The Magnes Collection of Jewish Art and Life Comes to Bancroft

In 1960 Seymour Fromer, poking around in the bins of Holmes book-store in downtown Oakland, picked up an 1894 yearbook from Oakland High School and found himself staring at a picture of a very young Judah L. Magnes.

The 17-year old Magnes, with his dark hair and dark eyes, had already distinguished himself by 1890 when the Oakland Tribune excerpted large parts of his bar mitzvah speech. Magnes would later go on to become the first California-born ordained rabbi, a respected spiritual leader in New York, and president of Hebrew University in Jerusalem.

As Fromer, then director of the Jewish Educational Council of Alameda and Contra Costa counties, stared at Magnes’ yearbook photo, he wondered why scholars weren’t collecting information about the role Jews played in the development of the West. From that thought bloomed The Judah L. Magnes Museum, which eventually became the third largest Jewish museum in the United States and thrived for 50 years in a historic home on Berkeley’s Russell Street.

In July, the Magnes Museum’s 10,000-piece collection—one of the world’s preeminent collections of Jewish life, culture, and history—became part of The Bancroft Library. The new partnership was forged to enhance Bancroft’s holdings, complement UC Berkeley’s academic offerings, raise the profile of the Magnes collection, make it more accessible to scholars, and assure its long-term viability.

Renamed the Magnes Collection of Jewish Art and Life at The Bancroft Library, the collection of precious music, art, rare books, and historical archives will be divided among Bancroft, the Jean Gray Hargrove Music Library, and a newly-renovated building on Allston Way.

“We are excited to acquire, steward, and grow this precious cultural asset,” said UC Berkeley Chancellor Robert Birgeneau in announcing the merger, which was made possible, in part, by $2.5 million in gifts from the Koret Foundation and philanthropists Warren Hellman (Cal ’55) and Tad Taube. Numerous other Magnes supporters also donated funds for the transition.

One of the centerpieces of the Magnes’ collection is the archive of the Western Jewish History Center, established in 1967 by Fromer and Moses Rischin to collect letters, papers, diaries, and photographs relating to the Jewish settlement of the West—this at a time when most people thought of the history of Jews in America as the story of the Eastern European Jews of New York, who arrived from Europe in the 1880s, lived in tenement houses along the Lower East Side of New York, and worked in sweatshops, victims of exclusion and anti-Semitism.

The story of Jews in California and the West is completely different.

Continued on page 3
From the Director

The Summer of Our Content

One can read “content” in my title in two ways: content and context (and of course I am playing on Shakespeare’s “now is the winter of our discontent made glorious summer” – Richard the Third). The past summer was indeed glorious for Bancroft because of a major acquisition by the Mark Twain Papers and an enormously significant addition to Bancroft’s research programs: The Magnes Collection of Jewish Art and Life.

About eighteen months ago Frances Dinkelspiel (see p. 1), president of the Board of Directors of the Judah L. Magnes Museum, approached us to explore the possibility of a closer relationship with the museum. We at Bancroft were already familiar with the Magnes because of its wonderful Western Jewish Archives; and we were immediately interested because of the close fit between Hubert Howe Bancroft’s original focus on gathering together materials for the study of the history of California and the American West and Seymour Fromer’s vision of the Magnes as a place to gather in the membria disiecta of Jewish culture, especially from the same region.

After a transitional period of about a year, the Magnes Collection of Jewish Art and Life will add a vital new presence to Bancroft’s existing research programs: the Center for the Tebtunis Papyri, the Regional Oral History Office, and the Mark Twain Papers and Project.

In June, The Bancroft Library purchased the holograph of Mark Twain’s A Family Sketch, written in 1906 about his daughter Suzy.

The latter has certainly been in the news this summer, with a segment on PBS’s NewsHour, a front page story in the New York Times, and a cover story in Newsweek, all concerning the publication this fall, one hundred years after his death, of the first volume of Mark Twain’s Autobiography, unexpurgated and in the form that he specified. The Mark Twain Project is not limited, however, to publication. It also attempts to gather together the membria disiecta of Twain’s writings. The core of the Papers is formed by the materials Twain bequeathed to his daughter Clara in 1910 and which she in turn left to Berkeley in 1962; but these were just the manuscripts and letters in his possession at the time of his death. Manuscripts that he gave away (such as that of Huckleberry Finn, to the Buffalo County Library) or the tens of thousands of letters he wrote remained in the hands of their recipients.

The Papers hold his letterbooks, but these contain copies of only a small portion of the letters Twain wrote. Where are the rest? Mark Twain was one of America’s most famous authors and lecturers almost from the time he published A Tramp Abroad in 1869. People who received letters from him didn’t throw them away, regardless of how trivial their subject matter—and now those letters are turning up in the hands of their descendants and, increasingly, finding their way into the marketplace. In fact, on average, two new—usually—unknown letters by Mark Twain turn up on eBay every week.

There are major Mark Twain manuscripts still in private hands as well, and Bancroft was fortunate to acquire some of them at a Sotheby’s auction in June. They had belonged to the Copley Library in San Diego, founded by James S. Copley, of the San Diego Union-Tribune. The most important is a 61-page holograph manuscript called “A Family Sketch,” which Twain wrote in 1906 about his daughter Suzy, who had died of spinal meningitis in 1896 at the age of 24. Of the acquisition, Bob Hirst, General Editor of the Mark Twain Project said, “I consider it a major triumph to be able to bring in from the cold, and make available to anyone who wants to read it, a manuscript of this importance.”

In addition to “A Family Sketch,” Bancroft also bought a dozen significant letters and one of the 56 MS chapters of A Tramp Abroad.
One of the letters, written August 7, 1896, to Joseph Harper II of Harper Brothers, adds in a postscript, “if my notion is a foolish whim, have charity for it. My daughter is dead three weeks, & my head is worn out as well as my heart.” The *Tramp Abroad* chapters were sold separately by the heirs of the publisher some time after the company was dissolved in 1914. Since 2001 Bancroft has managed to acquire six of the twenty chapters remaining in private hands. We now have twelve, more than any other institution.

These manuscripts are not cheap. With commissions and tax the total price was $401,000, of which “A Family Sketch” alone cost $249,500, the highest price ever paid for a Twain manuscript entirely handwritten by the author. Fortunately, several generous Friends of The Bancroft Library stepped forward to help defray the cost; the rest was covered by Bancroft endowment funds.

All in all, indeed the “summer of our content.”

Mark Twain
*Practical jokes with Artemus Ward including the story of The man who fought cats by Mark Twain and other humourists.* London: Hotten, [1872]

(MAGNES COLLECTION continued from page 1)

Coming to an unsettled frontier in the 1850s and 1860s, one focused on gold and extracting riches as soon as possible, Jews found acceptance in the West. They became distinguished merchants, shopkeepers, industrialists, and bankers, as well as Supreme Court justices and city council members. Society in California and in other western states was so open and unformed that there was very little anti-Semitism or exclusion.

The documents from the archive reflect that acceptance and growth and tell fascinating stories of Jewish businesses, families, and communal organizations—for example, that of Isaac and Simon Glazier, who came from Austria in 1851 and opened The Old Cigar Store in Marysville to sell tobacco to the miners. They eventually moved to San Francisco to start I. Glazier & Co., which evolved into J. Barth & Co., one of the most successful brokerage houses on the West Coast.

The archives also hold the papers of David Belasco, playwright and theater producer, who was born in San Francisco in 1853 and who wrote, produced, and directed more than 100 plays on Broadway; the legal records of Max J. Brandenstein, the founder of MJB Coffee; and the papers of San Francisco Supervisor Jesse Coleman.

The merger of the Magnes and Bancroft collections will also reunite the papers of Jewish families, facilitating research on their impact on the growth of the West. The Haas family papers perhaps provide the best example. The Magnes holds the papers of Rosalie Meyer Stern, born in Los Angeles in 1869 to Eugene Meyer, a French Jew, and Harriet Newmark, who came from one of the most distinguished Jewish pioneer families of Los Angeles. Rosalie married Sigmund Stern, and the couple’s daughter, Elise, married Walter Haas, Sr. Elise Stern Haas’ papers have long been one of Bancroft’s most significant collections. But the story doesn’t end there. The Magnes also holds the papers of Walter Haas’ parents, Abraham Haas and Fanny Koshland, as well as those of Rhoda Haas Goldman, Walter’s daughter and Abraham’s granddaugh-
ter, and her husband Richard Goldman.

The Magnes collection also contains the records of many organizations formed in the nineteenth century, including documents from Temple Emanu-el and the Eureka...
The struggle for independence began in 1810 with Father Miguel Hidalgo y Costilla’s “Grito de Dolores.” Hidalgo unified two very different sectors of Mexican society: urban criollos (creoles, descendents of Spaniards born in Mexico), who wanted a greater say in government policies, and campesinos (peasants), who wanted access to land and improvement in their conditions. Despite some early successes, Hidalgo and the criollo soldier Ignacio José de Allende were defeated outside of Mexico City in 1811.

Hidalgo’s death, however, did not end Mexico’s fight for independence. By 1813, José María Morelos, a priest from a small town in Michoacán, committed to the principles of a more democratic, representative government, was leading the fight against Spanish forces in southern Mexico, particularly in the provinces of Oaxaca and Acapulco. After years of fighting, Morelos was captured and killed in 1815. The struggle for independence then entered a turbulent and factionalized period. Insurgents such as Guadalupe Victoria and Vicente Guerrero distinguished themselves, but neither the rebels nor the royalists could secure victory.

In 1820 a change in Spain’s government helped end the stalemate in Mexico. As Spain restored its constitution, the viceregal government in Mexico City disbanded. Agustín de Iturbide, a leading general in the royalist army, saw opportunity in this political transition. Urging royalist soldiers to abandon their posts and courting the church and criollo leaders as well as insurgents, Iturbide attempted to unify rival factions. His coalition prevailed, and in the summer of 1821, over a decade after the fighting had begun, Spain agreed to Iturbide’s terms and recognized Mexico’s independence.

Iturbide, however, would betray the republican principles fought for during independence, crowning himself emperor in 1822. Guadalupe Victoria, along with Antonio López de Santa Anna, would work to overthrow Iturbide, with Victoria becoming the first president of Mexico in 1824, the same year that the Federal Constitution of the United Mexican States was enacted. The exhibition illustrates this history with a rich assortment of primary sources: manuscripts, prints, books, and pamphlets.

The War of Independence left many promises unfulfilled. The Mexican government remained fragmented; powerful military leaders continued to usurp power; and most peasants found their conditions unchanged. These controversies and problems would continue to affect Mexico throughout the 19th century and played a large role in triggering the 1910 Revolution.
The Mexican Revolution, led initially by Francisco I. Madero, began as a revolt against the regime of President Porfirio Díaz, who had been in power since 1876. Díaz advocated industrialization regardless of its cost; welcoming foreign investors, he allowed his rurales (rural militia) to pacify, brutally, the countryside and suppress any opposition to his government. Madero and his Plan de San Luis Potosí quickly gained support and by 1911 Madero had exiled Díaz and became president of Mexico himself. Madero, however, proved unwilling to enact the rapid or sweeping changes that his supporters expected.

From then until 1920, the record is one of betrayal, assassination, and continual violence. Victoriano Huerta, the commander-in-chief of Madero’s army, assassinated Madero in 1913 and established himself as president. Huerta in turn faced fierce opposition from Emiliano Zapata, Venustiano Carranza, Francisco “Pancho” Villa, and Álvaro Obregón (all assassinated, in 1919, 1920, 1923, and 1928 respectively). Describing both the brutal fighting and the social, cultural, and political agendas of these leaders, “Celebrating Mexico” details the chaos that engulfed Mexico from 1910 to 1920. From efforts to establish land reform to women’s movements, from constitutional reform to indigenous struggles, the Mexican Revolution affected all aspects of Mexican life and society.

During these turbulent times, the United States sought to influence events in Mexico and protect its southern border. In 1914 U.S. Marines were sent into Veracruz to block German merchants from supplying arms to Huerta. In 1916 after Villa attacked U.S. interests in Mexico and border towns in New Mexico in retaliation for American recognition of Carranza’s government, President Woodrow Wilson ordered a punitive expedition led by John J. Pershing into Mexico to capture Villa. These interventions deeply embittered U.S.-Mexico relations for years to come.

Carranza, who was associated with progressive policies on land reform, health care, and labor, was able to consolidate his authority against his revolution-ary rivals after Huerta’s resignation in 1914. He approved a new constitution in 1917, which secularized education and addressed use of public lands, the nationalization of oil and mineral resources, and the right of workers to organize and to receive a minimum wage. Although most of these provisions would not come into full effect until the administration of Lázaro Cárdenas (1934-40), the Mexican Revolution was a critical time of transformation, reform, and redefinition of Mexican identity.

“Celebrating Mexico” features the victories as well as the ongoing struggles inspired by Independence and Revolution in Mexico. Illustrated with the rich original textual and visual documentation found in Bancroft’s collections, it portrays the history of two of Mexico’s defining moments.

Theresa Salazar
Curator, Bancroft Collection of Latin Americana

Alejandra Dubcovsky
Graduate Research Assistant

Chaos reigned in the Mexican Revolution from 1910 to 1920 while revolutionary heroes were romanticized. Here, women waited to receive General Rabago in Ciudad Juarez, about 1914. Photograph from the John Murray Papers. BANC PIC 1919.001--PIC.
Silicon Valley was created by innovators and risk takers. It got its start before WWII under the aegis of Stanford’s Fred Terman, Professor of Electrical Engineering, with former students like Charles Litton, Sr., William Hewlett, and David Packard. As the post WWII American boom in industry and technology unfolded, the handful of wealthy families like the Whitneys and Rockefellers that funded small start-up companies were overwhelmed by the need for such funding. Beginning in the early 1950s the founders of the Venture Capital (VC) industry in California began to make bets on unknown entrepreneurs who had new ideas for companies and products, taking on business opportunities that banks and insurance companies thought too risky. For millennia friends and families had scraped together money to start businesses or joined risky trading “ventures.” What this group did was different. They devised a business model that turned risky investing into a financial service, a powerful engine for capital creation.

In 2007 Charles Faulhaber, grandson of Hubert Howe Bancroft and a member of the Council of the Friends of The Bancroft Library, had learned that Pete Bancroft, great-grandson of Hubert Howe Bancroft and founder of the National Venture Capital Association. He broached to him the possibility of an oral history project on the early history of VC in the Bay Area. The project was launched in November 2007 at a meeting of an ad hoc advisory board (Bancroft, Faulhaber, Bill Draper, Bill Bowes, and Pitch Johnson), with funding provided by Bancroft. The scale of the project, 18 interviews over three years, speaks to the importance of VC in the economic development of California during the second half of the twentieth century.

Sally Hughes of the ROHO staff, familiar with VC from her earlier bio-technology oral history project, was recruited to carry out the interviews. After two years, twelve interviews are now available on the ROHO web site (http://bancroft.berkeley.edu/ROHO/projects/vc/index.html). They capture the personality of each man, all of whom now marvel at the simplicity of their early deals and express a commitment to and sense of satisfaction in creating great companies; although many note the expansion of the industry as one would note new fisher- men at a favorite trout stream. The backgrounds and career paths that led them to the practice of high-risk investment are surprisingly varied. It is also surprising to learn how much they collaborated over the years as individuals and firms.

Here are two sketches of these VC pioneers.

Reid Dennis’s recollection of growing up in Northern California reads like a James M. Cain novel. A two-year stint (1944-1946) in the Navy as a radio technician, a Stanford undergraduate degree in engineering, and a Stanford M.B.A. led him to the perception that the synergy of finance and engineering would be crucial to the growth of high-tech industry. As an investor Reid has rarely put a foot wrong. In 1952 he joined Fred H. Merrill at the Fireman’s Fund Insurance Company Investments Department as a security analyst trainee. However, two months before he started at Fireman’s Fund he caught wind of a financing opportunity for a private company, Ampex, of tape recording fame. Impressed by the technology, but fresh out of business school with a wife and two kids, he still went ahead with his first high-risk bet. In two years his $15,000 investment had grown to $800,000. Despite this early success, Reid knew that he still had much to learn about finance and investing. Thanks to a charmed relationship with his boss, Fred Merrill, he stayed at Fireman’s Fund/ American Express for 21 years while he continued to invest privately on the side.

From 1955 to 1965 he formed part of the self-titled “Group” that included Bill Bowes (also interviewed for this project) and John Bryan. The Group operated with an informal style that belied its effectiveness. The deals were on the whole small, but some of them were strikingly successful, like Measurex and Corbin-Farnsworth. Eventually Reid left American Express in 1973 and began Venture Capital Fund IVA, which later was reconfigured with a new name, IVP. Not every company Reid Dennis has backed has been a success, but the list of successes is impressive, including Arm, Borland, Cirrus Logic, Exabyte, LSI Corporation, Rolm, and Seagate. In this gem of an interview Reid straight-forwardly explains his methods and gives his impressions of how VC has changed.
William H. Draper III grew up in the suburbs of New York City. His father, General William H. Draper Jr., was a man of action whose career trajectory spanned banking, the Ford Peace Ship excursion to Stockholm in 1915/16, service as a U.S Army officer in WWI and WWII and as first Undersecretary of the Army, Trustee of the Long Island Railroad, and first U.S. Ambassador to NATO.

Bill Draper is a great story teller, and his tale of moving from East to West is rich with detail. The VC firm Draper, Gaither & Anderson, founded in 1959, included both father and son. By 1962 Bill was on his own, starting the firm Draper and Johnson with Franklin (Pitch) Johnson (also interviewed). The man who replaced Bill at Draper, Gaither & Anderson was none other than Pete Bancroft. Draper’s career in VC reached its stride several years later when he teamed with Paul Wythes to form Sutter Hill Ventures in 1964.

In strikingly similar ways Bill’s career path mirrors his father’s. He served in the U.S. Army during the Korean War, worked for Inland Steel in Chicago, and ran for the Republican party nomination for Congress, losing to Shirley Temple Black. He withdrew from Sutter Hill to serve as President of the Export-Import Bank under Ronald Reagan. After running the United Nations Development Programme, he returned to VC to found a new firm with Robin Richards Donohoe, Draper Richards. The companies Bill helped fund include Apollo Computers, Atari, Athena Health, Electroglas, LSI Corporation, Measurex, Priam Corporation, and Skype. It is a marvelous story of opportunity, drive, commitment, personality, and success.

Why did VC come to be so prominent in California, virtually synonymous with Silicon Valley? For this group of witnesses one name kept coming up: Stanford University.

Stanford was never suggested as the definitive answer as to why Silicon Valley erupted with talent and companies but it is always alluded to, in the background like a nurturing parent.

Will VC boom and bust its way through the twenty-first century, surpassing the exploits of its founders? Can Silicon Valley’s VC be replicated elsewhere? Is a global VC industry essential to globalization and the mitigation of climate change? Will new financial innovations displace VC? Fortunately, The Bancroft Library and ROHO now have a foundational archive upon which future manifestations of California Venture Capital can build.

Jerry Clifford Cole, long a devoted friend of The Bancroft Library, and many other libraries and bibliophilic organizations, died on May 23, 2010, in Santa Cruz, California.

Jerry was born in 1925 in North Carolina, but grew up on military bases from the Philippines to the Monterey Peninsula. He had recently relocated to Carmel after fifty years of living in San Francisco.

Jerry graduated in 1949 from the University of California, Berkeley, where he met his beloved wife, Geraldine (Gerry) Kennedy. Gerry, their four children and eight grandchildren, all survive him.

The senior Coles enjoyed the world of rare books and manuscripts and traveled extensively in Europe and the United States to visit rare book collections. Their passion for books extended to collecting antiquarian books and fine modern books printed by letterpress.

Jerry’s professional life as an engineer was complemented splendidly by his keen eye for design and editing. He lent his enormous good sense and practicality to many clubs and organizations over many years. He was an active member and leader of The Book Club of California, The Roxburghe Club of San Francisco, the Friends of The Bancroft Library, the Gleeson Library Associates, as well as the Grolier Club of New York, the Rowfant Club of Cleveland, and the Association Internationale de Bibliophilie de Paris. With these rich associations, Jerry became a founding member of The Fellowship of American Bibliophilic Societies. He was also a longtime member of the Bohemian Club.

A memorial mass was held at St. Ignatius Church, San Francisco, on June 1st, 2010. The family has asked that memorial donations be made towards the Fine Printing Collections at The Book Club of California, 312 Sutter Street, Fifth Floor, San Francisco CA 94108-4377, The Bancroft Library, University of California, Berkeley, CA, 94720-0000, or the St. Anthony Foundation, 150 Golden Gate Avenue, San Francisco, CA 94102.
Autobiography of Mark Twain

The Final (and Right) Plan

At the time of his death in 1910, Mark Twain (Samuel Langhorne Clemens) left his last major literary work—an autobiography—unpublished. He had known since the 1870s, when he made his first attempts to begin it, that he would not be able to speak his “whole, frank mind” if he knew that his potentially offensive, embarrassing, or shocking remarks would be read during his lifetime. He stipulated that the entire unexpurgated autobiography should not be issued for at least a hundred years after his death, expecting his “future editors to have judgment enough and charity enough to suppress all such chapters . . . until all whom they could pain shall be at rest in their graves.” Between 1870 and 1906 Clemens worked sporadically on his autobiography, producing at least two dozen short sketches and essays on a variety of topics. In January of the latter year he began his last, most sustained work on the book, a series of Autobiographical Dictations that ultimately totaled more than half a million words. In November 1909 about the death of his youngest daughter, Jean. A digital edition with a complete textual apparatus—not included in the print version—will be available at the Mark Twain Project Online (http://marktwainproject.org).

Freed from the need for self-censorship, Clemens did not hesitate to direct his invective at several former friends and associates. For example, he described “the salaried manager of the American Publishing Company of Hartford, E. Bliss, junior” as a “tall, lean, skinny, yellow, toothless, bald-headed, rat-eyed professional liar and scoundrel.” Of another early publisher, Charles H. Webb, he said, “His prose was enchantingly puerile; his poetry was not any better; yet he kept on grinding out his commonplaces at intervals until he died, two years ago, of over-cebreration.”

Of course Clemens did not confine his remarks to personal issues; he expressed his views on social topics as well, such as the treatment of Native Americans. In an ironic passage about Thanksgiving Day, he claimed that New Englanders had established the holiday to celebrate the fact that they “had succeeded in exterminating their neighbors, the Indians, during the previous twelve months instead of getting exterminated by their neighbors the Indians.”

Thanksgiving Day became a habit, for the reason that in the course of time, as the years drifted on, it was perceived that the exterminating had ceased to be mutual and was all on the white man’s side, consequently on the Lord’s side, consequently it was proper to thank the Lord for it and extend the usual annual compliments.

In June 1906 Clemens dictated some remarks that he regarded as especially inflammatory:

It is my desire, and indeed my command, that what I am going to say now shall not be permitted to see the light until the edition of A.D. 2400. At that distant date the things which I am about to say will be commonplaces of the time, and barren of offence, whereas if uttered in our day they could inflict pain upon my friends, my acquaintances, and thousands of strangers whom I have no desire to hurt, and could get me ostracized, besides, and cut off from all human fellowship.

He referred to his opinion of Christianity—that it is “bad, bloody, merciless, money-grabbing and predatory.” “Ours is a terrible religion,” he added, “the fleets of the world could swim in spacious comfort in the innocent blood it has spilt.”

The typescripts of the Autobiographical Dictations for January through August 1906 presented the editors with a puzzle. They are preserved in folders labeled with the date of each dictation, but many folders contain multiple versions of the text—sometimes as many as four typescripts. By reassembling these various typescripts into their correct pagination sequences, the editors were able to understand their relationship to one another, information that was essential...
for the creation of the critical edition. We learned that Clemens revised most of the first typescript, made from the stenographer’s notes, and that his revisions were incorporated into three derivative typescripts. Two of these were (in some cases) further revised and used for the publication of excerpts in the *North American Review* in 1906–7, whereas the third derivative typescript was apparently made as a security copy and not further revised. The text of the critical edition does not incorporate the changes that Clemens made specifically for magazine publication, which softened his remarks and disguised people’s names.

By January 1906 Clemens had firmly adopted two ideas that had first occurred to him several decades earlier. First, he would dictate his autobiography rather than write it: “You will never know how much enjoyment you have lost until you get to dictating your autobiography,” he wrote to his friend William Dean Howells; “you will be astonished (& charmed) to see how like talk it is, & how real it sounds.” Second, he would not follow the traditional form for an autobiography, a chronological account—“the old, old, old unflexible plan” that “starts you at the cradle and drives you straight for the grave.” He was still uncertain about another important aspect, however—its contents. In June 1906 he made a decision about that as well, which came to light only when we examined the reassembled typescripts: he selected several of his early experimental chapters to precede the Autobiographical Dictations, and to introduce them he wrote prefaces that explained the evolution of his “Final (and Right) Plan.” The first preface, “An Early Attempt,” introduced an example of the rejected “unflexible” plan: “My Autobiography [Random Extracts from It],” a reminiscence about his ancestors, family, and boyhood written in Vienna in 1897–98. Next, he included four dictations from his sojourn in Florence in 1904, introduced by a preface entitled “The Latest Attempt”: these were to represent “the right way to do an Autobiography: start it at no particular time of your life; wander at your free will all over your life.” And last, he wrote a “Preface. As from the Grave,” instructing his “editors, heirs and assigns” to “leave out of the first edition all characterizations of friends and enemies that might wound the feelings of either the persons characterized or their families and kinship.”

The Mark Twain Project’s new edition is the first to publish the autobiography as Clemens arranged it in June 1906. In addition, it includes an introduction that traces the history of his work on the autobiography, from the first preliminary chapters through the early months of 1906. Unlike any previous edition, it also provides extensive annotation, intended to supplement and explain Clemens’s topical and personal references. The historical information contained in many of the notes—gleaned from the rich archive of family documents preserved in the Mark Twain Papers—provides insight into the accuracy of his recollections. As we read and enjoy Clemens’s words, however, we must remember that in writing his autobiography he did not claim to be a historian, and was not overly concerned with being truthful. When asked in 1909 about some of the excerpts published in the *North American Review* he replied, “literally they are true, that is to say they are a product of my impressions—recollections. As sworn testimony they are not worth anything; they are merely literature.”

Harriet Elinor Smith
Editor, Mark Twain Project
New Shorenstein Program Supports Analytical Political Narrative

With the United States and many other governments mired in red ink, The Bancroft Library could not have picked a timelier topic than the U.S. national debt as the initial focus of its new Shorenstein Program in Politics, Policy, and Values.

In his new oral history, available at http://digitalassets.lib.berkeley.edu/roho/ucb/text/shorenstein_walter.pdf, San Francisco commercial real estate titan Walter Shorenstein talked about the riskiness of debt: “Just as compound interest can work for you in a good investment, it works against you with lingering debt stuck on a credit card or a mortgage,” he said. “Warren Buffett says that ‘borrowed money is the most common way that smart people go broke.’ I would amend that adage to include smart countries.”

Establishment of the Shorenstein Program in Bancroft’s Regional Oral History Office (ROHO) was formally announced at Shorenstein’s 95th birthday party in February (see sidebar).

The Shorenstein program will examine the historical and political “back stories” about the national debt and other major contemporary political conflicts through the analytical narratives offered in oral interviews with some of the major players on the U.S. political scene.

“The UC Berkeley Shorenstein program will build upon and dramatically expand the ability of historians and scholars in a variety of disciplines to integrate personal experience and observations into their interpretations of U.S. society,” said Richard Cándida Smith, professor of history and director of ROHO. The project “will be a leader in efforts to make history human-centered, alive and meaningful to the issues occupying the contemporary world.”

“I’m delighted to be working with UC Berkeley to create the Shorenstein Program in Politics, Policy, and Values, and I’m grateful to President Clinton for joining us for the announcement of this effort,” said Shorenstein at his 95th birthday celebration. “I have every confidence that the scholars at Bancroft Library will make this project a great and lasting success.”

The ROHO team conducted short, exploratory interviews this past summer, and in the fall will begin lengthy interviews about the United States’ federal debt with officials who served at the highest levels of government in the administrations of Ronald Reagan through George W. Bush. The team will explore why the United States became a chronic, serious debtor nation during the 1980s and also try to determine how the Clinton administration managed first to lower the annual deficit substantially and then go on to develop an annual budget surplus by the end of Clinton’s presidency. The interviews will tackle such fundamental issues as the balance of power between the executive and legislative branches of government, the role of political party ideology in the drafting and passing of annual budgets, and the impact of international debt crises on the flow of global capital and upon the financial health of the United States.

The Shorenstein program has established an advisory board of some of the nation’s most prominent historians, economists, and political scientists, many of whom call UC Berkeley their academic home. The advisory board will provide the research team with regular feedback to ensure that the interviews cover the topics that are of greatest interest to scholars and the public alike. Along with ROHO historians and graduate students from Berkeley’s history department, the Shorenstein program research team includes the first Shorenstein postdoctoral fellow, Patrick Sharma. Dr. Sharma comes to Bancroft from UCLA, where he just completed his dissertation on Robert McNamara’s presidency of the World Bank.

A campus symposium tentatively planned for fall 2011 may include a public forum to discuss the program’s findings on the national debt. There is no doubt that this issue will remain of concern to Americans, and the project’s findings might well help inform public debate.

In phases two and three, slated for 2011-2013, the Shorenstein program interviewers will try to deconstruct political gridlock, as evidenced by such congressional devices as the filibuster and cloture, and to assess the United States’ future prospects domestically and globally.

The program will produce related broadcast-quality, digital format oral histories that will be widely distributed and posted on the Web. Interviews are tentatively slated to include former U.S. cabinet members, banking leaders, economic advisers, and foreign heads of state.

Martin Meeker
Academic Specialist
Regional Oral History Office
A string of outstanding administrators have presided over The Bancroft Library since its 1905 acquisition by the University of California. Several have been renowned scholars in their own right; all have added to the magnificent collections while guarding them for posterity. No name has been more closely associated with Bancroft than that of Herbert Eugene Bolton, who served as curator (and then director) from 1917 until he retired in 1940. He was succeeded by Herbert I. Priestley, who had taken his doctorate under Bolton in 1916 and then served for 23 years as Bolton’s assistant director. Bolton came back during World War II when Priestley was permanently incapacitated, but after the war the university appointed another Bolton student, George P. Hammond, who had earned his doctorate under Bolton in 1924 and who continued as director until his retirement in 1965. Thus Bolton and his students presided over Bancroft for nearly half a century. No wonder that Bolton’s name was once almost synonymous with Bancroft.

Despite his long association with the library, Bolton became its director almost by chance; he was always the second choice. In 1905 Stanford and Berkeley were competing for the services of Frederick Jackson Turner, preeminent historian of the American frontier and professor at the University of Wisconsin. Neither university owned a decent research library. Stanford president David Starr Jordan considered buying The Bancroft Library, which was still in Hubert Howe Bancroft’s hands, but Turner was unsure of its value for his research. Consequently Jordan secured a library fund, began to aggressively acquire books and research materials for Turner, and offered him a professorship with a $5,000 salary, top pay at the time. In Berkeley Professor H. Morse Stephens, Chair of the Department of History (and Berkeley’s highest paid faculty member at $4,000), convinced President Benjamin Ide Wheeler and the Regents to buy Bancroft. To convince Turner that the library would suit his needs, Wheeler retained Turner’s colleague Reuben Gold Thwaites of the Wisconsin Historical Society to evaluate its collections, Thwaites

THE LUCK OF THE DRAW
Why Herbert Bolton Became Director of Bancroft

On February 24, 2010, Walter H. Shorenstein was presented with his oral history, for which he was interviewed by ROHO director Richard Candida Smith and Laura McCreery, on the occasion of his 95th birthday party, held at the historic University Club on San Francisco’s Nob Hill. For the event, Mr. Shorenstein was surrounded by several generations of family, friends, and admirers. President Bill Clinton delivered a heartfelt birthday toast, as did former Secretary of Defense William Perry and former network news commentator Marvin Kalb. Also in attendance were University Librarian Tom Leonard, Bancroft Director Charles Faulhaber, former Labor Secretary Robert Reich, Commonwealth Club CEO Gloria Duffy, and political blogger Arianna Huffington. Mr. Shorenstein passed away exactly four months later, on June 24, 2010, after a life full of action and accomplishment.

WALTER SHORENSTEIN

Herbert E. Bolton became director of The Bancroft Library almost by chance. Portrait by Javier Lazcano Butrón, BANC PIC 1971.019--FR

Continued on page 12
vouched for the value of the Bancroft and predicted that it would become a great historical research center: Bancroft’s collections of western Americana would certainly do for Turner’s purposes. Thus Stanford and Cal courted Turner with competing initiatives—a great ready-made collection in Bancroft or a custom-built library at Stanford.

While Turner considered the California proposals and negotiated a better deal for himself at Wisconsin, the great earthquake and fire of 1906 devastated San Francisco and the Stanford University campus. Stanford’s new library sustained serious damage, but Bancroft (which was still in San Francisco) happily escaped the flames. The destruction to the state’s premier city and financial center was enormous. Who could guess how long it would take to recover from such losses? Turner decided to stay in Wisconsin. Having lost Turner, in 1909 Jordan hired Herbert Bolton away from the University of Texas to teach western history at Stanford. Bolton, who had been a student of Turner’s at Wisconsin before taking his Ph.D. at the University of Pennsylvania, was making a name for himself as the leading authority on the Mexican archives and the history of the Spanish Borderlands. While at Stanford he made arrangements to work in Bancroft, which by then had been moved across the bay to its new home on the Berkeley campus.

Frederick J. Teggart was the first curator of Bancroft at the University of California. In 1905 Tawes had recommended that Stephens be placed in charge of Bancroft and that Teggart supervise its removal from San Francisco to Berkeley. At the time Teggart was a member of the UC extension faculty and librarian of the fine Mechanics Institute library in San Francisco. Wheeler arranged the appointment of Teggart as “Honourary Custodian” of Bancroft, which was intended as a temporary unpaid position until the library was moved across the bay. After the earthquake and fire destroyed the Mechanics Institute, however, Teggart moved with the library and became its curator as well as associate professor of history. Stephens then organized the Academy of Pacific Coast History, a membership society that was to maintain Bancroft and provide private funds for new acquisitions and publications. Stephens was director of the academy, while President Wheeler, Phoebe Apperson Hearst, and other California millionaires served on its board.

In 1909 Stephens again tried to lure Turner away from Wisconsin. This time it looked as if Turner would accept the offer, but Harvard stormed into the fray and convinced him to move to Cambridge. So in 1910 Wheeler and Stephens had a great library but no great historian to work in it. This was a critical problem, because without a star historian they could not develop a strong graduate program in history. Bolton was an obvious replacement for Turner, but a gentlemen’s agreement between Jordan and Wheeler prevented them from raiding each other. Then Cal got lucky. Stephens learned that Bolton was about to resign from Stanford to return to Texas. Since Bolton was going to leave Stanford anyhow, Stephens reasoned, why not offer him a job in Berkeley? So Bolton moved across the bay to become a professor of history and was also appointed assistant curator of Bancroft under Teggart.

The relationship between Teggart and Bolton proved to be contentious. Teggart was an able librarian, a noted bibliographer, and a recognized historian; but he was also a very difficult man to get along with. His personality combined unique genius and an imperious manner. He exercised an almost proprietary authority over Bancroft and its holdings, and he and Bolton crossed swords over access to materials that Bolton owned but placed in Bancroft for safe keeping. They nearly came to blows before cooler heads prevailed. Teggart, who did not have a Ph.D., was also obnoxious to his History Department colleagues, whom he accused of poor teaching.

Teggart overplayed his hand. In 1917 he was thrown out of the History Department and replaced as curator of Bancroft by Bolton. Teggart was able to hang on as a faculty member because of his acknowledged brilliance, but no department would have him because of his fearful personality. He became his own one-man Department of Social Institutions. Needless to say he remained Bolton’s bitter enemy to the last.

So Bolton was second choice after Turner at Stanford and Berkeley, and second choice after Teggart to head Bancroft. Nevertheless, he proved to be the perfect fit for the Berkeley History Department and Bancroft during the interwar years. He attracted hundreds of graduate students. His personal qualities enabled him to work well with the administration and with private donors. Under his direction the Academy of Pacific Coast History was scrapped in favor of an informal network of wealthy benefactors. Bolton was able to find funds for important acquisitions even during the Great Depression, especially in the field of Spanish America. Thus he made Bancroft larger, stronger, and more important than it was when he became its director.

There was some luck involved. What if Stanford had decided to buy Bancroft? What if Turner had decided to go to Berkeley? What if Teggart had not been relieved of his Bancroft post? What if Bolton had gone to Texas? The history of the institution would have been quite different. Turner would have wanted new acquisitions in the field of Anglo rather than Latin American history. And it is doubtful that the combative Teggart could have operated as smoothly among potential donors as did Bolton. Libraries are not just aggregations of books and documents; people make libraries. And the luck of the draw put Bolton in charge at exactly the right moment.

Albert L. Hurtado
Travis Chair in Modern American History
University of Oklahoma
Judah L. Magnes (1877-1948) was the first California-born ordained rabbi, a respected spiritual leader in New York, and president of Hebrew University in Jerusalem. From the “Judah L. Magnes papers” in the Western Jewish Americana Archives.

Benevolent Society of San Francisco, the Concordia-Argonaut Club, and Mt. Zion Hospital.

Other materials in the Magnes collection:

- The Blumenthal Rare Book and Manuscript Library includes more than 500 Haggadot, the book used in the Passover service, as well as an extensive collection of Ketubbot, the Jewish marriage contract, rare Indian printed books, and illuminated manuscripts from Italy, Morocco, and other countries.

- The music collection contains books, sound recordings, sheet music, and manuscripts covering all aspects of Jewish music, including cantorial music, early Zionist songs, popular American Jewish hits, klezmer music, and early European sound recordings.

- The Jewish art collection contains paintings, sculptures, photographs, works on paper, and digital and mixed media pieces. Artists represented include Moritz Daniel Oppenheim, Mark Chagall, Leonard Nimoy, Claude Cahun, Larry Abramson, Naomi Kremer, and Russian suprematist Lazar Khidekel.

The Jewish life collection includes textiles, costumes, jewelry, architectural fragments, synagogue furnishings, ritual objects, and clothing. There are objects used in Jewish communal and family rituals, such as menorahs, Kiddush cups, Torah pointers, and Torah binders. This collection includes an ornate seventeenth-century Torah ark from Cochin, India, painted in red, green, and gold, as well as an ark from the Queen Mary, which ferried thousands of Jews from Hitler’s Germany. There is also a collection of some 5,000 postcards detailing Jewish life from the late nineteenth century to the mid-twentieth century.

The story of how the Magnes Museum amassed its collection also forms part of the archive, for it illuminates a new Jewish consciousness that emerged in the 1960s and 1970s. As Fromer, who died in October of 2009, was collecting artifacts for the museum, he sent delegations to India, Morocco, and elsewhere to gather materials left behind when Jewish residents emigrated to Israel.

While the archival documents and rare books will be stored in Bancroft, the bulk of the Magnes collection will go into a remodeled building at 2121 Allston Way, less than a block from the Berkeley campus (it is, in fact, the same building that Bancroft occupied from 2005 to 2008 while the Doe Annex was being renovated).

Many pieces from the Jewish Art and Life Collections will be displayed in permanent storage cases throughout the structure. Formal exhibitions will be mounted in a flexible space that can also be used for lectures and gatherings. The new building will also serve as a hub for Berkeley’s Jewish Studies Program. Magnes curators will work with faculty to determine how objects from the collection can be used in classes and how exhibitions can reflect student coursework. There will be a seminar room for classes, a lounge and lockers for graduate students, and an office for the Helen Diller Family Visiting Professor.

Magnes supporters are planning to establish an endowed scholarship in honor of Rebecca and Seymour Fromer in order to enable an undergraduate to work directly with the Magnes collections.

Four former Magnes staff members have moved to Bancroft and are busy incorporating the collections into the UC technical systems. Although full integration will take at least a year, individual collections will be made available as soon as they are processed.

In the meantime, ample information about the collections is still available at www.magnes.org, since the museum has been a leader in digitizing its collections and composing them into online narratives. Additionally, Bancroft is planning a major exhibition in the Bancroft Gallery in the spring of 2011 on German Jews in the nineteenth century West, drawn from both Magnes and Bancroft holdings.

Frances Dinkelspiel
Council, Friends of The Bancroft Library
The Environmental Impact of Bancroft’s Works

Hubert Howe Bancroft’s Works, the 39-volume magnum opus of the California bookseller, publisher, collector, and historian, has long served as a valuable, if controversial, resource for historians of the North American West, Latin America, and the intervening borderlands. The Works, however, can also offer some provocative insights about what we might gain by integrating book history’s emphasis on what Robert Darnton has called “communications circuits” with environmental history’s attention to the commodity chains through which labor and capital transform raw elements of nature into finished goods. At Bancroft’s San Francisco publishing house, the proprietors—Hubert and his brother Albert—, their assistants, and a panoply of craftsmen and laborers used a wide-ranging array of tools to transform notes and drafts into finished books. Tracing such material objects as bindings, paper, and printed text back to their points of extraction and production reveals just how dependent Bancroft’s elaborate project was on ecosystems and industries stretching from the Massachusetts forests to the gritty factories of New Jersey to the great western prairies.

Start with the cover: Bancroft initially advertised his Works in “cloth or sheep”; later subscribers could also purchase the series in “generously gilt” calf. Muslin, woven from cotton of unknown provenance by two large mills in Manchester, England, comprised virtually all cloth bindings in the U.S. during the 1870s and ’80s. As for leather bindings, these derived, of course, from the hides of cattle, sheep, and other ungulates, most of them raised on farms and ranches throughout the U.S., then transported by rail to slaughterhouses in Chicago and elsewhere, whence they ventured, again by rail, to tanneries, many of them in and around Peabody, Massachusetts. The covers of Bancroft’s Works thus constitute nothing less than artifacts of the era in which Armour and Swift mastered the disassembly line, municipal ordinances pushed nuisance industries to urban margins, and synthetic compounds, many of them toxic, supplanted traditional sources of tannic acid such as oak.

Now peer inside. In the course of publishing more than 6,000 copies of the Works, a notoriously verbose series that eventually encompassed close to 30,000 pages in all, Bancroft’s firm directly consumed roughly 180 million sheets of book paper, plus much smaller quantities of end papers and pasteboard. As the breakneck growth of print culture pushed paper demand skyward in the mid-nineteenth-century U.S., cotton and linen rags, long preferred by papermakers, grew scarce and dear. A high stakes search for alternative fibers ensued. Straw, jute, cornhusks, hemp, asbestos, a grass called esparto—these eventually lost out to wood after the development of mechanical and chemical processes for extracting cellulose from logs; by 1880, wood provided roughly two-thirds of the paper rolling out of American mills. Paper, long produced almost entirely from recycled material, henceforth came to inflict a much greater ecological toll.

And lastly, let us move from page to print. For centuries, printers made their own ink using secret combinations of animal and vegetable substances. By the 1870s, when the first of Bancroft’s Works was printed, traditional materials such as charcoal and linseed oil remained common components in ink-making, but now they were mixed together with petroleum-based substances and such chemicals as sulfuric acid in large coal-powered factories, most of them in large eastern cities. As for the type responsible for turning barrels of ink into seemingly endless streams of text, Bancroft ordered his from Scottish foundries, where artisans made so-called “type metal” from lead, tin, antimony, and
perhaps copper. At Bancroft’s print shop, compositors hand-set type into pages; workers then placed wax upon the page and covered the resulting mold with black lead, took the mold into a battery room, and placed it in a copper sulfate solution. A battery current coated the plate with a copper shell, which workers then backed up with type metal. Because of the use of heavy metals in electrotyping, printers allegedly experienced a “death rate ... about the highest of any of the trades. This is owing,” testimony before an 1885 Senate Committee reported, to “the necessity to which they are subjected of inhaling the antimony or black lead that collects in the type especially where the electrotyping process is used, as in book-making.”

Seeing Bancroft’s Works not just as texts, but also as material objects—as a contingent combination of materials extracted from nature and transformed through work and technology—we can glimpse, if only faintly, the elaborate commodity chains upon which Bancroft and his workers drew. In the process, we can better grasp the ecological consequences that attended the proliferation of publishing and reading in the Gilded Age, a trend to which Hubert Howe Bancroft owed his livelihood as well as his reputation. Ultimately, books are not just authored, but also manufactured—a simple, commonsensical point, but one that scholars seem largely to have overlooked, even as they have increasingly embraced a more ecumenical approach to the history of the book.

Thomas G. Andrews
Associate Professor of History
University of Colorado, Denver

Paul “Pete” Bancroft III, great-grandson of Hubert Howe Bancroft, founder of The Bancroft Library, regales members of the Friends of The Bancroft Library and of his own extended family with stories about Hubert’s farm in Walnut Creek, now home of the Bancroft Garden, founded by 102-year old Ruth Bancroft, Hubert’s granddaughter-in-law. Photo by Jeffrey Howard courtesy of Nature’s Bounty.
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THE FRIENDS OF THE BANCROFT LIBRARY

Fall 2010 Calendar

EXHIBITIONS

September 2, 2010 – January 14, 2011  
CELEBRATING MEXICO: The Grito de Dolores and the Mexican Revolution  
The Bancroft Library Gallery

October 8 – March 31, 2011  
FOUNDERS’ ROCK! The Origins of the University of California  
Rowell Cases, Doe Library, Floor 2

EVENTS

Friday, October 22, 1 – 5 pm  
Saturday, October 23, 9 – 5 pm  
SYMPOSIUM:  
1810 – 1910 – 2010  
Mexico’s Unfinished Revolution

Wednesday, November 17, 5 – 8 pm  
MARK TWAIN CELEBRATION  
Tickets available in September.  
Information: bingram@library.berkeley.edu

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 16  
JAN GOGGANS, Professor, School of Social Sciences, Humanities and Arts at UC Merced  
California on the Breadlines: Dorothea Lange, Paul Taylor, and the Making of a New Deal

Thursday, October 21  
ALLA EFIMOVA, Director, Magnes Collection  
Introducing the Magnes Collection of Jewish Art and Life at The Bancroft Library

Thursday, November 18  
MARTIN SCHIEL, Professor Emeritus, Department of History, California State University, Los Angeles  
Attacking Municipal Inequality: The NAACP and the Integration of the Oakland Fire Department, 1950-1955

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2010–2011

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Number 137

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