



BANCROFTIANA

Hubert H. Bancroft

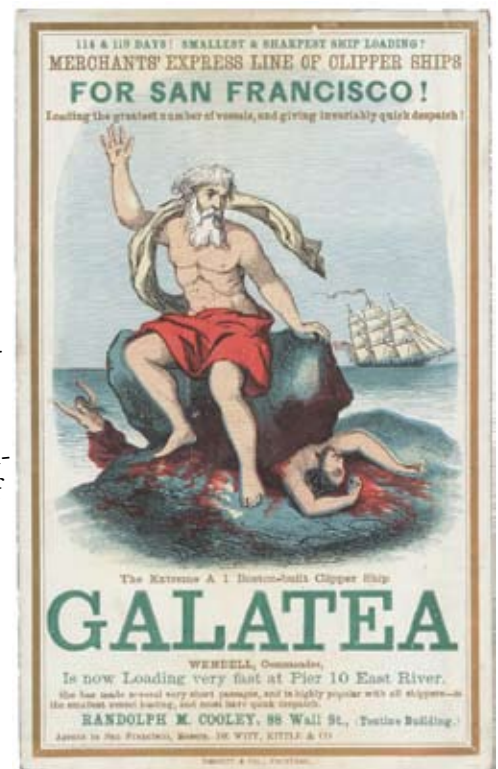
Clipperships, the Celebrities of the Sea

Clipper ships conjure up images of long and narrow, sleek and elegant sailing vessels propelled by wind captured in a cloud of sails as they cut through the waves at a fast clip. They carried eager Argonauts in record time to the gold fields of California and brought luxury goods from the eastern seaboard to the Barbary Coast. With names such as *Flying Cloud*, *Zouave*, *Galatea*, and *Invincible*, the clipper ships were the celebrities of the seas, projecting adventure and romance. From the early 1850s, they represented the epitome of sailing technology, easily outrunning the early transoceanic steamers, and setting record times from New York and Boston to San Francisco. Some clippers could reach 20 knots under full sail, almost doubling the top speed of any steamship.

The realities of four-to-six months of ocean travel for those who feared

the diseases and dangers of crossing the Isthmus were neither glamorous nor romantic. The clippers—built for speed, not for comfort—were battered by the huge swells and howling winds as they rounded Cape Horn; passengers and crew alike suffered sea sickness and sometimes poisoning from improperly stored food. The dominance of the clipper ship in moving people and goods was relatively short-lived; vulnerability to attack in the Civil War, improvements in ocean-going steamers, and the completion of the transcontinental railroad all led to its decline.

What remain today are the Clipper Ship Cards advertising the qualities of the ships in hyperbolic descriptions and fanciful imagery. Printed on heavy stock and in color—indeed, they are the first advertisements in color—these once-ubiquitous cards,



Printed by G. F. Nesbitt & Co., Galatea, 1854; engraving, color, and letterpress; 6 x 4 in; BANC PIC 1963.002:1556:033-A



Printed by G. F. Nesbitt & Co., Tycoon, ca.1861; engraving, color, and letterpress; 4 x 6 in; BANC PIC 1963.002:1556:102-A

now scarce and expensive (at the book fairs this past February in San Francisco and Los Angeles, I found beautiful examples for sale at over \$1,000 each), decorated the windows of shipping firms, banks, and shops along the waterfronts of East Coast ports from the 1850s through the 1880s. Appearing mere days before a ship's departure date (which was carefully omitted from the card itself) the advertisements were intended to entice last-minute passengers and to secure cargo for ships not yet filled.

Continued on page 4



From the Director

“Home Stretch”

It is starting to get exciting.

We have begun the count-down to May 23, 2008, when we shall close Bancroft-in-Exile off campus and begin the process of moving 80 staff members and 40 student employees back to their permanent homes in the Doe Library Annex, along with a significant portion of Bancroft’s holdings of over 600,000 books and journals, 55,000 linear feet of archival materials, almost eight million photographs, and 25,000 maps. For the first time in almost 150 years, the collections will be stored in a seismically safe and climate-controlled building with state-of-the-art security systems.

We still must store little-used books and archival materials in the Northern Regional Library Facility in Richmond, but our storage capacity on campus will be about 25 percent greater than before, thanks to the addition of compact shelving. When we return we shall have shelving sufficient for five years expansion at historic rates of acquisition. The basement and first-floor storage areas (the latter with 12-foot-high shelves) have been sized to accommodate 20 years growth; and additional shelving will be purchased as needed in the future. It is going to be an interesting race to see whether the decline in paper archives over that period and the increasing amount of “born digital” materials will allow us to approach something like a steady state of storage. I am betting that paper wins. The paperless office and the digital book have been touted for many years, but the archival community sees no certain sign of them.

University Librarian Tom Leonard and his senior staff will be the first occupants of the renovated building, early in July. The movers will start on Bancroft’s

collections immediately after the 4th of July, and Bancroft staff will move back along with their collections over the next several months. Thus the staff of the Mark Twain Papers and the Center for the Tebtunis Papyri will accompany their collections to their new homes on the third floor, with the Mark Twain Project facing east toward the Campanile esplanade and the Center for the Tebtunis Papyri facing north across Memorial Glade toward the new C. V. Starr East Asian Library. Ironically, the office of Bob Hirst, the General Editor of the Mark Twain Project, will occupy exactly the same location as it did before he moved three years ago, the only staff member who can make that somewhat inconsequential claim. More important, each of these research programs will have its own climate-controlled storage vault adjacent to its offices and reading room. The administrative offices will also be housed on the third floor, looking out on South Hall.

Public services and technical services staff, the curatorial staff, and the administrative offices will move during August and September. The curators and the public services staff will have their offices on the second floor, in close proximity to the new Heller Reading Room and the Reference Center, while the technical services staff—cataloguers, acquisitions staff, manuscript and archival processors, pictorial archivists, digital archivists—will occupy the west side of the third floor and all of the fourth floor, formerly Bancroft’s attic.

Finally, the offices of the Regional Oral History Office, which by definition do not contain rare or unique materials, will be housed outside the security perimeter on the first floor. This will allow ROHO staff to work after hours and to teach evening classes in their seminar room.

To enhance security, all of Bancroft’s public areas—the Heller Reading Room and Reference Center, the three seminar rooms, and the much-expand-

ed Press Room—have been moved to the second floor. For the first time there will be a single entrance and exit to Bancroft. Access will be controlled by a security desk just inside the first-floor entrance, which will be staffed whenever Bancroft is open. Within the Bancroft security perimeter card keys will be required for access to all areas where collections are stored, temporarily or permanently.

The new Exhibition Gallery, four times the size of the old one and with the kind of flexibility found in museum galleries, will also be located on the first floor, across from the security desk. An exhibition corridor, with showcases on either side, will lead from the rotunda west to the Roger Heyns Reading Room of the Doe Library. Whenever Bancroft is open, that corridor will provide direct access to Bancroft from the Doe Library.



The gold-leaf dome progresses during construction.

The signature space of the renovated building will be the two-story rotunda, with its gold-leaf dome and marble floor inset with four bronze medallions symbolizing Bancroft’s collections: a map of the American West and Mexico circa 1840; iconic images of California—a grizzly bear, a California poppy, a *Sequoia gigantea*, and the Golden Gate Bridge surrounding an outline map of the state; the transmission of knowledge—a clay tablet, a papyrus scroll, a microphone, a computer with its screen and keyboard, all surrounding the image of a wooden printing press; and, finally, the seal of the University of California.



L to R: Tom Leonard (University Librarian), Jack Jackanicz (University Relations), Jeffrey Farber and Debra England (Executive Director and Program Officer, Koret Foundation), Charles Faulhaber (Director, Bancroft Library). Photo taken by Jim Wert (Capital Projects).

From this entrance users will climb the grand staircase to the Reference Center and the Heller Reading Room. The latter, paneled in cherry and with a cork floor and a coffered ceiling to reduce noise, will occupy the entire north side of the building.

The architects, a wonderful collaboration between Ratcliff and Noll & Tam, have striven for, and achieved, a restrained traditional style in keep-

ing with the Beaux-Arts exterior of the building. It is intended to tell the student, the scholar, and the casual visitor alike: "This is a special place, apart from care and strife and hurly-burly, a tranquil and welcoming place where you can spend as much time as you wish or need in the company of the men and the women who made our world what it is today, from ancient Egypt to the great figures of the

Renaissance to the stalwart pioneers who rushed in to California from the four corners of the earth. We have treasures, and we will gladly spread them before you. All you have to do is ask. This is a special place."

We have not yet fixed the opening date in the fall. It will undoubtedly take us some time to learn the ways of the new building. We do intend to hold a formal dedication ceremony on October 24. At a minimum we shall be open to the public during Homecoming Weekend, October 3-4, with a special exhibition, "Mark Twain at Play," mounted by the staff of the Mark Twain Project in honor of the Fiftieth Reunion of the Class of 1958, whose 45th and 50th reunion gifts have been dedicated to building an endowment for the project.

The new Bancroft is the culmination of many years of hard work on the part of many people, formal planning having begun in 1981, more than 25 years ago. We think that it has been worth the effort. We hope that you will agree when you see it next fall.

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

Charles Faulhaber, at a ceremony in Alice Waters' Edible Schoolyard Project, thanks representative Barbara Lee for the federal grant to Bancroft for processing the papers of the late congressman Robert Matsui, and to the Institute of Governmental Studies for initial funding of the Robert T. Matsui Center on Politics and Public Service.





Printed by G. F. Nesbitt & Co., *Zouave*, ca. 1853-1880; engraving, color, and letterpress; 6 x 4 in; BANC PIC 1963.002:1556:115-A

Galatea, a sea nymph who jumped into the ocean after Polyphemus, son of Poseidon, killed her lover. The *Zouave* was named for the famous nineteenth-century North African soldiers-of-fortune, known for their great strength

with other contemporary symbols of superhuman speed: the train and the telegraph, the latter made possible by Benjamin Franklin's experiments with electricity. On a less boastful note, *Silas Fish*, named after its owner, proffers an inventive graphic with a repeated eye that gives the impression of movement in the

type. With Perry's opening of Japan in 1853, a new word entered the English lexicon: tycoon, from the Japanese *taikun*, meaning a shogun or top leader. Just such an exotic personage is depicted in this advertisement.

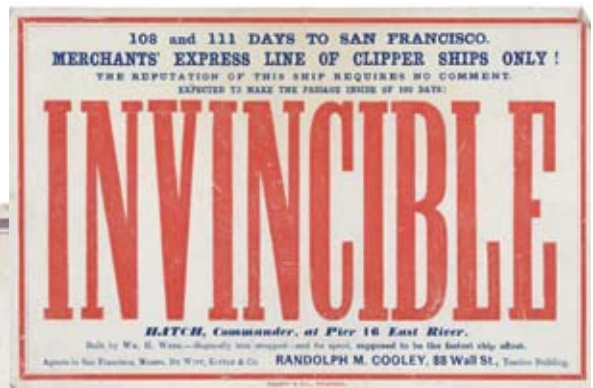
Although The Bancroft Library is fortunate to hold over one hundred rare clipper ship cards, many of them from the Robert B. Honeyman Jr. collection, we are always on the lookout for more. If you have any that you wish to donate to the Pictorial Collection, please do not hesitate to contact me.



Printed by G. F. Nesbitt & Co., *Franklin*, ca. 1861; engraving, color, and letterpress; 4 x 6 in; BANC PIC 1963.002:1556:102-A

As we see here, no superlative was spared in either the text or the graphics of the clipper card—all ships were dubbed “extreme,” “sharp,” or “A1.” Declarations of preeminence began in the shipyard with the exultant names that adorned many a vessel’s bow. In this set of cards we find ships associated with classical myths, electricity, and the ultimate fighting machine. One gory illustration cites the story of

and courage in battle. The *Invincible* needs no illustration, just the blaring type of its name. The *Franklin* associated its vessel



Printed by G. F. Nesbitt & Co., *Invincible*, 1851; letterpress; 4 x 7 in; BANC PIC 1963.002:1556:052-A



Printed by G. F. Nesbitt & Co., *Silas Fish*, 1865; engraving, color, and letterpress; 4 x 6 in; BANC PIC 1963.002:1556:093-A

Jack von Euw
Curator, Pictorial Collection

and

Genoa Shepley
Co-author of *Drawn West: Selections from the Robert B. Honeyman Jr. Collection of Early Californian and Western Art and Americana*

THE PRESS ROOM AT 25

“Mind your Ps and Qs.” That’s the first thing you learn in Bancroft’s Press Room class. In lower case, those pesky little pieces of moveable type look identical to the untrained eye. For that matter, so do the Bs and Ds. No matter, one of the first chores the students are given in the Press Room is to “throw back” the type left standing from the previous semester’s class. That is how they learn the lay of the type case; and it is impressed upon them that if they put the letters in the wrong boxes, they will suffer for it later when they have to set the type for their semester project.

The origins of the course date back to 1982 when then director James D. Hart lamented to me that Bancroft’s press room equipment was standing idle. Would I design a class to make use of it? Yes, I would. It took a little under half an hour before I had a course outline on Hart’s desk. We engaged Berkeley fine printer Wesley Tanner to teach the course and the first class was held in the spring semester of 1983. The book that was produced in 25 copies was an early version of Thom Gunn’s *Fighting Terms*. A few copies have turned up in the antiquarian market in the last 25 years for startling sums, but the class’s projects are not sold. They are given to

persons connected to the project and to special friends and donors, while an archival copy is always catalogued for Bancroft.

If I had my way, this course would be listed as Bancroft 101, but by Berkeley policy libraries are not permitted to offer courses; only academic departments can do that. So, over the years, the class, officially titled “The Hand-Printed Book in its Historical Context,” has moved from the old Library School to the College of Environmental Design and now to the History Department. As the course title suggests, we are not just teaching students to set type and print with the hand press; we also give them an introduction to the history of books, printing, and graphic design over the last 500 years. No slides are shown; the examples are all pulled from Bancroft’s rich collection.

For some years now, Berkeley has had a policy of asking students to do an unsigned evaluation of each course they take. After Wesley Tanner’s departure from Berkeley for Michigan, the teaching duties were taken over by Les Ferriss and Peter Koch in alternating semesters. Here are extracts from some of their most recent student evaluations on a scale of 1 to 7 (lowest to highest):

“This class is amazing! This was my favorite class that I’ve taken so far at Cal.”

—Sophomore History major. Rating: 7

“This is probably one of the most memorable classes I’ve taken at Berkeley. I am absolutely agog that I was given the opportunity to see, smell, & touch some of the greatest pieces of literature ever printed (I touched *Aeropagitica!*?).”

—Senior English major. Rating: 7-8

“The only improvement that could be made is if we met more often.”

—Senior English major. Rating: 7

“The class was an incredible opportunity. Every aspect was perfect.”

—Graduate German student. Rating: 7

“This was great. It was a wonderful opportunity to study with a master.”

—Senior Art History major. Rating: 7

“As a history course, History 200X is very valuable because until now, “the print revolution” had seemed rather magical. I now understand the effort, time, and artistic eye involved.”

—Junior, History/Art Practice. Rating: 7

Naturally, Les, Peter, and I are extremely pleased by these reactions; there are many more comments just like them. Several students have expressed a desire to write a paper for the class in order to get increased academic credit. Certainly the demand by students for admission to the class is growing, but we can still only take seven students each semester because of limited space.

When we are safely ensconced in the renovated Bancroft, we shall be able to consider expanding the class size, even perhaps offering it twice a week. Our new press room will have more space, more presses, more type stands. We shall take a hard pragmatic look at this in the hope of accommodating more students in the future. They would be pleased.

Anthony Bliss

Curator, Rare Books & Manuscripts



Students in Bancroft’s Press Room class set type, print with a hand press, and produce an attractive, hand-printed booklet: Ivan Goering, Anna-Lena Schneider, Samantha Robinson, Les Ferriss, Alex Bloom, Michelle Coleman, Laura Ferris, Johanna Deming

Bancroft Partners with the Chinese Historical Society of America and the California Historical Society for an Exhibition on

The Chinese of California

On February 6th, the beginning of the Chinese Year of the Rat, The Bancroft Library, in collaboration with the California Historical Society and the Chinese Historical Society of America, inaugurated an exhibition on "The Chinese of California: a Struggle for Community," with paintings, photographs, manuscripts, books, pamphlets, and artifacts, gathering together for the first time materials from all three institutions. The exhibition, a much-expanded version of the one held in Bancroft in the spring of 2005, will be on view at the California Historical Society (678 Mission Street, San Francisco) through August 30, 2008, while Bancroft's own building is being renovated (see pages 2–3). Chief Curator was Dr. Anna Naruta of the Chinese Historical Society—who received her Ph.D. from Berkeley in Anthropology—with assistance from Mary Morganti, Director of the Library, California Historical Society, and from me.

The exhibition traces the challenges faced by the Chinese in California from the Gold Rush to 1965, when the last vestiges of discriminatory immigration restrictions were finally erased. It highlights their fortitude and determination to survive and prosper, as well as the racism, discrimination, and bigotry that they confronted in their new country.

Examining both rural and urban communities in northern and southern California, particularly the Chinatowns of San Francisco, Los Angeles, and San Jose, the exhibit documents the dogged pursuit of civil rights and social justice by Chinese Americans, especially after the Chinese Exclusion Act of 1882. Facing overwhelming discrimination and marginalization, the Chinese community challenged unfair treatment in a century-long struggle that led to the development of unique

communities, each with its distinctive story of what it entailed to become American.

From the beginning, the Chinese-American press played a key role in informing its communities concerning the issues affecting them. Moreover, many of the editors became commu-

nity leaders, championing the development of business interests while at the same time battling for civil rights. Articulate spokesmen, they conveyed the concerns of the community to the society outside of Chinatown and confronted the derogatory stereotypes that were so prevalent.



Charles Albert Rogers depicted Chinatown around 1901–1902 with a quaint, almost European appearance. BANC PIC 2004.007:11–FR

The California Chinatowns, originally built both to isolate the Chinese from the larger society as well as to serve as a refuge from it, were frequently transformed, with canny self-interest, into tourist attractions, as well as statements of community pride. San Francisco's Chinatown is an example of such a transformation. It developed in haphazard fashion around Portsmouth Square in the 1850s as part of the demographic explosion that characterized the Gold Rush. Denounced as an eyesore and a health hazard by city politicians, although romanticized and exoticized by writers, artists, and tourists, Chinatown was poorly built and overcrowded. After the devastating earthquake and fire of 1906, San Francisco's civic leaders saw a golden opportunity to exile the Chinese community from downtown San Francisco to a remote area south of Hunters Point. Chinatown's businessmen and political leaders, the Six Companies, came up with a plan to rebuild Chinatown where it was, as a tourist destination. The exhibition demonstrates that, by pursuing an exotic form of architecture that would identify the community as "Chinese," it was possible to promote a positive image of Chinatown very different from the notorious "underworld" of brothels and opium dens that peopled the perfervid imagination of its neighbors before the earthquake.

Among the high points in the exhibition are three paintings from The Bancroft Library by Charles Albert Rogers depicting Chinatown around 1901-1902. They provide a quaint and picturesque impression of the community, much closer to its everyday reality than the lurid depictions found in contemporary images from the popular press, also represented in the exhibition.

While the Chinese of San Francisco were able to save their Chinatown, the exhibition shows that the Chinatown in Los Angeles was uprooted from its original location to make way for Union Station but pursued a similar strategy, also turning itself into a tourist destination.

Chinese contributions to the development of the railroads, agriculture, mining, and other industries are documented in detail, as well as their impact on California's cultural variety. Among the items displayed are two Chinese-American cookbooks, one from Bancroft; they show how the Chinese made their mark on everyday life in California as cooks and servants in white households.

Yet despite, or perhaps because of, their economic contributions and reputation as hard workers, the Chinese faced overt, legalized discrimination from the very beginning, including special taxes. Year by year, even the rights they initially had were taken away: they were not allowed to testify against a white man in court, they were not allowed to vote, and, for the most part, they were not allowed to own property. These restrictions culminated in 1882 with the passage of the Chinese Exclusion Act, which prohibited the immigration of most Chinese into the United States. This act was not amended until 1943, when the immigration quota for China, our ally in World War II, was set at 105 people annually. Legal restrictions against Asian immigration were not finally lifted until Lyndon Johnson's Immigration and Nationality Act of 1965.

One gallery illustrates the pervasive discrimination against and stereotyping of the Chinese at all levels of society with examples of caricatures from magazines like *The Wasp*, *Puck*, and *Harper's Weekly*, pamphlets of political speeches, official correspondence from government officials, and letters from Bancroft's records of the immigration station on Angel Island. But the exhibition also includes favorable documentation, not only from Chinese businessmen and writers, but also from white business leaders, Christian ministers, farmers, and others who saw not only the contributions of the



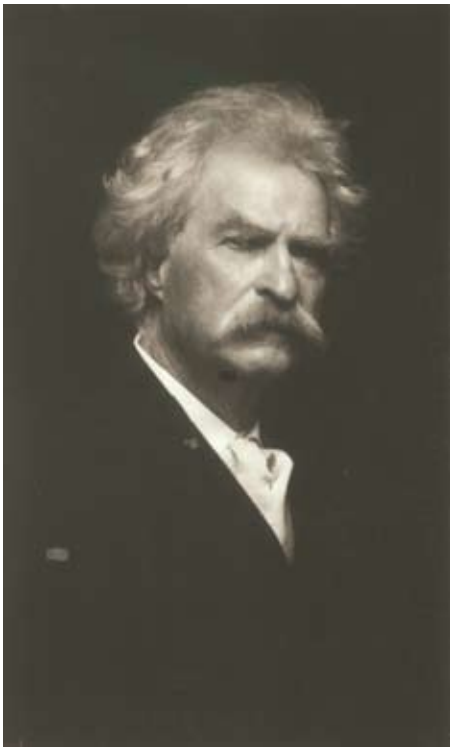
The immigrant Chinese struggled to build community and keep jobs that were threatened by discrimination in the larger population.

Chinese, but also the moral dilemma presented by discrimination.

San Jose's John Heinlen, himself an immigrant from Germany, helped the Chinese to rebuild their community on his land—it became known as Heinlenville—after their original community in downtown San Jose was destroyed by arson. Bancroft's manuscript diaries of farmer Edward A.Z. Edwards, from Santa Clara County, document his use of Chinese laborers, their festivities and cultural activities, and the discriminations and abuses they faced daily, providing a contemporaneous look at the complex facets of the Chinese history in California.

The exhibit attempts to capture the essence of the Chinese struggle for community with a careful selection of striking documents and images. We hope that you will agree.

Theresa Salazar
Curator, The Bancroft Collection,
Western Americana



On November 30, 2010 (Sam Clemens's 175th birthday), the Mark Twain Project expects to publish the first volume of Mark Twain's *Autobiography*, both in print and electronically. It is the longest and possibly the most interesting of the unpublished literary works in the Mark Twain Papers—a manuscript that was almost entirely dictated to, and then typed by, a secretary over some two years. Mark Twain chose to dictate rather than to write it because dictation helped him adhere to the principle on which it was organized: "It is a deliberate system, and the law of the system is that I shall talk about the matter which for the moment interests me, and cast it aside and talk about something else the moment its interest for me is exhausted." In other words, his narrative does not follow the traditional course of moving from the beginning to the end of his life, it wanders from subject to subject, not unlike some of his most famous books but in a rather more daring way.

Mark Twain also explicitly ordered that parts of this work be "kept suppressed, sealed up, and unprinted" for at least a hundred years after his death, and although roughly two-fifths of it have already been published (badly) by Paine and others, the edition of 2010 will be the first to include everything

Frank and Free and Unembarrassed as a Love Letter Mark Twain's *Autobiography*

he dictated, in the order he wanted it.

Among the many questions the *Autobiography* is likely to raise for Mark Twain's readers, perhaps the first is simply "Why did he try to impose this limitation?" I can think of at least three different reasons.

In 1905, about a year before he began serious dictation, Mark Twain wrote a brief essay (also left unpublished in the Papers) which he titled "The Privilege of the Grave." Its argument is simplicity itself: dead men have "one privilege which is not exercised by any living person: free speech." That is to say, living men *have* this privilege but know "better than to make use of it." (They also have "the privilege of committing murder," he helpfully explains, which they may exercise if they "are willing to take the consequences.")

Mark Twain did not exclude himself from this sweeping generalization about human behavior:

I feel it every week or two when I want to print something that a fine discretion tells me I mustn't. Sometimes my feelings are so hot that I have to take to the pen and pour them out on paper to keep them from setting me afire inside; then all that ink and labor are wasted, because I can't print the result. I have just finished an article of this kind, and it satisfies me entirely. It does my weatherbeaten soul good to read it, and admire the trouble it would make for me and the family. I will leave it behind, and utter it from the grave. There is free speech there, and no harm to the family.

The *Autobiography* belongs to this class of manuscript, left "behind" for his heirs and assigns to publish when he himself could no longer be pained by the consequences.

Even when he decided in 1907 to publish a very small selection from it in the *North American Review*, he saw

to it that readers knew his "original intention [was] to permit no publication of his memoirs until after his death," and that what they were reading was only a small sample of what was still to come. Of course we are all curious about what we are told we cannot read. So it is worth pointing out that the first of his reasons for suppression was to secure the reader's interest. Mark Twain knew very well how to sell a book—even one that would appear long after his death.

But Mark Twain's reasons for delaying publication were more complicated than that. A second reason springs from the first: one natural expectation raised by the 100-year limit on publication is that the *Autobiography* must somehow be filled with wildly unprintable vituperation, or obscenities, or worse. It is not. Although there are passages in which he says frankly what he thinks of Bret Harte, or Elisha Bliss, or John D. Rockefeller, Mark Twain was clear that such remarks were a minor part of what he was about: "This book is not a revenge-record." And he deliberately specified that "words of mine which can wound the living must wait until later editions." There is no reason to suppose that he was anything but sincere in wishing to spare the families of those he spoke so frankly about.

And in the dictation of June 18, 1906, he said even more clearly why he was unwilling to publish disturbing things while he himself was still alive:

Let me consider that I have now been dead five hundred years. It is my desire, and indeed my command, that what I am going to say now shall not be permitted to see the light until the edition of A.D. 2400. At that distant date the things which I am about to say will be commonplaces of the time, and barren of offence, whereas if uttered in our day they could inflict pain

upon my friends, my acquaintances, and thousands of strangers whom I have no desire to hurt, and could get me ostracized, besides, and cut off from all human fellowship—and the ostracism is the main thing. I am human, and nothing could persuade me to do any bad deed—or any good one—that would bring that punishment upon me.

Despite his impulse here toward an extra measure of caution, Mark Twain subsequently specified at the top of the typed page (see the illustration) that it was “all publishable except the last 2 pages,” and it was these pages alone which had to be “postponed to the edition of A.D. 2406”!

Aren't we all wondering at this point what those last two pages said? Here is the excluded passage:

I shall finish with Bret Harte by and by, for I am prejudiced against him and feel that I can talk about him impartially. In some of his characteristics he reminds me of God. I do not mean of any or every god among the two or three millions of gods that our race has been manufacturing since it nearly ceased to be monkeys—I mean our own God. I do not mean that Mighty One, that Incomparable One that created the universe and flung abroad upon its horizonless ocean of space its uncountable hosts of giant suns—fleets of the desert ether, whose signal lights are so remote that we only catch their latest flash when it has been a myriad of years on its way—I mean the little God whom we manufactured out of waste human material; whose portrait we accurately paint-

ed in a Bible and charged its authorship upon Him; the God who created a universe of such nursery dimensions that there would not be room in it for the orbit of Mars (as it is now known to the infant class in our schools) and put our little globe in the center of it under the impression that it was the only really important thing in it.

Mark Twain was right that time would make such things less shocking than he thought they were in 1906, but he clearly overestimated how long it would take this change to occur. Even he could see this point, which is why he dropped the 500-year embargo except for the above passage.

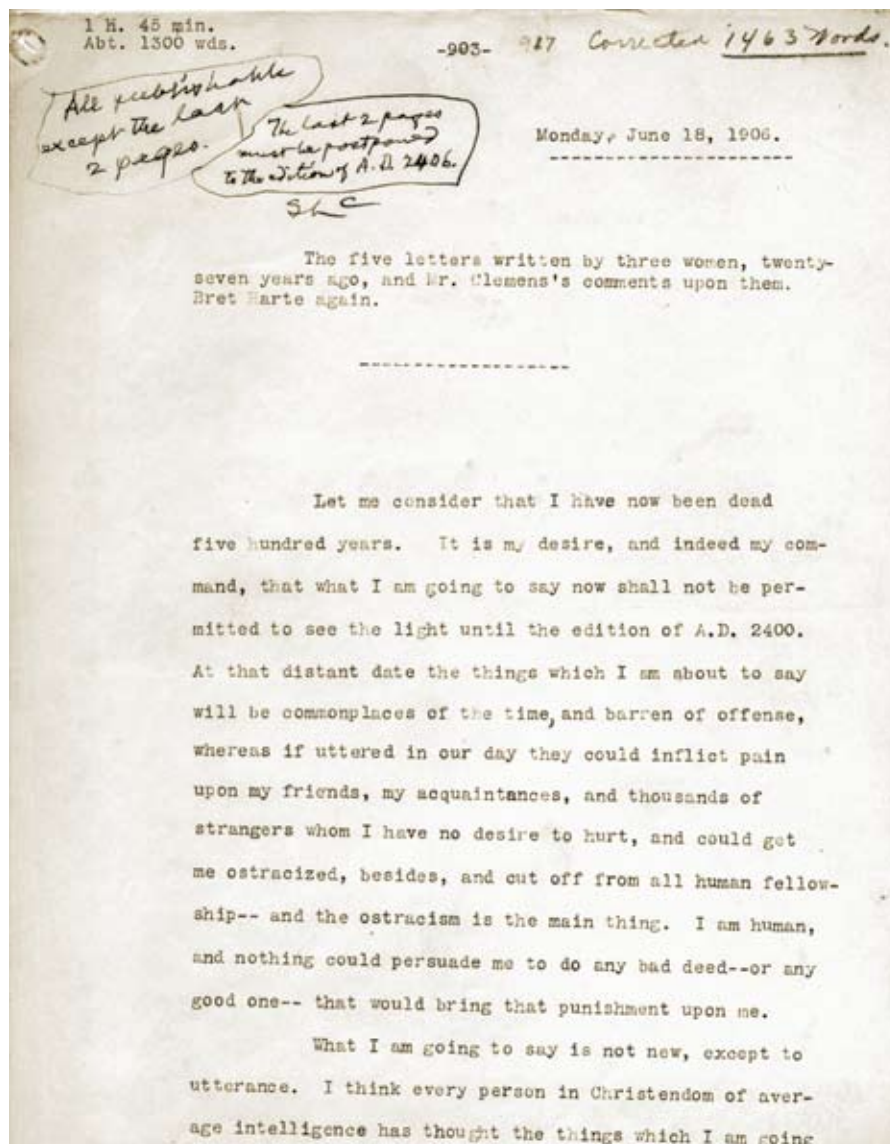
In fact it is possible to see from this and other evidence that Mark Twain had yet another reason for delaying publication (or at least for demanding that it be delayed). The third and most important reason was that doing so put him in a frame of mind wherein he felt he could tell the truth, “mainly,” because he had *banished all idea of an audience*. In a preface prepared in 1906 he said: “It has seemed to me that I could be as frank and free and unembarrassed as a love letter, if I knew that what I was writing would be exposed to no eye until I was dead, and unaware, and indifferent.” And he repeated this idea in another passage from the *Autobiography*, this time calling for its suppression for only “seventy-five years”:

It is not that I am expecting to say anything that shall really need suppressing, but that I want to talk without embarrassment and speak with freedom—freedom, comfort, appetite, relish.

In other words, by imagining that he was speaking only to himself, rather than to a contemporary audience or even to posterity, Mark Twain hoped to free himself from “embarrassment,” or what we would call “inhibition,” as he composed his last long work.

I am happy to report that in less than two years' time we will all be able to judge for ourselves just how successful he was in that brave endeavor.

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



Twain's Autobiography evaluated Bret Harte so scathingly that he originally deferred publication not just for one hundred years after his death, but for five hundred years.

California Loyalty Oath Digital Collection Debuts ... and Wins a James Madison Freedom of Information Award

In March 1949, as the Cold War gripped the nation, the University of California Board of Regents amended the institution's oath of allegiance. The revised oath called for UC employees to deny membership or belief in organizations—Communist or otherwise—that advocated the overthrow of the United States government. It differed from the existing oath, required by law since June 1942, which simply required the state's "public officers" to swear allegiance to the constitutions of the United States and the state of California.

As early as 1940, UC had established an anticommunist policy. That year, the Regents dismissed Berkeley mathematics teaching assistant Kenneth May for admitting to membership in the Communist Party. Later in the decade, reports from the state legislature's Committee on Un-American Activities identified possible communist collaborators among the Berkeley and Los Angeles faculties. Fearful of losing the legislature's support, the Regents looked for ways to demonstrate the loyalty of the University's employees.

In 1949, the University of Washington dismissed two tenured professors because of their Communist Party membership; subsequently a group at UCLA invited one of them to speak on campus. Seeking to clarify and to strengthen their position regarding communism, the Regents publicly commended the University of Washington administration and criticized the UCLA administration. In March of that year, at the suggestion of President Robert Gordon Sproul, the Regents approved the amended loyalty oath and required all employees to sign it in order to continue to be employed by the University. Hundreds of University employees refused. Protest spread to every UC campus, attracted international attention, and gained support from faculty at post-secondary institutions nationwide.

Many faculty and staff, as well as students and alumni, viewed the

revised oath as an attack on academic freedom. The majority of the Regents, who believed that the threat of rampant communism required the amendments, refused to back down. Eventually, dozens of tenured faculty and staff were fired, severely damaging the reputation of the University. None of the employees had been charged with disloyalty or professional incompetence; they had simply refused to sign the oath. In 1952, the oath was negated and the terminated employees reinstated, by order of the California Supreme Court.

The University's Center for Studies in Higher Education (CSHE) commemorated the controversy in 1999 with a symposium held in Berkeley, "The University Loyalty Oath: A 50th Anniversary Retrospective". That event and its accompanying web site prompted us to create an electronic research repository on the subject, an educational tool for locating primary source material. David P. Gardner, UC President Emeritus and author of the standard text on the subject, *The California Oath Controversy* (Berkeley and Los Angeles: University of California Press, 1967), provided funding for the project.

The result, *The California Loyalty Oath Digital Collection*, serves as a gateway to the resources housed in the archives and special collections at the University of California, Berkeley; the University of California, Los Angeles; the Scripps Institution of Oceanography at the University of California, San Diego; and the Office of the Secretary of the Regents. The collection includes a selection of more than 3,500 pages of fully searchable electronic text, more than 30 images, and 15 audio clips taken from interviews with some of the controversy's participants and observers. Staff in the University Archives and Technical Services divisions of The Bancroft Library and the Library's Digital Publishing Group developed the web site.

The documents include correspondence, administrative directives, minutes,



Many faculty, staff, students and alumni viewed the loyalty oath as an attack on academic freedom.

newsletters, and committee reports representing the debates, positions, and activities of the Regents, administration, faculty and staff, and students and alumni, as well as many individuals and groups from outside the University. Some materials, such as the closed-session minutes of Regents' meetings, have not been publicly available until now. Supplemental features on the web site include a timeline, bibliography, and links to additional resources for study and research.

Members of the Fourth Estate have already found this digital collection worthy of merit for its championing of the principals of the First Amendment. The Northern Chapter of the Society of Professional Journalists recently honored The Bancroft Library with the James Madison Freedom of Information Award, citing "the massive collection of text, photographs, and audio clips documenting the loyalty oath controversy that roiled the entire UC System during the Communist witch hunts by Senator Joseph McCarthy." University Archivists David Farrell and Kathryn Neal accepted the award at a ceremony held in San Francisco in March 2008.

The California Loyalty Oath Digital Collection is available at <http://bancroft.berkeley.edu/collections/loyaltyoath/>

David Farrell, *University Archivist*
Kathryn M. Neal, *Assoc. University Archivist*

Donors to The Bancroft Library

Gifts received July 1, 2006 through June 30, 2007

- | | | | |
|--|--|---|---|
| <p>Ms. Barbara Aaron-Rosston
Mrs. Brent Abel
Fae M. Adams, M.D.
Aeroflex Foundation
Aetna Foundation, Inc.
A.C. Agnew
Dr. Olugbenga O. Ajilore
Donald W. Alden
Mark and Michele Aldrich
Richard P. Alexander
Dr. Donald L. Allari, '58
Howard and Ann N. Allen
Ms. Daphne T. Allen
Professor Paul Alpers
Joel B. Altman
Mr. and Mrs. Howard B. Alvord
Anchor Brewing Company
Adaline S. Ancinas
Elaine J. Anderson
Ms. Charlotte Anderson
Burton Anderson, '49
Judith L. Anderson
Lawrence and Phyllis Anderson
Ms. Dorothy Annesser
Anonymous
Anne Apfelbaum
Ms. Barbara Applegate
Mr. and Mrs. Nicholas Aracic
Susan M. Arbuckle
Nick J. Aretakis
Margaret Arighi
Robert D. Armstrong
Professor Arthur L-F. Askins
AT&T Foundation
Milton C. Axt
Howard and Nancy Baetzhold
Mr. Jerrold J. Bagnani
Roe and Edna Baker
Marian and Hans Baldauf
Frank W. Baldwin
John K. Ballantine
W. Boyd Ballenger
Mr. and Mrs. Paul Bancroft, III
Daniel C. Bancroft
James R. Bancroft
Mrs. Ruth Bancroft
Helen C. Barber
Mrs. Joan Selby Bardet
Margret S. Barglow
Barbara Graham Barker
Edna Y. Barnes
Diana E. Barrett
Gilbert Barth
Ms. Patricia M. Bauer
Mr. J. Peter Baumgartner
Carolyn P. Baxter
Ms. Marcelle M. Baxter
Clifford M. Beaton</p> | <p>Stephen L. '66 and Terry D. Beck '65
William P. Bengen
Mr. Bruce G. Bentz
Todd I. and Betty J. Berens
Stanley A. Berger
Mr. Robert J. Berssenbrugge
Marilyn Roberts Bewley
Mr. and Mrs. Perry B. Biestman
Ms. Diane Birchell
Mr. John Bird
Dr. Tom A. and Mrs. Margaret Voyer Bither
Robert G. Black
Ms. Jean Blacker
Mr. and Mrs. Igor R. Blake
Mrs. Marjorie Block
Mr. E. Morse Blue
Phyllis and Lloyd Bogue
Lloyd N. Bogue
Beverly Bolt
Mrs. Andrea Martin Bonette
Mr. J. Dennis Bonney
Mrs. Richard J. Borg
Allan G. Bortel, MBA '65 and Sydne K. Bortel, MSW '63
Mr. Harold Irving Boucher
Barbara Boucke
Bourgraf Family Foundation
William K. Bowes
Mr. and Mrs. Philip E. Bowles
Marilyn and Nick Bowles
Mrs. Barbara Binsacca Bowles
Matthew A. Boxt
Mrs. Corinne M. Bradt
Professor Raymond L. Braham
Sally Brandt
Mr. Robert Bransten
Raymond and Patricia Branstetter</p> | <p>Michelle Padams Brant
Louise Braunschweiger
Helen and Beau Breck
Robert & Alice Bridges Foundation
David S. Brightman
Ken and Donna Briney
Mr. John Briscoe
Robert W. Brower
Lois Brown
David A. Brown
Josephine H. Brownback
Gene A. Brucker
Stanleigh Bry
Dr. Richard Bryan, D.D.S.
Mr. Richard Bucci
Pat and Duncan Buchanan
Miss Jacqueline Burke
David Burkhart and Deborah Shidler
David G. Burr
Mr. Frank C. Burriesci
Carol G. Burton
Brian Bushnell
Mr. William P. Butler
Grace W. Buzaljko
Edward L. Cahill
Jay Cahill
Mr. Gerald K. Cahill
Helen Kennedy Cahill
California Fire Foundation
Mr. Robert L. Callahan
Mr. and Mrs. Donald B. Campbell
Mr. Kimo Campbell
Lois Morrison Hartley Cannady
Jean Kirkendall Cannon
Susan Carey
Ms. Catalina Cariaga</p> | <p>Lisa Carlin
Mr. Herbert E. Carlson
John T. Carlson
Phyllis B. Carmichael
Paul A. Carothers
Professor and Mrs. Kenneth J. Carpenter
Mr. Charles D. Carroll
James Carroll
Letitia and Craig Casebeer
John E. Casida
Nicholas H. Caskey, Ph.D.
John K. Castle
Tatiana R. Castleton
Jean and Morton Cathro
Curtis M. Caton
Janice B. Chainey
Malca Chall
Mr. Robert S. Chapman
Dr. and Mrs. Theodore Chase, Jr.
Mrs. Earl F. Cheit
Mr. and Mrs. Robert W. Cherny
ChevronTexaco Products Company
Eunice M. Childs
Professor Jesse H. and Mari Choper
Mrs. Isobel Smith Christensen
Marian M. Churchill
Angelo J. Cifaldi
Claremont Book Club
Colonel Robert M. Clarke and Carol Kavanagh Clarke
Edna M. Clarkson
J. Robert Clarkson
Mr. and Mrs. A. W. Clausen
Jane E. Clayton
Beverly Cleary
Professor William A. Clemens and Dorothy T. Clemens
Ms. Catherine M. Coates
Mr. William K. Coblentz
Mrs. William C. Coffill
Mr. and Mrs. Bruce J. Cogan
Lucy M. Cohen
Lawrence H. Cohn, M.D.
Linda Carol Colby Living Trust
Jerry C. and Geraldine K. Cole
Ms. Susan Coliver and Ms. Sandra Coliver
Adam Collings
Leonard Collins
Mr. Gifford Combs
Mr. and Mrs. Harry Conger
Bridget and William Conlogue
Shirley B. Conner
Prof. Emeritus Robert E. Connick
Doug Connor</p> |
|--|--|---|---|



Marilyn Biehl Cook
 Judge and Mrs. John S. Cooper
 Mr. Robert Paul Corbett
 Patrick Corman
 Mrs. Judith F. Cortese
 Jon Cosby and Kathi Gwynn
 Ms. Marilyn B. Couch
 Mr. and Mrs. Columbus B.
 Courson
 Dr. Constance J. Covington-
 Dallmann
 John M. Cox
 Mrs. Elizabeth Crahan
 Theodore W. Craig
 Mrs. Elaine C. Craig
 Dr. and Mrs. John C. Craig
 Susan H. Crawford
 Caroline and Thomas Crawford
 Dr. Lawrence Crooks
 David Crosson
 Charles L. Crow
 Anne T. Cushman
 Mrs. Claire Daggett
 Michael and Linda Dalton
 Ms. Heather C. Daroczi
 Beverly David, Ph.D.
 John G. Davies
 Donald W. Davis
 Rich and Anne Davis
 Mr. John A. De Luca
 Ms. Collette de Nevers Chilton
 Mr. Peter F. De Nicola
 Lester E. De Wall
 Francoise Debreu
 Lori E. Deibel
 Dr. and Mrs. Edgar DeJean
 Jean Deleage
 John G. and Ann Wonder
 Dempsay
 Ruth Desmond
 Karen and Ronald Dickenson
 Nina Dickerson
 Mr. Robert M. Dickover
 Mrs. Milton J. Dickson
 Dr. Duayne J. Dillon
 Mrs. Valerie D. Dinsmore
 Nancy and Hugh Ditzler
 Mrs. Marilyn T. Doe
 Mary Jane Dold
 Jack Dold
 David J. Donlon
 Dow Chemical USA
 Mr. John P. Doyle
 Mr. and Mrs. Shannon M. Drew
 Mr. Herbert W. Drummond, Jr.
 Mrs. Laurel G. Dubb
 Dr. Jon A. Dubin
 Marlene Q. Duffin
 Faith B. and Frederick K.
 Duhring
 Ann H. Duncan
 Thomas Dunphy
 East Bay Community Foundation
 Marlene Jensen Eastman and
 Rollin Jensen
 Cynthia A. Eastman



The grand staircase during construction.

Jackson Eaves, '48 and Pat Faber
 Eaves, '47
 Denise Ebright and Kevin
 Harrington
 Larry Edelman
 Iris and Bill Edlund
 Mr. Ferol Egan
 Roy and Betsy Eisenhardt
 Mr. Amiram M. Eisenstein
 Prof. Emeritus Sanford S. Elberg
 Mr. and Mrs. Jonathan Elkus
 Professor W. Russell Ellis, Jr.
 Donald Emery
 Mr. Warren M. Emlen
 Mr. Joseph H. Engbeck, Jr.
 Ms. Claire Louise Englander
 Edwin M. Epstein
 Mary T. Escherich
 Grant D. Esterling
 James Evans
 Joan M. Evans
 ExxonMobil Foundation
 Suzanne Eyre
 Linda Fabbri
 Ms. Mary Fabilli
 Elsie Reimers Falconer
 Carol Falgout
 Beva Pilling Farmer
 Mr. and Mrs. Morley S. Farquar
 Jack and Iris Farr
 Professor and Mrs. Charles B.
 Faulhaber
 Rev. William M. Fay
 Mr. Allen S. Feder
 Federated Dept. Stores
 Foundation
 Lawrence and Marian
 Feigenbaum
 Lucy Rau Ferguson, Ph.D.
 Corey M. Fernandez-Klobas
 Ms. Gail L. Ferris
 David and Ann Fidanque
 Carol and John Field
 Charles D. and Frances K. Field
 Fund
 John M. Findlay
 Emily Huggins Fine

John Finnick and Kathleen
 Hegen
 Dr. Frances J. Fischer
 Ralph T. and Ruth M. Fisher
 Renee B. Fisher Foundation, Inc.
 In memory of Timothy J.
 Fitzgerald, Class of 1989
 William Flanagan
 Mr. David Fleishhacker
 Ann and David Flinn
 Alyce T. Foley
 Barry L. and Victoria F. Fong
 Ronald G. Fong
 Bing Yue Fong Memorial Fund
 James P. and Randi L. Foster
 George M. Foster
 Mr. Elvin L. Fowler
 Mr. Richard L. Frank
 Barbara T. Frank
 Mrs. Marsha L. Franklin
 Robin G. and Peter B. Frazier
 Kimberly B. Fredrickson
 Mr. J. Arthur Freed
 Philip R. Friedel
 Howard and Carmel Friesen
 Harriet J. Friis
 John T. Fruehe
 Prof. and Mrs. Douglas
 Fuerstenau
 Harry and Kate Fuller
 Daniel C. Funderburk, M.D.
 Mr. David T. Funk
 Virginia Robinson Furth
 Ms. Anneke Gaenslen
 Mrs. Marianne M. Gagen
 Ralph W. Gaines
 Robert A. Galindo and Rita V.
 Galindo
 Elaine S. Gallaher
 Sam and Catherine Gallinger
 Mr. Sean Galvin
 Ms. Shifra Gaman
 Gap Foundation
 Carole Gardner
 David P. and Sheila S. Gardner
 Mr. Thomas F. Gates

Mr. and Mrs. Theodore H.
 Geballe
 Patricia Gedestad
 Mr. Harry Gee
 Dr. Sherman Gee
 Ms. Gloria Y. Gee
 Dr. Paul and Linda Geiger
 Genentech, Inc.
 General Electric Foundation
 General Mills Foundation
 Virginia B. Gerhart
 Elizabeth L. Gerstley
 Mr. James M. Gerstley
 Mr. and Mrs. Gordon Getty
 William A. Ghirardelli
 The Rosalinde and Arthur
 Gilbert Foundation
 Stephen A. Gilford
 Stephen P. Gill
 Ms. Christina M. Gillis
 Howard N. Gilmore
 Foundation
 John Gilmore
 Phoebe B. Gilpin
 Mr. Joseph P. Giovinco
 Elizabeth Griffin Girgich
 Ms. Elizabeth Goerke
 Mr. and Mrs. Philip J. Gold
 Steven and Susan Goldenberg
 Alan Goldfien, M.D.
 Lisa and Douglas Goldman
 Fund
 Linda P. Goldsmith
 Mr. Thomas Goldwasser
 Dr. and Mrs. Orville J. Golub
 Valerie Masson Gomez
 Dr. Ana M. Gomez-Bravo
 William L. Gonser
 Mrs. Marsha Gonzales
 Lois and Frank Goodall
 Evelyn Bingham Goodman
 Stephen Goodman
 Leslie Goodman-Malamuth
 George E. Gourrich
 James B. Graeser
 Mr. Thomas Graff
 Ann and Richard Graffis
 Mary Behars Grah
 Robert L. Gray
 Dr. Paul J. Green
 Mr. William G. and Shand
 Lathrop Green
 Lorrie and Richard Greene
 Ms. Mary E. Greenlee
 Fred F. and Carol D. Gregory
 Mrs. Evelyn Q. Gregory
 Daniel Gregory
 Mr. John H. Gregory
 David M. and Susan Clayton
 Grether
 Mr. Miljenko Grgich
 Dr. Michael D. Griffith
 Paul A. Grunland
 Czeslaw J. Grycz
 Mr. Victor F. Guaglianone and
 Ms. Janet L. Steinmayer

- Ms. Annabella Gualdoni
 Mr. and Mrs. Rodney Guilfoil
 Janine M. Guillot
 Ronald R. Gustafson
 Mrs. Jean F. Guyer
 F. Joseph Gwerder
 Colleen and Robert D. Haas
 Mr. Timothy J. Hachman
 Edward T. Hager
 Mark Hagopian
 Professor Roger Hahn and Ellen Hahn
 Renee Renouf Hall
 Mrs. Patricia Jean Hall
 Thomas J. Hammer, Jr.
 Frances A. Hammond
 Professor Michael Hanemann
 Mrs. Mildred S. Hanff
 Mrs. Warren L. Hanna
 John and Kathryn Hansell
 Mr. Ralph W. Hansen
 Ann Harlow
 Elizabeth D. Harper
 Dr. Susan K. Harris
 Mrs. Robert N. Hart
 Mr. and Mrs. Peter D. Hart
 Charlene C. Harvey
 Professor Robert L. Hass
 Donald Haworth
 Mrs. Jacqueline N. Haws
 Kenneth and Janet Gray Hayes
 Adele M. Hayutin
 The Hearst Foundations
 Mr. Michael D. Heaston
 Mr. Warren Heckrotte
 Edythe B. Heda
 Dr. Joanne C. Heffelfinger
 Tamra C. Hege
 Mr. and Mrs. Richard Heggie
 Mrs. Janet C. Heiman
 Mr. Theodore E. Heindsmann
 Mrs. Grete Unger Heinz
 Clarence E. Heller Charitable Foundation
 Mr. Kenneth G. Hellyar
 Michael Henderson
 Hal and Marguerite Hennacy
 Bud and Mary Ann Henry
 Richard and Valerie Herr
 Dr. and Mrs. Kenneth Heuler
 Ira Michael and Elizabeth Heyman
 Mrs. Esther Heyns
 Mr. Curtis C. Higgins
 Mr. Lynn A. Hildeman
 Edward W. Hildreth
 Richard Hitchcock
 Charles M. Hobson, III
 The Hofmann Foundation
 Robert B. Hofmann
 Catherine A. Holt
 Karen S. and Robert A. Holtermann
 Elizabeth Paul Hook
 Professor Ernest B. Hook
 Dennis and Ilene Horgan
- Ms. Inge S. Horton
 Mr. James M. Hotchkiss, Jr.
 Judy and Joseph Houghteling
 George J. Houle
 Jacquelyn Lausten Housh
 Ms. Alice Q. Howard
 Patricia Howard
 F. Vernon Hudnut
 Mr. Ronald C. Hufft
 Robert P. Hughes
 Justine Hume
 Mr. and Mrs. Daniel M. Hungerford
 Peggy Huntington
 Ms. Ora Huth
 Gail C. Hutton
 Mr. Harold A. Hyde
 IBM Corporation
 Yasuko Ikeda
 William and Mary Iracki
 Angela B. Irvin
 Fred Isaac
 Bill Issel
 Ira Jacknis
 J. David and M. Barbara Jackson
 Professor William V. Jackson
 Dr. Proverb G. Jacobs, Jr.
 Matt D. Jacobson
 Dr. Marcia Jacobson
 Robert and Beth Janopaul
 Ms. Meri Jaye
 Joan Jenkins
 Ms. Marcia L. Jensen
 Mrs. Theodore L. Johanson,
 Friends of The Bancroft Library
 Katharine Hotchkis Johnson
 S. Allan and Marguerite L. Johnson
 Professor Leonard W. Johnson
 Franklin P. and Catherine H. Johnson
- Farley P. Katz
 Linda B. Keene
 Ken and Karen Keller
 Mr. Dennis Kelly
 Jean A. Kelsey
 Dr. Charles C. Kelsey, D.D.S.
 Roseann Kerby
 Mr. Howard H. Kerr
 Mr. Holger Kersten
 Harlan Kessel
 Mr. Frank I. Ketcham
 Brandon and Trisha Kett
 Dr. Clarissa T. Kimber
 John K. King
 Mr. Robert W. King
 Carol L. King
 Allan and Patti Kingston
 Bob Kinhead
 Mr. Noel W. Kirshenbaum
 Mike Kitay
 Arron E. Klein
 Ms. Elsa C. Kleinman
 Dorothy Knecht
 John T. Knox
 Mr. Peter Koch
 Mr. Lawrence T. Kocher
 Mr. and Mrs. Robert Koenig
 Mary S. Koppers
 Koret Foundation
 Colonel Don and Bitsy Kosovac
 Mr. Thomas A. Koster
 Sue Kramer, in memory of
 Lawrence I. Kramer, Jr.
 Lawrence I. Kramer, Jr.
 Martha G. Krow-Lucal
 Kenneth Kung
 Mr. Gary F. Kurutz
 Dr. and Mrs. Watson M. Laetsch
 Charles A. Laetsch
 Lakeside Foundation
 Bjorn N. Lamborn
 Mrs. Ormond S. Lamson, '42
 Mr. and Mrs. Edgar Lantz
 Paul L. Larsen
 Helen Lasota
 Mr. William M. Lasseben
 Mrs. Helga Lazzarotto
 Dr. John Leahy
 Leakey Foundation
 Mr. and Mrs. Edward K. Lee
 Professor James R.W. Leiby
 Mr. Jess K. Leo
 Pamela Lew
 Professor Raymond Lifchez and
 Judith Lee Stronach
 Professor Kent Lightfoot
 Eli Lilly & Co. Foundation
 John P. and Lois F. Lindley
 Thomas C. Lipp
 Professor Angela C. Little
 Dr. David Littlejohn
 Mr. and Mrs. Allan N. Littman
 Professor Leon F. Litwack
 Mr. John S. Livermore
 Connie and Robert Loarie
 Mr. Albert Locher-Bartschi
- Jack C. Lockhart
 Dr. and Mrs. Deryck Lodrick
 Thomas J. Loftus
 Reva and David Logan Foundation
 Jack and Ione Lollar
 Glenn M. Loney
 Arthur P. Loring
 Robert A. Low
 Mrs. Lolita L. Lowry
 Alexander Lucas
 James F. Luhr
 Mr. and Mrs. Eugene V. Luttrell
 Ms. Marian S. MacIntyre
 Mr. Ian Mackinlay
 Ms. Martha Bancroft MacLaughlin
 Mr. Bruce Maclin
 Madison Sproul & Partners
 Clare Wisecarver Madocks
 Dr. Russell M. Magnaghi
 Al Maher
 Michael J. Makley
 Mr. George Mallman
 Mr. Michael Maniccia
 Donald B. Marans
 Martin Marciniak
 Marin Community Foundation
 Mark Twain Foundation
 Nicholas J. Markevich
 Dr. and Mrs. William H. Marmion
 Mr. and Mrs. Michael Marston
 Mr. Charles Hamilton Marston
 Russel A. Martin
 Dr. Gordon E. Martin
 Dr. & Mrs. Russell L. Martin, III
 Candace S. Martinez
 Doris Cuneo Maslach
 Donald Mastronarde
 Joan and Jack Mather
 Dr. W. Michael Mathes
 Edward A. Matovcik
 Professor Wallace I. Matson
 Beverly Wagler Matson
 Kent E. Matsumoto and
 Dee diSomma
 Mrs. Marie Lewis Matthews
 Mrs. W.V. Graham Matthews
 Dorothy H. Matthiessen
 André Mayer
 Mr. Allison D. Mayfield
 Fritz and Beverly Maytag
 Ms. Judith A. Mazia
 Ben McClinton
 J. Michael McCloskey
 Michael McClure
 Bruce McElhoo
 Mr. Brian D. McGinty
 Stuart McKee
 Arlene Allsopp McKinney
 Sylvia C. McLaughlin
 Professor Hugh McLean
 Ann Aherne McManamon
 Donald and Susanne McQuade
 Mechanics Bank



Compact shelving for manuscripts, 1st floor.

- Vivian Knudsen Johsens
 Mr. G. Frank Joklik
 Mary-Ellen Jones
 Mrs. Arvilla T. Jones
 Lt. Col. James H. Jones
 David and Maureen Jordan
 Mr. Brewster Kahle
 Ms. Karen T. Kahler
 Mary Grace Soares Kaljian
 Fred L. Karren
 Dr. Myra L. Karstadt
 Professor Karl A. Kasten
 Robert L. Katz
 Gary and Ilene Katz

Richard and Anne Melbye
 Margaret Fisher Mellen
 Andrew W. Mellon Foundation
 Dr. Knox Mellon
 Michael L. Mellor
 Mr. Nicholas Melnik
 Mr. Alan R. Mendelsohn
 Alan C. Mendelson
 Mr. Gary L. Menges
 Merrill Lynch & Company Fund
 Mr. and Mrs. Bob Merritt
 Ernest A. and Barbara P. Meyer
 Mr. J.D. Michael
 Roberta and Spencer Michels
 Professor Robert L. Middlekauff
 Donald C. Miller
 Mr. and Mrs. Walter Miller
 Eleanor W. Miller
 Patricia L. Milligan
 Patricia A. Milliken
 Arlen and Dorothy Mills
 James Vantine Mink, III
 Dr. and Mrs. R.E. Mitchell
 Professor L.D. Mitchell
 Ms. Margaretta K. Mitchell
 Neal Miura
 David T. Miura
 Van and Carolyn Moller
 Carol S. Moller
 Wilhemina Vogel Monson
 Mrs. Catherine Hurley Moody,³⁸
 James R. Moore
 Robert London Moore, Jr.
 Mr. and Mrs. Douglas Moore
 Morgan Stanley & Co., Inc.
 Suga Ann Moriwaki
 Linda A. Morris
 Frank P. and Gabrielle Morris
 Susan and Mark Morris
 Mr. William B. Morrish
 Mr. Ronald D. Morrison
 Nancy P. Moser
 Dan and Patsy Mote
 Anita L. Motta
 Professor and Mrs. William K.
 Muir
 Muller Family Foundation
 Karl Frederick Munz
 Professor L. A. Murillo
 Linda M. Murphy
 Douglass E. Myers
 Prof. Emeritus and Dr. Rollie J.
 Myers
 Harvey and Heather Myman
 Mr. and Mrs. Alan P. Nadritch
 Mr. Makoto Nagawara
 John and Barbara Nagle
 Harriet and Ed Nathan
 Mr. John Neerhout, Jr.
 Mr. J.B. Neilands
 Mrs. Frances B. Nelson
 Dr. Karen Barkas Nelson
 Mrs. Anne R. Nelson
 Kathryn M. Neri
 Dick Neuman and Sharon
 Kellum Neuman

Mr. Peter F. Neumeyer
 Michael and Catherine Newman
 Mr. Robert S. Newton
 Mr. and Mrs. Victor K. Nichols
 Kirstin Clark Nichols and
 Frederic H. Nichols
 Mrs. Carolyn A. Nickerson
 Surl L. and Patricia Nielsen
 Gilbert S. Niwa
 Mrs. Joan Nordman
 Mr. Jeremy Norman
 Mr. James G. Nourse
 Mr. Doyce B. Nunis, Jr.
 Robert G. and Sue Douthit
 O'Donnell
 O'Reilly & Danko
 Terry O'Reilly and Andrea
 Pierceall
 Mrs. Vandy O'Reilly
 Mr. Matthew W. O'Reilly
 Charlene A. O'Rourke
 Dr. and Mrs. K. Patrick Ober
 Mr. L. Terry Oggel
 Tom Oishi
 Mr. and Mrs. Robert M. Oliver
 Mr. Henry J. Ongerth
 Vicki S. Oppenheim
 Mr. Edward J. Oram
 Daniel D. Oswald
 Richard C. Otter
 Marie Luise Otto
 Axel Ovregaard
 Gwentyth M. and Robert A. Page
 Ms. Olivia M. Palacio
 Morton D. Paley
 Susan A. Palmer
 D.C. Pappone and S.B. Meyer
 Mr. Donald G. Parachini
 Professor Roberta J. Park
 Professor Roderic B. Park and
 Mrs. Catherine B. Park
 Jacqueline J. Parker
 Ross and Lorraine Parmer
 Lorraine Parmer
 Mr. Garry Parton
 Carla A. Patterson
 Jack D. Paxton
 Mrs. Shirley J. Payne
 Mr. Scott W. Pector
 Charles A. Peek
 Lillian Sloan Pehrul
 Peninsula Community
 Foundation
 Steve and Liz Peterson
 Ted Peterson
 Peter T. Peterson
 Richard H. Peterson
 Mr. David Wingfield Pettus
 Pfizer Foundation Matching
 Gifts Program
 PG&E Corporation Foundation
 Mr. Milton Phegley
 Mrs. Mary P. Pierce
 Miss Mary E. Pike
 Edith and George Piness
 Dr. Daniel Pinkel



Public corridor between Doe and Doe Annex, 2nd floor.

Chan. Emeritus and Mrs. Karl S.
 Pister
 Alex and Kate Pope
 Patricia Pope
 Mr. John R. Post
 Ms. Elisabeth Downing Potts
 Mr. and Mrs. Craig E. Pratt
 Edward L. Pratt
 Mr. and Mrs. Robert Prindle
 Diana and Jim Prola
 Mrs. Betty Simmons Prossise
 Ms. Glenda L. Prosser
 Public Health Institute
 Professor David H. Pyle and
 Mrs. Connie J. Pyle
 Mathew Quilter
 Judith R. Raftery
 Lynne D. Raider
 Howard Alan and Gale Bolton
 Randall
 D. Jane S. Randolph
 Jean L. Ranney
 Wally and Gayle Ransom
 Doris L. Ransom
 Kent Rasmussen Winery
 Dr. R. Kent and Kathleen
 Rasmussen
 George W. Rathmell
 Katherine A. Reagan
 Barbara and Jack Reding
 Mr. William S. Reese
 Mr. W. R. Reidelberger
 Joann and Richard Reinhardt
 Elinor Reiss
 Professor Walter E. Rex
 Mr. Thomas Hugh Reynolds
 Ms. Flora Elizabeth Reynolds
 Judge and Mrs. Richard W.
 Rhodes

Dr. Anne Richardson
 Ms. Ronnette A. Riley
 Sharon and Don Ritchey
 Alicia Rivera
 Mark L. Rivers
 William C. Robbins
 Bruce and Shirley Roberts
 Justine Roberts
 Ann and Richard Roberts
 Hon. Ronald B. Robie
 Mr. and Mrs. Edwin O.
 Robinson, Jr.
 Judith Robinson
 Mark and Stephanie Robinson
 Leigh and Ivy Robinson
 Mr. Thomas W. Rogers
 Carlote Rolde
 Gerry Rollefson
 Mr. Norman J. Ronneberg, Jr.
 Zeph D. Rose
 Joseph A. Rosenthal
 Bernard and Ruth Rosenthal
 Marion Ross
 Malcolm and Joan Ross
 Mr. and Mrs. John W. Rosston
 Mr. William Matson Roth
 Dick and Elena Rowson
 Mr. and Mrs. Robert S. Rutledge
 John B. Ruzek
 James Ryan
 Peter S. Samis
 Maren S. Sampson
 Bruce J. Sams
 Bernard U. Samuel
 Roger and Jeane Samuelsen
 Donald A. and Joanne Sandstrom
 San Francisco Foundation
 San Francisco Museum of
 Modern Art

- Jack M. Saroyan
 Mr. Charles W. Savage, III
 Frederic A. Sawyer
 Mr. Tetsubumi K. Sayama
 Mr. George L. Saywell
 SBC Foundation
 Terry Trosper Schaeffer
 Dr. Martha E. Schaffer
 Nicholas B. Scheetz
 Harry N. Scheiber and Jane L. Scheiber
 Alexander H. Schilling
 Milton Schlesinger
 Max Schmidt
 Ms. Barbara Schmidt
 Ms. Thelma C. Schoonmaker
 Mrs. Ruth Page Schorer
 Ms. Judith S. Schuler
 Dr. John W. Schulz
 Mr. and Mrs. Randall F. Schwabacher
 Katherine and Chris Schwarzenbach
 William W. Schwarzer
 Donald M. Scott
 Pamela Seager
 Mr. John Eric Sealander
 Barbara W. Seeburger
 Joy H. Sekimura
 Anne G. Selinger
 Professor Peter Selz
 Dr. Andrew M. Sessler
 Susan Severin
 Jean Hartmann Seymour
 Benjamin and Susan Shapell Foundation
 Lois R. and Daniel Shapiro
 Carol Booth Sharon
 Janet B. Sharp
 Edward A. Shaw
 Carolyn Demeter Sheaff, '58
 Shell Oil Company Foundation
 Barbara E. Sherard
 James F. Sherman
 R. S. Sherman
 Yuriko M. Shibata
 Mr. and Mrs. John J. Shook
 Professor and Mrs. Howard A. Shugart
 Janetta Thompson Shumway
 Mr. Alan B. Sielen
 Sierra Club
 Mr. Stephen M. Silberstein
 William H. Silcox
 Mr. Ernest J. Silveria
 Mr. and Mrs. Carl B. Simmons
 Sharon Simpson
 Michael R. Sims
 Ms. Rosalind Singer
 Mr. and Mrs. Michael J. Skinner
 Mr. David E.E. Sloane
 Bill and Marion Slusser
 George and Camilla Smith
 Marilyn G. Smith
 Professor Paul C. Smith
- Mr. James B. Snyder
 Margaret M. and William E. Snyder
 Mr. Toby C. Solórzano, Jr.
 Charles V. Soracco, M.D.
 Carla Soracco
 Mr. and Mrs. G. Stuart Spence
 William and Anne Spencer
 Murray A. and Aneta W. Sperber
 Tod and Catherine Spieker
 Jim and B. J. Spitze
 Robert G. Sproul
 John and Marjorie Sproul
 Dr. W. K. Stadler
 Verne and Jackolyn Stadtman
 Alan G. Stanford
 David B. Starkweather
 Mr. and Mrs. Jack Steadman
 Laurie L. Stearns
 Jonathan Stebbins
 Mary Angelo Steel
 Alberta Hill Steele
 Mr. George E. Steinmetz
 Mr. Philip Stephan
 Charles and Tracy Stephenson
 Kurt Stevens
 Ms. Nancy E. Stoltz
 Ms. Carolyn Stone
 Carl J. Stoney
 Mr. Robert J. Streich
 Gaby E. Stuart
 Charles T. Sullivan
 Mr. S. Kent Sullivan
 Mr. Jaime C. Sumortin, Jr.
 Craig A. Sundstrom
 Roselyne Chroman Swig
 Albert A. Tadakuma
 Amy R. Tan
 Mr. J. Curtiss Taylor
 Ms. Jane S. Taylor
 Professor Elaine C. Tennant
 Mr. and Mrs. David Tennebaum
 Maria and Zygmunt Teodorczyk
 Mr. Anson Blake Thacher
 Mr. Carter P. Thacher
 Evelyne Thomas
 Jeffrey Thomas
 Ms. Susan D. Thomas
 Katharine W. Thompson
 Matthew Thurlow
 The Tides Foundation
 Dr. Howard E. Tompkins
 Mr. and Mrs. Robert Torrano
 Mr. Gary Jerome Torre
 Ms. Joan M. Torykian
 Robin Kelly Toth
 Prof. and Mrs. Charles H. Townes
 Ms. Rebecca G. Tracy
 Lee Trammell
 Mr. Forrest E. Tregua
 Peter D. Tremblay for The Tremblay Family
 Ms. Mary Trotter
 Arthur I. Trueger
- Thomas K. and Roxanna S. Trutner
 Dr. Constantine Tsonopoulos
 Robert R. Tufts
 Honorable Richard E. Tuttle and Sally Tuttle
 Charlotte A. Tyler
 Frances Esquibel Tywoniak
 Unilever
 United Way of Fresno County
 United Way of San Joaquin County
 Elizabeth S. Upham
 Monte Upshaw
 Wayne & Gladys Valley Foundation
 Judge Brian R. Van Camp
 Mr. Thomas S. Van Den Heuvel
 Doris Machado Van Scoy
 Mrs. John M. Van Zander
 Douglas C. Vernon
 Mr. Terry J. Viele and Mrs. Kathy W. Viele
 Mr. Richard A. Vignolo
 Mr. Daniel Visnich
 Mr. Daniel G. Volkmann, Jr.
 Carol Norris Voss, '58
 Wachovia Corporation
 Mr. Stephen A. Walker
 Craig and Marissa Walker
 Walt Disney Company Foundation
 Richard B. Walton
 Susan and Felix M. Warburg
 Jeanne B. Ware
 Dr. Patricia Armstrong Warren
 Sheridan and Betsey Warrick
 Dr. Donald Warrin
 Willard D. Washburn
- Mr. Douglas Weisfield
 Dorothy and Fred Weiss
 Pat Welch
 Wells Fargo Foundation
 Emmy E. Werner
 Mr. Klaus W. Werner
 Judith R. Wessing
 A. Marilyn Haskell Wheeler '53
 Marilyn and Howard Whelan
 Harry W. and Bernice D. Whitcomb
 David E. White
 Martha E. Whitaker
 Patricia Whittingslow
 Ms. Barbara A. Whitton
 Ms. Mary L. Wickwire
 Ms. Rita Wieland
 Bill and Vicki Wilcox
 John Wiley & Sons, Inc.
 Mr. Peter B. Wiley and Ms. Valerie Barth
 Dr. Judith Ann Wilhite
 Mr. and Mrs. Witold T. Willer
 Pamela and Hugh Williams
 Dino Williams
 Stanford E. Williams
 Judge Spencer Williams
 Mrs. Phyllis Stickland Willits
 Ms. Bonnie Wilson
 Mr. John J. Winberry
 Mr. and Mrs. John Windle
 Robert and Susan Winn
 Mr. Laurence P. Winship
 Sheila Wishek
 Mr. Alan Wofsy
 Mr. Edward O. Wolcott
 Dr. Sarah Wolf-Konior
 Norman Muir Wolff (UCSC, 1976)
 Dr. Charles M. Wollenberg
 Fred Womble
 Brian M. Wong
 Sheryl L. and Robert R. Wong
 Lucille J. Wong
 Ms. Isabel Wong-Vargas
 Dr. and Mrs. Calvin D. Wood
 Mr. and Mrs. Thomas Edwin Woodhouse
 Mr. Lawrence A. Woodward
 Mr. Christopher R. Woolf
 Tom and Amy Worth
 William P. Wreden, Jr.
 Pat Wright, in memory of Timothy J. Fitzgerald
 Mrs. Anne G. Wright
 Jacques S. Yeager
 Rachel P. Young
 Gail M. Zabowski
 Professor and Mrs. Lotfi Zadeh
 Mr. William Nicolas Zavlaris
 Ms. Bernadine Zelenka
 Frederic Zigmund
 Peter and Midge Zischke
 Zischke Stonewall Fund
 Donna D. Zitomer



Washington Mutual Matching Gift Program
 Cindy Claymore Watter
 Mr. and Mrs. Edgar L. Weber
 Martin J. Weber
 Sally C. Wegner
 Ms. Marla S. Weinhoff
 Marilyn and Raymond Weisberg

SPRING 2008 CALENDAR

EXHIBITIONS

CHINESE OF CALIFORNIA: A STRUGGLE FOR COMMUNITY

February 7 – August 30, 2008

California Historical Society
678 Mission Street, San Francisco
Admission to this exhibit is free to members of the Chinese Historical Society of America, California Historical Society, and the Friends of The Bancroft Library. Admission is \$3 for the general public.

FROM PLUGS TO BLING: A CENTURY OF CAL STUDENT FASHION

March 8 – August 31, 2008

Bernice Layne Brown Gallery,
Doe Library

GOLD IN THE AMERICAS

April 30 – January 11, 2009

Musée de la Civilisation
85, rue Dalhousie
Québec City, Québec G1K 7A6

**Bancroft materials on loan for this exhibit*

ANNOUNCEMENT

May 23, 2008

THE BANCROFT LIBRARY IS CLOSED FOR SUMMER 2008!

The Bancroft Library is returning to its original location, the Doe Library Annex, from its temporary quarters in downtown Berkeley. The state-mandated seismic retrofitting of its building, as well as the much-needed upgrading of its facilities, is planned for completion by the end of Spring 2008. The Library will be closed for approximately five months during this move. From May 23 to mid-Fall, Bancroft will be closed to the public in order to move its collections. For more information and updates about the move, please visit the Bancroft website at <http://bancroft.berkeley.edu/info/move/> or call (510) 642-3781.

BANCROFTIANA IS MADE WITH 10% RECYCLED POST-CONSUMER WASTE

The Council of the Friends of The Bancroft Library

2007–2008

Richard C. Otter <i>Chair</i>	Amy McCombs Sylvia McLaughlin
Connie Loarie <i>Vice Chair</i>	Alan Mendelson Velma Montoya
Charles B. Faulhaber <i>Secretary</i>	Katherine Schwarzenbach Catherine Spieker
Gregory Price <i>Treasurer</i>	James M. Spitze Robert Gordon Sproul III
Hans Baldauf	Charles G. Stephenson
Paul Bancroft III	John B. Stuppin
Narsai David	Elaine Tennant
John A. De Luca	Cindy Testa-McCullagh
Richard P. Fajardo	Robert R. Tufts
Daniel Gregory	Craig Walker
Fred Gregory	Christopher Warnock
Robert Hirst	Kirsten E. Weisser
Alexandra Marston	Midge Zischke
Dorothy Matthiessen	
Beverly Maytag	

BANCROFTIANA

Number 132

Editor	Camilla Smith
Managing Editor	Elizabeth Gardner
Copy Editor	Ben McClinton
Digital Images	Randal Brandt
Design	Catherine Dinnean
Printer	Minuteman Press

IN THIS ISSUE

CLIPPERSHIPS, THE CELEBRITES OF THE SEA

Page 1



THE CHINESE OF CALIFORNIA

Page 6



LOYALTY OATH DIGITAL COLLECTION

Page 10

