to the original letter, which had been conscientiously separated from the manuscript by someone who thought, reasonably enough, that it had simply been mixed up with it. Once restored, the dated letter told us when the bogus letter in the *Sun* must have appeared, and it showed conclusively that composition of the manuscript must have occurred in January 1881, after Mark Twain received House's letter. The letter itself restored the text of the missing page 3, making the whole text fully intelligible for the first time since Paine first saw it and failed to quite grasp how the pieces fit together.

—Robert H. Hirst  
Curator, Mark Twain Papers, and  
General Editor, Mark Twain Project



House's letter of December 30, 1880, to Mark Twain, who inserted the number "3" in the upper right corner. He also slightly revised the text using the same blue ink he used elsewhere in his manuscript about Charles A. Dana.



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*"Memorial Stadium, 1923," construction view of the north end of the stadium, with Campanile in the background.  
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*Left to right: Deputy Director Peter Hanff, Marie Matthews, Ed Matthews, and Director of The Bancroft Library Charles Faulhaber enjoy a moment at a reception for the Friends of The Bancroft Library held at the Knickerbocker Club in New York City on January 21, 2004. This annual event allows supporters in New York City to gather and hear about Bancroft activities first hand. Photograph courtesy of Marie Matthews.*

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## Spring 2004 Calendar

### EXHIBITS

Through March 23

*Gifts to The Bancroft Library*

Selections from recent gifts and acquisitions include rare books, manuscripts, photographs, illustrations, letters, diaries, and other documents and publications acquired to support the teaching and research interests of UC faculty and students.

April 22 – July 31

*Breaking Through: A Century of Physics at Berkeley*

This exhibit draws on Bancroft's primary resources in the history of science and technology. Included are materials drawn from the records of the Office of the President, the Berkeley Chancellor and the Department of Physics, and the papers of leading scientists, among them Luis Alvarez, Raymond T. Birge, Donald Glaser, Edwin McMillan, J. Robert Oppenheimer, and Emilio Segré.

### ROUNDTABLES

An open, informal discussion group, Bancroft Roundtables feature 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.

#### February 19

Jim Gatewood, Brown University  
*City Light Books: History of a Community*

#### March 18

Lisa Conathan, Bancroft Fellow  
*Locating "Our Language" in Northwestern California*

#### April 15

Kimberly Bird, Bancroft Fellow  
*Bay Area Poets in the World: 1935-1942*

#### May 20

Karen McNeill, Bancroft Fellow  
*Consuming By Design: Consumption, the Arts and Crafts movement, and Julia Morgan's Domestic Architecture*

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### IN THIS ISSUE



THE ART OF  
GIVING  
*Page 1*

JOURNAL OF A TRIP  
*Page 4*



STUDENTS  
PRACTICE  
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*Page 8*

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