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, 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
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 purchase; 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 a steady state of storage. I am betting paper wins. The paperless office and the digital book have been touted for 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-expanded 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 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.
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 keeping 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.
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 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 and courage in battle. The Invincible needs no illustration, just the blaring type of its name. The Franklin associated its vessel 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.

Jack von Euw
Curator, Pictorial Collection

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
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 community 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 Chinese, but also the moral dilemma presented by discrimination.

San José’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
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 dictate 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 commonplace of the time, and barren of offence, whereas if uttered in our day they could inflict pain...
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 painted 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 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, 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 Archivist 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
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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.

The Council of the Friends of The Bancroft Library
2007–2008

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