



BANCROFTIANA

Hubert H. Bancroft

Gold Rush Daguerreotypes Donated

In recent years, ambitious endeavors have dominated Bancroft Library news. Building infrastructure for the 21st century, providing state-of-the-art preservation environments, exploring cutting-edge approaches to bringing historical content to the internet: these are just a few of the challenges and improvements that occupy Bancroft staff and our Friends.

Happily, these undertakings have not meant that collecting the pioneer West has abated! While Bancroft has been engaged in preparing for the new century, core holdings in 19th-century California have been richly enhanced by two magnificent gifts of gold-rush era photographs. Daguerreotypes, unique photographic images on silver-plated copper, are the products of the earliest photographic process. They are highly valued both for their early date and their remarkable beauty. Daguerreian portraits of California gold miners and outdoor daguerreotype scenes of any kind are among the most sought-after 19th-century photographs.

In late 2004, just as Bancroft prepared for renovation, the descendants of Captain Charles M. Weber of Stockton, members of the Weber, Kennedy, and Cahill families, donated their trove of Weber and Murphy family photographs from the 1850s, 1860s, and later. It includes dozens of first-rate portraits of their California pioneer forebears—from a large “half plate” portrait of Captain Weber himself, to charming hand-tinted glass ambrotypes of his children. Half-plate da-

guerreotypes, measuring $4\frac{1}{4} \times 5\frac{1}{2}$, are unusual; the majority produced were quarter-plate ($3\frac{1}{4} \times 4\frac{1}{4}$) or sixth-plate ($2\frac{3}{4} \times 3\frac{1}{4}$). While the Weber pioneer portraits are priceless additions to Bancroft’s Pictorial Collections, priceless among other reasons because, unlike many daguerreotypes, the sitters are identified, the jewels in the crown of this gift are 12 views of the town of Stockton. They consist of four pictures of the Weber home, two of El Dorado Street from the Stockton Channel, and six of the waterfront, two with the side-wheel steamer *Sagamore* at dock. One bears an inscription to Weber from photographer William Henry Rulofson, who later became one of the partners in the famous San Francisco photography studio of Bradley & Rulofson.

The Weber family daguerreotypes are true treasures of California history. Through the family’s forethought and recognition of their significance, they had been conserved, studied, and occasionally exhibited before their arrival at Bancroft. Some had been shown at the Haggin Museum of Stockton, others at the Oakland Museum of California.

The late photographic historian Peter Palmquist published an article in the *Daguerreian Annual* (1993) that analyzed the Stockton views. The Bancroft Library is honored to have been chosen as the permanent home for these unique images, and to make them available, along with the Weber Family Papers, to future generations of historians.

The Weber and Murphy family photographs are not the only exceptional gold-rush era images to come

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Alonzo J. Doolittle posed in miner's clothing with small leather bags of gold nuggets, ca. 1850-1854. Quarter plate daguerreotype. BANC PIC 2005.071:01--CASE.



From the Director

Bancroft and the Budget

We live in interesting times. You will, of course, understand the allusion to the old Chinese curse. However, there is an even more appropriate reference to Chinese: My colleague Peter Zhou, Director of the East Asian Library, reminds me that “the Chinese word 危机 *weiji* ‘crisis’ is composed of two characters, ‘danger’ *wei* and ‘opportunity’ *ji*.”

Make no doubt about it: The 20% cut in the budget of the University of California is a real crisis and presents real dangers. It affects the University Library at Berkeley as well as the academic departments. The Library has lost 30 staff positions through attrition during 2008-2009 and will need to shed another 30 during 2009-2010—this from its staff of 318 (down from a high of 472 positions in 1990-91). Moreover, funding for the Library’s 700 student employees (60 of them in Bancroft) will be cut by 25%, and all staff will take a pay cut of 4%-10% in the form of a required furlough. This requires us to rethink the kinds of services we can provide to our users both on and off campus.

In the first instance we shall most likely have to reduce the hours we are open as a result of the furlough. If the campus is simply shut down for a longer period over holiday breaks, Bancroft would be closed at the same time. Alternatively, we might have to reduce our opening hours by four to eight hours a week in order to maintain a balance between public and back-office operations.

But with danger comes opportunity. We shall be taking a hard look at all of our operations and procedures to ensure that they are still needed and are done as efficiently as possible, not simply because “we have always done it this way.”

One of the real opportunities we see in the current situation is a great expansion in our use of volunteers. We have always had some volunteers in Bancroft, primarily to help with processing collections, but usually never more than one or two at a time.

Volunteers can help Bancroft in a whole variety of different ways:

Behind-the-scenes work in Technical Services: processing archival and manuscript collections by sorting, reorganizing, and rehousing materials; cataloguing the negatives and prints from the San Francisco *Examiner* photographic collection; copy cataloguing new printed materials; helping to maintain Bancroft’s various web sites; scanning and digitizing materials for web presentation; transcribing original Mark Twain letters and manuscripts or papyri held by the Center for the Tebtunis Papyri (a knowledge of classic Greek would be essential for the latter!).

Public Services: staffing the information desk in the Bancroft gallery and the registration desk in the Heller Reading Room, photocopying printed and manuscript materials for patrons, handling orders for Bancroft publications.

Administrative support: coordination of other volunteers (reviewing applications, matching qualifications to job descriptions, scheduling), telephone reception, maintenance of mailing and e-mail lists for the Mark Twain Project, the Regional Oral History Office, and the Friends of The Bancroft Library, maintaining correspondence and acquisition files, personalized acknowledgments of gifts.

Outreach: docents for Bancroft exhibitions; assistance to curators in selecting materials for exhibitions and classes and reviewing recent acquisitions by those with specialized subject knowledge; exhibition preparators; helping to organize, host, and staff Bancroft events

both on and off campus; interviewing for oral history projects.

Our collections and programs are so broad and varied that we have something of interest for practically anyone.

One of the things that makes it possible to contemplate a greatly expanded volunteer operation is the renovated building. After about a year of teething, we have resolved the inevitable problems, we know how it works, and we have become comfortable with its quirks and foibles. More importantly, we have much more staff space now than we had in the old building. We would be delighted to make some of it available for volunteers.

What do we need from volunteers? Enthusiasm, commitment, time, and knowledge. In order to make this work, we will need individuals who can commit to one or two days a week for a total of four to eight hours for a period of at least a year. The Library is currently working through its procedures and policies in order to make it feasible for us to use more volunteers than we have in the past: Are there liability issues? How do we handle access outside of public hours for non-employees? We expect that sometime this fall we shall be able to issue a call for volunteers (a postcard invitation to all members of the Friends). Additionally, we shall post volunteer positions with detailed job descriptions on VolunteerMatch (<http://www.volunteermatch.org/>), a local non-profit agency that puts individuals in contact with organizations.

The Friends of The Bancroft Library have been remarkably generous with their gifts to Bancroft for more than 60 years. We still need your financial assistance, but increasingly we shall need the gift of your time and energy as well. Together we can help Bancroft maintain its stature as one of the great libraries of the world.

Charles T. Faulhaber

*The James D. Hart Director
The Bancroft Library*



Stockton founder Captain Charles M. Weber's prominent home, photographed from the south, ca. 1850-1852. Half plate daguerreotype by William Henry Rulofson. BANC PIC 2005.029:01--CASE

under Bancroft's care during our refurbishment. Jean Henry, a descendant of miner and cartographer A.J. Doolittle, also made us a gift of marvelous family heirlooms. Vermont-born Doolittle, who came to California in the 1850s, is best known for his 1863 map of California and Nevada. His descendants were well aware of the historical importance and value of the gold head of his walking stick. It is richly ornamented and engraved with Doolittle's name, the date 1854, and an assertion that the gold used in the handle came from Doolittle's South Yuba River mining claim. This treasure was presented to the library along with several daguerreotypes of Doolittle, his wife, and other family members. One of these shows Doolittle in his miner's garb, standing, with two "gold pokes" (small bags of gold nuggets) proudly displayed on a studio prop at his side. This portrait rivals in historic value the beautiful California gold cane handle, for it is among the finest known portraits of a California gold miner. It has all the elements one hopes to find in such a portrait—plus a dynamic charm and personality of its own.

These gifts may be an embarrassment of riches, for they are the best daguerreotype acquisitions any collection of Western Americana could hope to make, welcome additions to an already-rich collection. Yet they are joined by more California

photographic additions, all made since the library's 1999 Cased Photographs Project put its earliest photographic holdings online (bancroft.berkeley.edu/collections/casedphotos/project.html). Several significant purchases have been made

possible by generous donors and the Friends of The Bancroft Library. Of particular note is a mining scene of four men working by a sluice with an unidentified town in the background. Purchases of small family collections include portraits of Peter J. Barber of San Francisco (later mayor of Santa Barbara) and of David Burbank, San Francisco dentist and founder of the

city of Burbank. An unusual group portrait that includes Mayor Charles J. Brenham of San Francisco and a striking daguerreotype portrait of Ferdinand Ewer, publisher of the *Pioneer Magazine* (and the famous Dame Shirley Letters), were significant acquisitions of 2006.

The growth of Bancroft's daguerreotype collection provides an excellent example of curatorial efforts to build on the library's strengths while also documenting contemporary facets of a diverse California. Twenty-first-century improvements and the preservation challenges posed by vast modern film archives like that of the *San Francisco Examiner* dominate staff efforts, but every opportunity to strengthen Bancroft's documentation of early California is enthusiastically pursued as well. The gold rush may have ended more than 150 years ago, but its treasures continue to enrich the scholars who mine Bancroft's holdings.

James Eason
Archivist for Pictorial Collections



Gold miners working by a sluice with a mining town in the background, ca. 1850-1853. Half plate daguerreotype. BANC PIC 2002.095--CASE.

A Pal of Cal or, Oski Ward-Ward!

While enjoying Keith Scott's book, *The Moose That Roared: The Story of Jay Ward, Bill Scott, A Flying Squirrel, and A Talking Moose*, I stumbled upon a pleasant discovery: Ward, a producer and an animator of the classic cartoon show *Rocky and His Friends* (which included the adventures of Rocket J. Squirrel, Bullwinkle J. Moose, Mr. Peabody and his boy Sherman, and Dudley Do-Right, among other memorable characters), was a 1941 graduate of the University of California, Berkeley. Scott offers an overview of Ward's Cal connection in his extensive history, but it led me to wonder if delving into the university archives would unearth more about Ward's activities as student and alumnus? It would, and now here's something I hope you'll *really* like!

J Troplong Ward was born in San Francisco on September 20, 1920. His parents decided against naming him Joseph after his father, selecting

instead the letter J (with no period) so that he could eventually choose his own moniker. (He would later settle on "Jay.") Troplong was his mother Juanita's French birth name. Ward's father, who worked in real estate, left the family to become a wine wholesaler in New York after losing money during the Depression. An only child, Ward was brought up by his singer-dancer mother. He attended Cal with two of his closest childhood friends, future collaborator Alex Anderson and Luther Nichols, Jr.¹

We must join our hero at the end of his student career to trace its beginning. The 1941 *Blue and Gold* yearbook portrays a serious-looking Ward. His narrative summary reveals that he was a general curriculum major who took part in the Abracadabra fraternity, Proskopoi, Meadowbrook, Advertising Service Bureau, Soccer, Orientations, Radio Commission, and various class committees.

Fortunately, the University Archives houses a small but rich collection of records from the Abracadabra House (which merged with Delta Chi in 1960). According to the August 1938 issue of its newsletter, *The Abra*, the fraternity, founded in 1895, originally chose its name "for its oddity rather than its meaning; [it] has a history and significance that runs far

back into antiquity. To present society it is meaningless; to the people of past ages it was a potent health charm." Members considered Abracadabra to be "an independent, unified organization, rich in friendship, tolerance, and good living." Yet don't let these somewhat staid descriptions fool you. An undated informal initiation asks that new members "do most solemnly swear, in the name of our patron Saint, Sockatoomee." It appeared to be just the right place for someone with Ward's quirky sense of humor.

His freshman-year bio in the August 1938 edition of *The Abra* reads: "J. T. Ward—just plain J—lives in Berkeley. Supreme egotist, unflinching liar, but seldom serious in either. House bad boy and ringleader in many underclass pranks, J has earned a real reputation in his first year. An embryonic activities man, on A.S.U.C. elections committee, deputations, Grizzly staff and other pastimes." The sophomore Ward continued to be an "activities man," as this tongue-in-cheek entry from 1939 describes: "Jay does nothing with an ease that astounds the other hard-studying and hard-working Abras. His hobbies are joining as many activities as possible, but he is usually dropped from one when he joins another, so he is seldom ahead." That year, his childhood friend Alex Anderson began his freshman year and joined Ward in the fraternity. Anderson's newsletter bio sounds prescient: "Alexander Anderson—an Abra lad with real talent in that most interesting art—cartooning. Alec, a local contribution, has been gaining practical experience by working for his uncle, Paul Terry, who produces animated movie cartoons. He also is a sturdy athlete, and is indispensable to Abra's intra-mural athletic teams." Anderson would later play a key role in launching Ward's career in animation. While Ward apparently also belonged



Ward fittingly used this version of himself in the Robert Gordon Sproul Associates newsletter RGSA 4:1 (June 1972).

to Proskopoi, an honorary fraternity based on social service and citizenship founded at the University of California in 1933, no further documentation of his membership could be found.

Meadowbrook appears in Ward's *Blue and Gold* senior summary of activities. In Scott's book, however, his friend Luther Nichols, Jr., asserts that this was a mythical athletic club "dedicated to the proposition that inferior athletes could, on a given day, beat superior athletes if they had a certain amount of luck, guile, and Jay on their side." Members played basketball and baseball at playgrounds in the city and bet on big-league teams. Anderson claims that the "perpetual trophy of the UC gym still bears the Meadowbrook name, attesting to Jay's success."

Not surprisingly, Ward showed early interest in creative work. He participated on the Advertising Service Bureau, which created copy and art work for ads in ASUC publications as well as posters for class activities. The 1939 edition of the *Blue and Gold* pictures a smiling young Jay in a photo of the staff. He also served on the Orientations Council, which helped new students and freshmen become acclimated to campus life.

After graduation from Berkeley in 1941, Ward moved on to Harvard to begin graduate work in business management. The draft interrupted Ward's studies, and he spent two years in the Army Air Corps. After earning his master's degree from Harvard in 1947, he decided to enter the real estate business as his father had. He and his wife Billie settled in Berkeley, where he opened his own company. Yet a twist of fate would end that career before it completely began. On his opening day, Ward was severely injured when a runaway lumber truck crashed into him as he stood outside talking with the mail man, crushing him against a wall in the office. He returned briefly to real estate after a lengthy convalescence but soon made what would become a life-changing decision.

In 1948, he and friend Alex Anderson formed Television Arts



In a portrait of the cartoonist as a young man, Jay Ward appeared in his senior photo. *Blue and Gold*, 1941.

Productions, Inc., in Berkeley, which would produce the first cartoons made specifically for the still-new medium of television. *Crusader Rabbit*, featuring Anderson's limited-animation technique (somewhat akin to moving comic strips), first aired in 1949; it ran for two seasons on NBC.² *Rocky and His Friends*—later titled *The Bullwinkle Show*—debuted in November 1959. (As Rocky himself might say, hokey smoke, has it really been 50 years?) By this time, Ward had moved Jay Ward Productions to Los Angeles. Anderson did not want to relocate but served as a consultant to the new series. Bill Scott would join Ward's team as voice actor, coproducer, and writer.

Two other UC Berkeley alumni contributed to Ward's animation efforts. Ted Key, class of 1933, was probably best known for his long-running comic strip, *Hazel*, which spawned a 1960s television show. Key also created the "Peabody's Improbable History" segment of *Rocky and His Friends*. Like Ward, he was quite active as a student at Cal. His *Blue and Gold* senior summary notes that he was art editor of the *Daily Californian* and associate editor of the *California Pelican*. Key's younger brother Leonard also attended Cal with Ward and Anderson, graduating in 1942. He lent his merchandising skills to both *Crusader Rabbit* and *Rocky and His Friends*, directing sales for Ward Productions and running its New York branch until 1960. Jay Ward Productions continued to create

shows into the 1960s, including *George of the Jungle*. The company also created and produced the long-running Cap'n Crunch breakfast cereal commercials.

Despite his busy professional career, Ward remained devoted to his alma mater. He was a life member of the Robert Gordon Sproul Associates (RGSA, renamed the Charter Hill Society in 2008), the alumni group that recognizes sustained annual giving of \$1,000 or more to the campus. In 1971, Ward was selected to lead RGSA in its fundraising efforts. The August 1971 issue of *RGSA News and Views* includes a profile of Ward as incoming chair. It describes him as "a man with a perpetual twinkle in his eye and a marvelous zest for anything he undertakes to accomplish...." Ward says in the story that "Bullwinkle and all the Ward characters will be working along with me for Cal and RGSA." They might very well have, because an article in the June 1972 issue reports that 35 new members joined RGSA during Ward's first term as chair (in contrast to 13 cited in the August 1971 issue). He also initiated a "challenge" program in which 10 RGSA members contributed \$10,000 each, with \$1,000 to be added to the annual fund with every new associate brought into the program. Cal Band named him an honorary member, and on April 26, 1973, he received the Berkeley Citation. Ward died on October 12, 1989, at age 69, but the contributions that he and the other Berkeley alumni made to animation history live on in their cavalcade of classic characters. Or is it a Cal-valcade?

Kathryn M. Neal
Associate University Archivist

¹ Keith Scott, *The Moose That Roared: The Story of Jay Ward, Bill Scott, A Flying Squirrel, and A Talking Moose* (New York: St. Martin's Press, 2000), 4-5.

² *Ibid.*, 6-11

GROWING UP WITH THE COUNTRY

Pioneer Narratives and Historical Memory

When David Jackson Staples recounted his first three decades as a California resident in 1878, he did so with a clear sense of his place in history. Not only was he among the first wave of forty-niners to arrive in the state following the discovery of gold at Sutter's Mill, he was also a founding father of the town of Stockton. In recollecting his decision to purchase land near the town in 1850, Staples congratulated himself on his foresight in recognizing the region's untapped potential. "It was my impression from the beginning that this would be a valuable country for agriculture," he explained, "I acted on that idea, and set out orchards and planted grain." He also proudly recalled his role in organizing Stockton's political institutions, noting, "During the formation of society, the voting on the Constitution of the State, and the establishment of government, I took an interest in all these movements and participated in them." To Staples, these experiences imbued his life story with historical interest and entitled him to the designation of pioneer.

Although his memoir was composed at the behest of historian Hubert Howe Bancroft, men like Staples needed little prodding to document their experiences

for posterity. Since the mid nineteenth century, prominent citizens throughout the American West had been composing similar narratives as a means of commemorating their agency in the development of frontier communities. Although women too wrote autobiographical accounts, the vast majority of pioneer narratives were written by men of middling economic origins who had achieved at least a modicum of success in business, agriculture, or other professional endeavors after relocating to the West. Their narratives typically wove together two stories of social mobility: the first was the author's own pursuit of social and economic advancement; the second, the growth of his adopted town, city, or state.

The emergence of this genre was part of a gradual refashioning of the pioneer as an American archetype. In the early republic, popular literature generally portrayed the pioneer as a shiftless and liminal figure who lacked the industry and perseverance necessary to transform the wilderness into civilization. "In all societies there are off-casts," J. Hector St. John de Crèvecoeur wrote in 1782, "this impure part serves as our precursors or pioneers." This conception began to change, however, as westward movement surged following the War of 1812. In these years, the rise of a distinctly middle-class paradigm of self-made masculinity endowed the pioneer with new significance as a symbol of self-reliance and entrepreneurial striving. Increasingly, boosters and other proponents of westward expansion depicted the pioneer as a young man of modest means who steadily acquired wealth and prominence as he labored to build up new towns and cities on the frontier. In 1817, for example, author Henry Brackenridge extolled the many "enterprising youth... of moderate patrimony" relocating to the trans-Appalachian West in order to "grow up with the country, and form establishments for themselves and families." By midcentury, this middle-class model of pioneering informed the way ordinary Americans construed the possi-

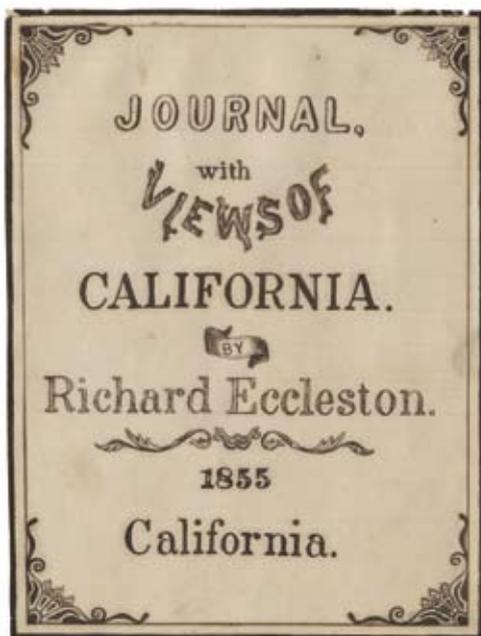
bilities for social mobility on the frontier.

In California, the sudden influx of gold seekers in 1849 created unique opportunities and incentives for both residents and newcomers to begin fashioning themselves as pioneers. As early as 1850, the Society of California Pioneers was established by a group of San Francisco residents whose arrival predated the gold rush. The Pioneers organized parades, banquets, and other commemorative activities in an effort to secure their place as civic leaders in the face of a rising tide of outsiders. For much the same reason, early settlers in rapidly expanding towns and cities throughout the state also began composing pioneer narratives for publication in local newspapers or circulation in manuscript form. In a period of unusual social fluidity and intense demographic mobility, these texts both established the author's connection to his adopted community and displayed his middle-class sensibilities.

In many western states, systematic efforts to compile pioneer narratives began shortly after the Civil War. Hubert Howe Bancroft initiated one of the most ambitious of these projects in the 1870s, ultimately collecting hundreds of written memoirs and dictations from residents of California and neighboring states. Although Bancroft and his staff went to great lengths to procure accounts from a diverse array of individuals, the countless pioneer narratives that survive in archives and in published form nonetheless capture only a narrow cross-section of the frontier experience. Not only do they represent an overwhelmingly white, male perspective, they also privilege stories of success over failure and geographic persistence over mobility. Yet a careful analysis of their production and preservation is essential to understanding the cultural construction of the pioneer as a symbol of self-made masculinity in nineteenth-century America. It is this key component of frontier mythology that is perhaps the most enduring legacy of self-styled pioneers like David Jackson Staples.

William Wagner

Ph.D. Candidate, Department of History



Pioneers documented their experiences for posterity, contributing to the frontier mythology of the self-made man. BANC PIC 2004.037--AX

Mark Twain and the Future of Publishing

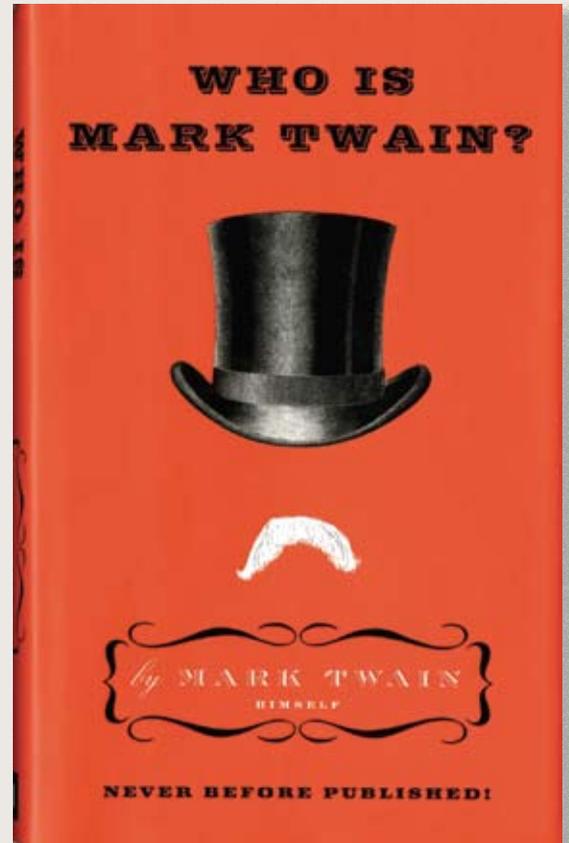
One of the first calls I received after announcing the launch of HarperStudio was from ICM (International Creative Management), one of the largest literary agencies, who very graciously invited me to present my plans to their staff. I went to see them the following week, and at the end of the meeting, Heather Schroder—one of their top agents—said, “I’ve got the perfect project for you.” She was right; that project became *Who Is Mark Twain?*

From 1990 until 2008, I was publisher of Hyperion, the book publishing company I founded for Disney in 1990. I had spent six months begging for that job, and for most of my years there it remained a fulfilling pursuit. But one of the odd consequences of success is boredom, and during my last two or three years, I wasn’t feeling as excited about my work as I wanted to be. I was paying million-dollar advances, managing a staff of 60 people, publishing more than a hundred high-profile books each year. But the money we were spending started to feel like Monopoly money, and I was being managerial more often than I was being creative. So I surprised my staff—and myself—and left to start a new publishing imprint for HarperCollins, called HarperStudio.

My hope for HarperStudio was—and is—that we would devote ourselves to experimenting with new approaches to the business. I wanted to publish a smaller list of books (no more than two per month) with a smaller staff (there are only five of us, through we have the use of HarperCollins for preproduction, production, subsidiary rights, and sales services) so that I could be much more involved in the thousands of creative decisions that actually determine a book’s fate. I wanted to limit our advances to \$100,000 per book (still an astronomical amount by small press or university press standards, but a starvation diet compared to the major

New York trade publishers) and pay authors half of the profits instead of the traditional author royalty. I wanted to sell these books on a nonreturnable basis to bookstores, as opposed to the current practice, in which unsold books are returned to publishers for full credit (the average returns percentage across our industry is now 40 percent of new adult hardcovers). And I wanted to focus on online marketing and experiment with new digital formats as well.

Who Is Mark Twain? was the perfect project for us for a number of reasons. First of all, Twain had been published by our ancestors at HarperCollins, Harper Brothers, from 1895 to his death in 1910, and there was something wonderfully ironic about starting an allegedly futuristic publishing venture with century-old material and a century-old backlist. Secondly, as we learned from Bob Hirst, the Twain scholar who carries on in Twain’s spirit as head of Berkeley’s Mark Twain Project, Twain himself spent his career trying to convince publishers to work with him on a profit-share basis. When Twain couldn’t convince publishers to do so, he started his own publishing company instead (Webster), which published the memoirs of his friend Ulysses S. Grant on just such a profit-share basis with Grant (it was only after Webster folded that Twain relented and began his relationship with Harper). And finally, there is the material itself, which in spite of being written roughly a century ago, could not be more modern in its sensibility (in the *Los Angeles Times*’s review of the book, Timothy Rutten called Twain “the timeless iconoclast”). The 24 previously unpublished pieces that make up *Who Is Mark Twain?* read as



Working with Bancroft, HarperStudio printed 24 previously unpublished pieces written by Mark Twain.

if they could have been published a few months ago in *The New Yorker* or *Harper's*—and in fact, excerpts of our book have appeared in each of these magazines.

We published *Who Is Mark Twain?* on April 21, 2009, the 99th anniversary of Twain’s death, to a very gratifying response. We’ve had superb reviews in the *Los Angeles Times* and *The Washington Post*, interviews on National Public Radio, and all sorts of attention online. We’ve been back to press three times already, only one week after publication. We’re heartened to see that people are as passionate about Twain today as they were in his time—perhaps even more so—and would like to think that Twain, the fearless experimenter, is smiling from on high to see that his book was the first from our bold new venture.

Bob Miller
Publisher, HarperStudio

ANNUAL MEETING

Friends of The Bancroft Library

The 62nd Annual Meeting of the Friends of The Bancroft Library, held on April 18, 2009, celebrated two firsts: the first time the Friends' Annual Meeting was held in the seismically retrofitted and totally renovated building and the first time a formal luncheon was held in the third floor reading room. The more than 80 participants enthusiastically praised the beauty of the "new" Bancroft and enjoyed a delicious lunch.

The big news for 2008-2009 was, of course, the dedication of the renovated building that took place on October 24, 2008. Speakers included UC President Mark Yudof, Berkeley Chancellor Robert Birgeneau, Hubert Howe Bancroft's great-grandson Pete Bancroft, and Charles Faulhaber. The Friends were thanked for their role in helping to make the renovation a reality. The ceremony was followed by a very festive reception with tours of the library.



Connie Loarie told of Friends activities during the year.

Council Chair Connie Loarie enumerated the many activities of the Friends during the past year and acknowledged several Council members for their dedication. She particularly noted the activities of the Southern California Committee chaired by

Katherine Schwarzenbach and the development of a Young Professionals Committee created and chaired by Kirsten Weisser. A special thank you was given to Camilla Smith for her years of dedicated service as editor of *Bancroftiana*. Chair Loarie mentioned that Cal has mounted a \$3.5 billion capital campaign, with the Library's campaign goal set at \$85 million. Of this amount \$35 million will be used for a major renovation of the Moffitt Undergraduate Library. Of the \$50

million balance devoted to research and collections, \$15 million has been targeted for Bancroft to use in establishing endowments for the Mark Twain Project, the Regional Oral History Office, and the Center for the Tebtunis Papyri. Raising this amount of money in the current economic environment will be difficult. The support of the Friends of The Bancroft Library is particularly important to help us identify and cultivate new Friends and donors.



Friends of The Bancroft Library enjoyed an elegant meal in the reading room.



Camilla and George Smith admired the efficient new setting.



Friend Kirsten Bickford signs the guest book.

Summer Study Awards were won by

- Kathleen Anne Adams
- Rachel Brahinsky
- Elizabeth Allison Ferrell
- Cheryl Ann Holzmeyer
- Adam C. Lewis
- Rebecca Munson
- Marques J. Redd
- Lauren Chase Smith
- Christina Maria Zanfagna



Director Charles Faulhaber presented the Hubert Howe Bancroft Award to Bill and Jean Lane and to Joan and the late Mel Lane to honor the Lane family for Sunset magazine, the magazine that mirrored and shaped the modern West.



Charles Faulhaber congratulates Summer awardees Marques J. Redd, Rebecca Munson, and Cheryl Holzmeyer.



Bill and Jean Lane, David Hartley, and Amy Faulhaber toured the Mark Twain at Play exhibition as part of the annual meeting.

The Bancroft Study Awards
for 2009–2010 were awarded to

Colin Dingle (Rhetoric, UCB).
“Lyric Impurity: Genre, Serial Poems, and the Form of History in Mid-Century and Contemporary American Poetry.”

Sarah Lynn Lopez (Architecture, UCB). “Migrating Mexico: A Material History of Remittance Space in Sur de Jalisco and Los Angeles, California.”

THE BANCROFT MANUSCRIPT SURVEY PROJECT

In 2007 Bancroft received \$800,000 in grants from the Andrew W. Mellon and Arthur and Rosalinde Gilbert Foundations to undertake a large-scale survey of *all* of its manuscript holdings: approximately 13,000 collections, or 55,000 linear feet of material—most of them stored off-site at the Northern Regional Library Facility (NRLF) in Richmond.

The primary goal of the survey is to increase access to the collections by improving their arrangement and description and ensuring that current guides accurately reflect the contents of the cartons. It has been nearly 150 years since Hubert Howe Bancroft began collecting in the 1860s, and over 100 years have passed since The Bancroft Library opened on campus in 1906. Archival standards have changed frequently during that time. Thus, another goal of the survey is to standardize documentation across the manuscript collections, which will enable the hard-working staff members who process and curate them to maintain and improve intellectual control over Bancroft's holdings to bolster current collecting areas, identify new

collecting strengths, and help bring to light previously unrecognized gems.

Bancroft hired us—four trained archivists with a variety of archival and project management experience—to conduct the survey: Marjorie Bryer, Amy Croft, Dana Miller, and Elia Van Lith. In February 2008, we began an odyssey in the manuscript collections that is projected to last three years.

We consider ourselves to be extremely lucky, since not even staff members who have worked at Bancroft for decades can claim to have laid hands on every manuscript collection in the library! We are reviewing manuscript collections on a remarkable array of topics, including Spanish mission documents; personal narratives from 19th-century leaders and regular folks in California, Utah, Nevada, Wyoming, and Arizona; linguistic records of Indians of North and Latin America; literary manuscripts from prominent writers and poets; documentation from the San Francisco earthquake and fire of 1906; and the papers of numerous important 20th-century scientists, many of them members of the Cal faculty.

From 2005 to 2008, when Bancroft underwent its major seismic retrofit and renovation, many of its oldest, most valuable, and heavily used collections were housed temporarily at NRLF. The survey began with these collections so that they could be moved back to campus once construction was completed in late August 2008. This meant that we began at the library's beginnings, with the materials on California, the West, Mexico, and Central America that Hubert Howe Bancroft started to collect in the 1860s.



Archivists found early memorabilia such as a Donner Party baby tooth, protected in the glass vial by pink padding, in the Charles Fayette McGlashan papers, 1878-1946.

The survey demanded that each collection be examined, its catalog record scrutinized against its physical contents, and its physical condition recorded. The sheer number of collections to be surveyed dictated a pace that precluded reading every letter, or even looking through every folder. Regardless, gems emerged from the mass of materials, to our delight. Only a few weeks into the survey, Dana and Marjorie unwrapped a box holding a vial containing a baby tooth found at the Donner Party site, while Amy and Elia found a hand-illustrated magazine from 1895 by a Folsom Prison inmate, which includes a scathing commentary on prison life. The dictations collected by Bancroft and his team of scholars were particularly rich sources for frontier history in the Western states. Every few days we would run across a heart-rending love letter from a lonesome pioneer, or a charming poem written by a traveler making his way westward to California. Examples of 20th-century gems include personal letters from acclaimed writer Joan Didion (Cal '56) to a college friend and a box filled with colorful paper dolls sent by school children to Japanese-American author Yoshiko Uchida (Cal '42). We were thrilled at these discoveries and enjoyed sharing them with Bancroft staff. Indeed, the survey team, led by Dana, created a blog better to share these gems with the public: <http://bancsurvey.blogspot.com/>. Your comments are welcome!



A hand-illustrated cover for "Foul Tip," the Folsom Prison magazine, 1895, was a surprising discovery.

We successfully completed our survey of these collections before they were moved back to the new Bancroft



A cartoon from a high school yearbook at the Colorado River Relocation Center in Poston, Arizona, Japanese American Evacuation and Resettlement Records, was drawn in the 1940s.

building in late August 2008. In September, we started to survey collections permanently housed at NRLF. The majority of these are more recent additions, and most are significantly larger than those housed on site. Some, like the papers of Governor Edmund

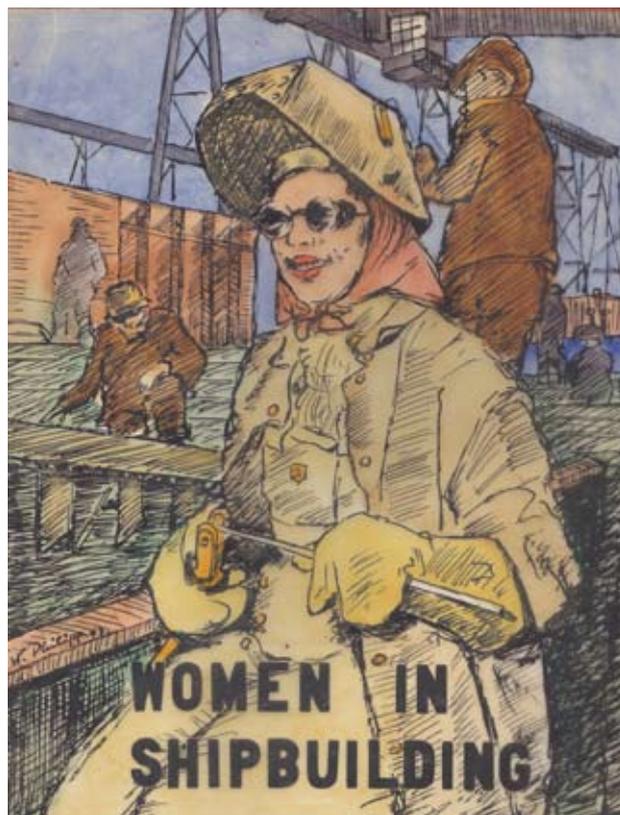


Yoshiko Uchida's papers (1903-1994) included handmade paper doll chains.

G. "Pat" Brown, contain over 1,000 cartons! Many are unarranged and have no guides, meaning that they cannot currently be used by patrons. The disarray of many NRLF collections requires us to spend more time with each carton to make notes and recommendations regarding how best to arrange and describe them. This attention to detail has allowed us to continue discovering intriguing documents. While surveying the Henry J. Kaiser papers, Dana and Marjorie discovered

Women in Shipbuilding, a compendium of sketches and photographs that documents the first six months of women's employment at Kaiser's shipyards. Amy and Elia, surveying the Japanese-American evacuation and resettlement records, came across some beautiful and humorous hand-drawn high school yearbooks created at the relocation camps between 1942 and 1945.

While one of the long-term outcomes of the survey will be to improve the intellectual control over Bancroft's manuscript collections, the survey has already yielded tangible results. Essentially, we are performing first aid: adding spacers to preserve records that are suffering from debilitating slump; letting staff know when so-called "unarranged" collections are actually



Henry J. Kaiser's papers (1873-1982) included a sketch from "Women in Shipbuilding."

arranged well enough to be used by patrons; making sure all containers in a collection are labeled with the correct call number; and providing inventories of materials that previously had none, such as oversized items. Currently, we are on track to finish the project six months early, which will enable us to begin processing high-priority collections and updating catalog records.

Additional expected outcomes of the survey include helping the Bancroft curators to set processing priorities and develop grant projects. The library's collection policy is scheduled to be reviewed every 10 years. It was last revised in 2001, so the end date of the survey coincides with the date of the next revision. At its conclusion, the survey will enable Bancroft staff to decide how best to use limited resources—financial, spatial, and personnel—to care for their collections and serve their patrons.

Marjorie Bryer, Amy Croft,
Dana Miller, and Elia Van Lith
Survey Archivists

PRESERVED WORK: *The Philip Lamantia Papers*

To some, Philip Lamantia (1927-2005) needs no introduction, but to others he may. Let it suffice to say that the San Francisco-born surrealist was one of the most significant American poets of the latter half of the 20th century, participating in the San Francisco Renaissance and associating with the Beats, though remaining aloof from their aesthetic. The well-traveled Lamantia constitutes the point of intersection among artists as diverse as André Breton, Jack Kerouac, Paul Bowles, Henry Miller, Bruce Conner, and Cecil Taylor. The *New York Times* deemed him of sufficient cultural import to warrant a substantial obituary, where he was identified as the prime link between French surrealism and American counterculture. Given his association with the Bay Area—where he returned to live for the last 30 years of his life—The Bancroft Library is the perfect home for Lamantia's papers.

Having known Lamantia near the end of his life, I assisted his wife, City Lights co-owner Nancy Peters, and Allen Ginsberg biographer Bill Morgan in assembling the papers before their acquisition by Bancroft. The melancholy of this task was partly relieved by the marvelous items continually surfacing as I rummaged around his apartment. Chief among these were unpublished poems, in surprising quantity given the small body of work he chose to publish during his lifetime (roughly seven slim volumes, allowing for overlap among various selected editions). Still, the number of what seem to me great poems cast aside was shocking. Many merit publication for their inherent worth or biographical significance or both, such as a poem detailing his encounter with the Washo Indians and their peyote ritual during the 1950s. Among these hidden gems was one complete manuscript, *Tau*, announced for publication by Bern Porter in 1955 but withdrawn by the poet because of his evolving



After his death, the papers of Philip Lamantia, the San Francisco surrealist poet associated with the Beats, were acquired by Bancroft. BANC PIC 2006.073.

religious beliefs. By all rights, *Tau* should have been his second book, and I later had the pleasure of editing it for publication as # 59 of the City Lights Pocket Poets series (2008). (Bancroft, I should add, let me work on *Tau* before the papers were generally accessible, for which I'd like to thank Tony Bliss and the library's generous staff.) Other finds included a typescript labeled "Destroyed Work," containing passages from his earlier work, much of which he burned in 1960; a handful of sound poems under the title "Babbel," with an accompanying note on their genesis; and a stack of largely handwritten poems grouped under the heading "Symbolon," a final book he worked on between 1998 and 2001 but was unable to complete. Some of this material will eventually be published in a volume of collected poems.

Lamantia's papers contain voluminous journals and notebooks in which he kept an unsystematic record

of observations on poetry and subjects like dreams, ornithology, Egyptology, and surrealism, in addition to the odd diaristic entry on a particular experience. His letters form a fascinating if fragmentary record of his intellectual life and travels. Gone, unfortunately, is the 1943 letter from André Breton welcoming the then-15-year-old poet into the surrealist movement—it disappeared along with other valuable belongings in Mexico in the late fifties—though Lamantia's response survives by virtue of appearing in Breton's wartime periodical *VVV*. (Lamantia's copy is in Bancroft.) But many other letters survive. Occasionally there are drafts of letters he sent, providing a glimpse into his beliefs all the more valuable since he wrote so little in the way of discursive prose. More often, there are letters to him from correspondents both celebrated and obscure. In gathering these, I happened to discover a false back in one of his desk drawers,

behind which lay a treasure trove of literary artifacts, including postcards from Kerouac; correspondence between the draft board and his sometime mentor Kenneth Rexroth, who managed to convince the board of his protégé's pacifism and general unfitness for military service; and a 1955 letter from Henry Miller, predicting that Lamantia will be "our greatest living poet since Whitman." It's difficult to describe the feeling of discovering such material, though "spine-tingling" comes to mind.

Among the other highlights of the papers is a sheaf of pink, yellow, and blue onionskin pages containing the surviving poems of Beat legend John Hoffman, who died in Mexico in 1952 at the age of 24. Lamantia read his friend's poems in 1955 at the famous Six Gallery reading at which Ginsberg debuted "Howl," an event depicted—colored pages and all—in Kerouac's *The Dharma Bums*, where Lamantia

appears as "Francis DaPavia." Lamantia once pulled these out while I was visiting, and I managed to convince him to privately print a chapbook of the work, *Journey to the End*, in a symbolic 24 copies. Lamantia's copy of this edition is in Bancroft, and the poems have finally received the wider circulation they deserve by appearing along with *Tau* in *Pocket Poets* # 59. Lamantia's library was also purchased by Bancroft; some of these books have been dispersed into general circulation, but the most important collections—poetry, philosophy, alchemy, Egyptology, and esoterism—have remained intact. Of particular note are Lamantia's books relating to surrealism, which constitute an archive in their own right. Aside from now-canonical works of classic surrealism, Lamantia served as a repository for publications sent to him, as the movement's foremost American exponent, by surrealist and parasurrealist groups around the

world. These ephemeral zines and chapbooks have tremendous value in the aggregate as a record of surrealist activities throughout the world, particularly after the Paris group folded in 1969. I'm not sure there's another collection quite like it.

The list of amazing finds in Lamantia's papers and collections extends beyond the sampling above. I remember picking up a yellow folder, in which I found a complete run of Wallace Berman's *Semina*; to handle these, rather than view them through museum glass, was another experience I'm unlikely to forget. There wasn't time to linger over everything, but there's consolation in knowing that it's all there in The Bancroft Library, preserved and catalogued for future generations. Scholarly work on Lamantia has only just begun, but it will, I expect, continue for some time.

Garrett Caples
City Lights Books

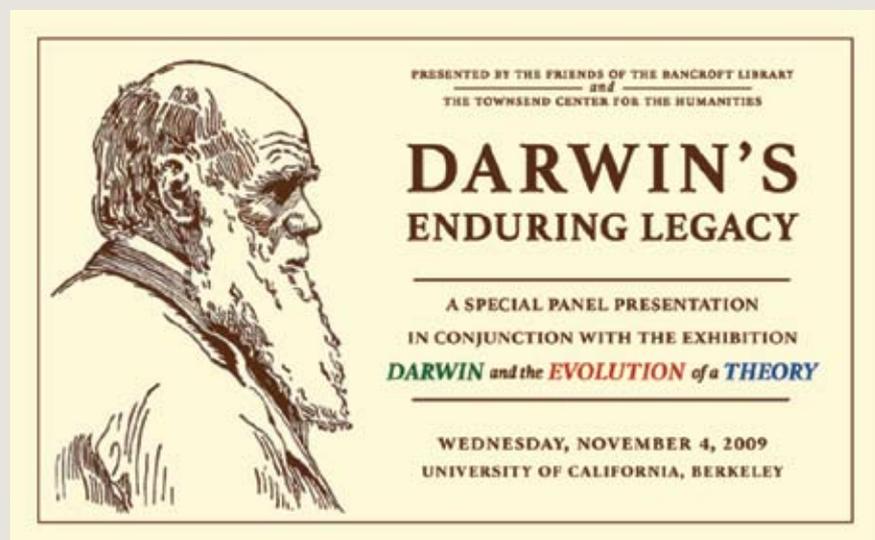
FRIENDS SPONSOR DARWIN EXHIBITION & PANEL PRESENTATION

To commemorate the 200th anniversary of Charles Darwin's birth and the 150th anniversary of the publication of *Origin of Species*, The Bancroft Library has mounted an exhibition of rare books, manuscripts, images, and scientific specimens drawn from the collections of nine of UC Berkeley's libraries and museums.

The exhibition explores the formative influences on Darwin's thought, the books he read that gave him his early stimulation, his celebrated round-the-world voyage on *H.M.S. Beagle*, and his major ideas and works.

Highlights include the Libraries' unique collection of Darwin's published books, rare illustrated books on natural history and travel, dozens of specimens of exotic insects and plants and South American fossil specimens 1.2 to 16 million years old, and two giant Galapagos tortoise shells.

Bancroft Library Gallery through December 22.



Darwin and the Evolution of a Theory

Wednesday, November 4, 2009

7:00 pm, in the Maude Fife Room, 315 Wheeler Hall

The Friends and the Townsend Center for the Humanities will sponsor a panel presentation featuring Berkeley professors Dacher Keltner speaking on "Darwin's Delights: Darwin's Views on Positive Emotions," and Kevin Padian speaking on "Darwin's Enduring Legacy . . . and Some Enduring Myths."

Reception and viewing of the exhibition

in The Bancroft Library Gallery immediately following the program

Center for the Tebtunis Papyri Reopens

The 2008-2009 academic year has been an exciting time for the Center for the Tebtunis Papyri (CTP). Over the course of these months, CTP renewed its operations on campus, returning to the Doe Annex along with the other units of The Bancroft Library and organized several important seminars, lectures, and events throughout the year.

CTP was one of the first Bancroft units to move back to campus. The relocation of tens of thousands of precious papyrus fragments took place in the predawn hours of August 7th-8th. This intricately orchestrated process was facilitated by the involvement of campus police and Atthowe Fine Arts Services. The ensuing weeks were occupied with organization of the collection and the CTP workspace. October 24, 2008, witnessed the grand reopening of The Bancroft Library and the resumption of CTP operations. CTP opened its doors to the public in January.

In honor of the new facility housing the Tebtunis papyri, a signature sculpture was commissioned (see *Bancroftiana* 133, Fall 2008). This scribal statue, created by local artist Amy Evans McClure, pays homage to the ancient Egyptian scribe Menches, whose dossier constitutes an important part of the CTP collections. CTP can now be found on the fourth floor of The Bancroft Library: Turn left at Menches!

In September, CTP hosted the inaugural Berkeley-Oxford Papyrological Seminar, which focused on the Greek text of Dictys of Crete's *Diary of the Trojan War*, a work purporting to be an eyewitness account. The Tebtunis collection includes a substantial fragment of this text which, in its Latin version, was responsible for transmitting the story of Troy to Western Europe. Professors Stephen Oakley (Cambridge), Dirk Obbink (Oxford and Michigan), Todd Hickey (Berkeley), and Donald Mastronarde



Todd Hickey lectures to students of *Near Eastern Studies 102B: The Archaeology of Ancient Egypt*.

(Berkeley) presented papers discussing various aspects of the *Diary*.

During spring semester Professor Susan Stephens (Stanford) presented CTP's eighth annual Distinguished Lecture on March 31. Her talk, "Identity Politics in Ptolemaic Egypt," was accompanied by a one-day special exhibit utilizing Egyptian artifacts from the Hearst Museum of Anthropology and papyrus documents from CTP. In conjunction with her lecture, Professor Stephens conducted a semi-

nar concerning the Ptolemaic papyri of Euripides.

CTP also hosted the International Workshop for Papyrology and Social History April 15th-17th, which brought together leading scholars from the United States and Europe to discuss recent developments in the field and opportunities for collaboration.

Dr. Christelle Fischer-Bovet, who received her Ph.D. from Stanford in 2008, has been working as a postdoctoral scholar at CTP since September.



Papyri and artifacts are displayed in a case at the Center for the Tebtunis Papyri.

Funding from the Swiss National Science Foundation has allowed her to pursue a two-year research project concerning ethnicity in the ancient Eastern Mediterranean. At the end of that period she will join the Classics Department at the University of Southern California.

The Center for the Tebtunis Papyri remains committed to graduate and undergraduate education in papyrology. Graduate Student Researchers continue to gain experience in the discipline through various projects, from editing papyri for publication to augmenting the APIS (Advanced Papyrological Information System) digital catalogue. This summer, they will assist with specialized (multispectral) imaging of select papyri.

To further undergraduate education and outreach, Professor Todd Hickey, CTP's Associate Director, continues to participate in the Undergraduate Research Apprenticeship Program; in fact, one of his four apprentices this year, Jesse Hoffman, was awarded the Library Prize for Undergraduate Research for his project, "A Family of Prophets in 2nd Century Roman Egypt." In addition, Hickey introduced students of Egyptology to the Center's resources, showing them selections from the collection and hosting a tour of the Center. Hickey is also in the process of developing an outreach curriculum for K-12 students.

As was the case last year, CTP benefited from the generous donations of an anonymous benefactor. In addition to monetary gifts and books, the benefactor also donated ancient coins to CTP. These 11 silver and bronze coins, dating from the early to middle Ptolemaic period (ca. 285-145 B.C.), will enhance the papyrological curriculum. CTP remains grateful for this significant support.

Jean Li
Center for the Tebtunis Papyri
Graduate Student Researcher

Desiderata

Bancroftiana from time to time publishes lists of books that the library would like to add. We would be particularly pleased to receive gifts of any of the books listed below. If you can help, please e-mail (preferably) Bonnie Bearden, Rare Books Acquisitions Assistant, bbearden@library.berkeley.edu, or you may call (510) 642-8171.

Blue & Gold

We would like to upgrade some volumes of the Cal yearbook that have seen heavy use:

- v. 35 (1909)
- v. 47 (1921)
- v. 73 (1946)
- v. 93 (1966)
- v. 99 (1972)

California Mission Studies Association

Conference. We lack numbers 1-18.

CMSA Newsletter. We lack vols. 6, 14:2 and 18:2-4.

Vernon, Edward W. *Mision Santa Rosa de las Palmas: founded by Father Sigismundo Taraval*, S. J. 2002.

Hoover, Robert L. *Stealing California's Mission Past*. 1999.

Hogarth Press

Riding, Laura. *Voltaire*. 1927.

Woolf, Virginia. *On Being Ill*. 1930.

Padre Press

Palou, Francisco. *The Death of the Venerable Father Fray Luis Jayme*. San Diego: 1994.

Healy, Valentine. *Father O'Keefe: Rebuilder of Mission San Luis Rey*. Northridge: 1992, c1965.

Vollmann, William T. *The Ice Shirt: a Book of North American Landscapes* [Seven Dreams, v. 1]. Viking Press, 1990.

Fathers and Crows: a Book of North American Landscapes. [Seven Dreams, v. 2]. Viking Press, 1992.

Thirteen Stories and Thirteen Epitaphs. Pantheon Books, 1993.

Butterfly Stories: a Novel. Grove Press, 1993.

The Atlas. Viking Press, 1996.

Argall: a Book of North American Landscapes. [Seven Dreams, vol. 3]. Viking Press, 2001.

Uncentering the Earth : Copernicus and the Revolutions of the Heavenly Spheres. Norton, 2006.

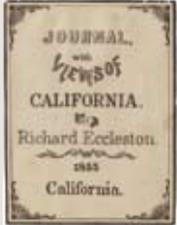
Zamorano 80

The one title we lack, though we have later editions:

Ridge, John Rollin. *The Life and Adventures of Joaquin Murieta, the Celebrated California Bandit* / by Yellow Bird. San Francisco: W.B. Cooke, 1854.

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THE FRIENDS OF THE BANCROFT LIBRARY

Fall 2009 Calendar

EXHIBITIONS

May 18 – December 22, 2009

AMAZING GATE: RESCUING A CAMPUS ICON

Doe Library, Rowell Cases, 2nd Floor

August 13 – December 22, 2009

DARWIN AND THE EVOLUTION OF A THEORY

To commemorate the 200th anniversary of Charles Darwin's birth and the 150th anniversary of the publication of the *Origin of Species*, The Bancroft Library is exhibiting rare books, manuscripts, images, scientific specimens, and other materials, drawing on the collections of the campus's libraries and museums.

The Bancroft Library

ROUNDTABLES

An open informal discussion group featuring presentations by scholars engaged in Bancroft research projects. Sessions are held in the Lewis-Latimer Room of the Faculty Club on the third Thursday of the month at noon.

Thursday, September 17

FRANCES DINKELSPIEL

*Towers of Gold: How One Jewish Immigrant
Named Isaias Hellman Created California*

Thursday, October 15

RACHEL BRAHINSKY

*The Making—and Unmaking—of Southeast
San Francisco*

Thursday, November 19

TOM DEBLEY

*Disrupting the Status Quo: The Story of
Dr. Sidney Garfield*

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2009–2010

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