COMICS, CARTOONS, AND FUNNY PAPERS

The Rube Goldberg, Phil Frank, and Gus Arriola Archives in The Bancroft Library

From the prehistoric Lascaux cave paintings to Egyptian hieroglyphs, from the Italian cartone (preparatory drawings for the production of renaissance frescos) and Leonardo da Vinci’s caricaturas (the precursor to the caricature that is a crucial weapon in the cartoonist’s arsenal) to the absurd “inventions” of Berkeley alumnus Rube Goldberg, who seems indirectly indebted to Leonardo, cartoons are humanity’s oldest pictorial expression. It does not seem too far-fetched to draw a line from the Bancroft’s 16th-century Codex Fernández Leal—a pictographic scroll painted on native amatl paper that narrates the lineage and territory of Cuicatec rulers in the present-day state of Oaxaca—to Gus Arriola’s 20th-century Gordo—our guide to Mexican culture exquisitely and humorously rendered in brush and ink. From The Wasp—a magazine replete with chromolithographic cartoons that are an important visual reminder of late 19th-century San Francisco politics—to Phil Frank’s Farley—whose sympathetic and intimately drawn characters became an indispensable daily commentary on the local political scene—cartoons continue to be a substantial, socially significant, topical and time-less art form.

RUBE GOLDBERG
1883-1970

Born Reuben Lucius Goldberg on July 4, 1883, in San Francisco, Rube Goldberg was a Pulitzer Prize-winning cartoonist, sculptor, and author. Following his father’s wishes, Goldberg enrolled in the College of Mining at the University of California, Class of 1904. Professor Freddy Slate’s Barodik, a formidable and complicated contraption that measured the weight of the earth, inspired Goldberg to devote his cartoons to lampooning absurd machines. Eventually Goldberg’s “inventions” became so popular that “Rube Goldberg” became a dictionary entry that is still in common use. In a recent New Yorker article, e.g., a critic of the Keystone Pipeline described it as an undertaking worthy of Rube Goldberg.

After graduation, Goldberg designed sewers for the City of San Francisco, a job for which, in his own words, he “displayed a woeful lack of enthusiasm.” He soon found work as a sports cartoonist for the San Francisco Chronicle and then the Bulletin. In 1907 Goldberg went to New York, taking his talents to the Evening Mail, where he created such comic features as Boob McNutt, Foolish Questions, Mike and Ike, and Professor Butts.

“I shall always cherish a feeling of real obligation to both Professor Slate and the University of California for showing me the happy road to organized confusion.”

In 1938 Goldberg became the editorial cartoonist for The Sun, which, at the time, was the most conservative of the three major New York City newspapers. To protect his family from some of his readers’ vitriolic responses to his anti-German cartoons, Goldberg changed his children’s last name to “George.”

Goldberg was a founding member of the National Cartoonist Society where his colleagues held him in such high esteem that they named the Society’s annual cartoon award...
From the Director

COLLECTING FOR THE FUTURE

The Tebtunis Papyri

The situation was very different in 1899, when Mrs. Hearst, ever on the lookout for opportunities to distinguish and provide for the young University of California, sponsored the excavation of the ruins of Umm el-Baragat, the ancient “crocodile town” of Tebtunis in Middle Egypt. Since the new discipline of papyrology (the decipherment and interpretation of ancient texts written on papyrus) had not yet established itself in American university curricula and there was but a single papyrologist in the United States, Mrs. Hearst recruited two recent graduates of the Queen’s College, Oxford, to lead the dig. Bernard Grenfell and Arthur Hunt, still in their twenties, were already recognized as the foremost practitioners of papyrology. Their expedition at Tebtunis yielded tens of thousands of Greek and Egyptian papyrus fragments, including several literary manuscripts of critical importance (e.g., a lost play of Sophocles), that instantly made Berkeley’s the largest collection of papyri in the Americas, a position that it still holds.

The laws governing excavation at the turn of the 20th century allowed the discoveries from Tebtunis to be divided between Egypt and the sponsoring expedition. As a result, some archaeological objects were promptly shipped to California. Cal’s share of the papyri, however, went to Oxford in order to give Grenfell and Hunt a chance to study and publish a selection of them. The Oxonians published their first results in 1902 and their last work on the fragments, after a long hiatus, in 1938, by which time they had both died. In this interval the University of California made desultory inquiries about Mrs. Hearst’s papyri, and in 1939 a portion of them was sent to Berkeley. An additional lot of the Tebtunis material, discovered in the British Museum, was returned in the 1950s. But many of the artifacts that had slept at Tebtunis for more than 1600 years before their discovery by the Hearst expedition in 1900 would continue to languish for decades more, waiting for someone to remember where they were and to learn how to reconstruct, decipher, and make them speak again. Some of the Hearst papyri remained in England because there was no one at Bancroft who could determine that they were missing, and others were neglected in Berkeley because for most of the 20th century there was no papyrologist at Cal to look after and work on them.

Phoebe Hearst had first imagined and then acquired the Tebtunis papyri for California’s fledgling university before anyone in the US even knew how to process or what to do with them. By the time of her death in 1919, she had not seen a single fragment from the excavation. Only a full century later in 2000, with the establishment of the Center for the Tebtunis Papyri at Bancroft, did Berkeley begin to address in earnest its portion of the Tebtunis finds. These fragments contain a remarkably detailed textual record of 600 years of daily life in the “crocodile town” from BCE 300 to CE 300, and provide data about an ancient society that we just do not get from other sources.
In the dozen or so years of its existence, CTP has established itself as an important international center for papyrological research and the training of scholars in the field. It participates actively in scholarly exchange and cooperation with institutions in Egypt, England, Austria, France, Italy, and Sweden among others. Berkeley and Oxford are developing a close relationship in the field of papyrology—a natural development in light of the international prominence of the two collections and their shared history via Grenfell and Hunt. Through the good offices of Alan Bowman (then the Camden Professor of Ancient History, now the Principal of Brasenose College), Berkeley papyrologist and CTP Director Todd Hickey was able to recover several thousand Hearst papyri that were all but forgotten in Oxford’s Sackler Library. And the Berkeley-Oxford cooperation extends well beyond tying up such loose ends: it is a vibrant collaboration in both research and instruction.

The case of Tebtunis would seem to demonstrate the wisdom of acquiring material that Bancroft cannot immediately process. The fact that the Hearst papyri are coming into their own at CTP after a hundred-year nap on both sides of the Atlantic is a mostly good story. In the time that has elapsed since the Hearst Expedition, the discipline of papyrology has come of age, and the technologies that support it, including truly remarkable developments in imaging (see “Reading the Unreadable,” Bancroftiana 139), improve with each year that passes. With 95% of the Tebtunis texts still to be deciphered, their witness to history remains as fresh as it was a century ago, while we are now better able to preserve and make sense of it than our colleagues could in 1900. Not having processed this collection sooner has allowed scholarship and technology to make such strides that the 21st century may turn out to be a better time to explore this material than the 20th was. But there are also disadvantages to deferred processing: the costs continue to rise, and some degradation of the materials themselves may be unavoidable. There has in fact been a down side to the delay in processing Berkeley’s Tebtunis fragments. In the early 20th century a portion of the Hearst papyri were housed in Vinylite, an early form of plastic that has proved detrimental to papyrus. Bancroft has not had the funding to remount these fragments although the expertise exists now to undertake this work.

The Center for the Tebtunis Papyri has made a remarkably strong debut during its first decade of operation as a full partner in the international papyrological community. It trains students from California and around the world, welcomes international research scholars, contributes courses to the UCB curriculum, maintains academic partnerships with leading universities around the globe, hosts a distinguished lecture series, and is the basis for numerous scholarly publications in the field. It would be easy to assume, based on this record of distinguished performance, that the processing of the Hearst papyri was moving forward now after decades of dormancy because CTP had attained steady financing. In fact CTP is the least well supported of the Bancroft research groups. Much of the funding that brought it into being in 2000 came from temporary sources at Berkeley that will lapse in the next couple of years. In the meantime the compromised papyri still wait in their Vinylite sleeves for conservation as we try to put CTP on firmer financial footing. The current Anglo-California Foundation challenge grant is a first step in this effort. It will allow those who are contemplating a gift of $1000 or more to Bancroft this year to double the impact their donation by designating it “for the CTP match.”

The James D. Hart Director
The Bancroft Library
the “Reuben.” Although Goldberg won the Pulitzer Prize for his 1948 cartoon, “Peace Today,” his editorial cartoons are generally not as well known or appreciated as his earlier graphic work.

Rube Goldberg donated his papers to The Bancroft Library in 1964. They include more than 5,000 of his original drawings for his comic strips and editorial cartoons.

**GUS ARRIOLA**

1917-2008

Born in Florence, Arizona, on July 23, 1917, Gus Arriola was eight years old when his family moved to Los Angeles, where he graduated from Manual Arts High School in 1935. While working in the MGM Cartoon Department, Arriola developed the Gordo character first as a Mexican bandit and later as a bean farmer. In 1941 he sold his idea for the Gordo comic strip to the United Feature Syndicate.

Gordo was perhaps the first cartoon in the United States to celebrate Mexican culture and history. The comic strip appeared in the San Francisco Chronicle from 1942 until 1985 and was syndicated in more than 200 newspapers.

Mexican-American readers, however, criticized early Gordo comic strips for their crude stereotypes, so Arriola changed Gordo’s occupation and appearance, transforming him into a suave Mexican tour guide possessed of a gentle, sly humor, a penchant for puns, and a fondness for women tourists.

In a 1989 interview with the San Francisco Chronicle, Arriola said he drew the comic strip for an audience that knew little about Mexico or its culture: “My main goal was to maintain a positive awareness of Mexico through all the years, every day, without being political.”

His Sunday cartoons, which included some of his favorite drawings, were a tour de force of exquisite brushwork and ink that dazzled the eye. They often featured his menagerie of animals, including Bug Rogers, a beatnik, beret-wearing spider, and just as often illustrated the history, culture, and traditions of Mexico with humor and wit.

Ramona Arriola McNamara donated the Gus Arriola Papers and the Archive of Gordo Comic Strips to Bancroft in 2007. They contain correspondence, newspaper clippings, and more than 10,000 original drawings and tear sheets.

**PHIL FRANK**

1943-2007

For more than 30 years, Phil Frank’s Farley comic strip appeared six days a week in the San Francisco Chronicle, establishing itself as a humorous and indispensable commentary on the life and times of the Bay Area. The star of the strip is the eponymous Farley, a sometimes befuddled reporter who worked for the San Francisco Daily Requirement, located at Myth and Fission Streets. His supporting cast includes a quartet of California urban bears who run The Fog City Dumpster, a restaurant catering to the animal set; Orwell, a feral cat in Golden Gate Park; Bruce, the right-wing raven that lives with Farley; Baba Rebop, mystic and oracle of City Hall; a group of feral pigs that run a personal injury law firm.

Phil Frank, Farley: Another Curtain Call, 11-4-99, Pen and ink, BANC PIC 2012.032—A box 16.
firm; Velma Melmac, a housewife who parks her monster Recreational Vehicle in Yosemite Park each summer; and several San Francisco mayors. A student of local history, Frank brilliantly characterized Mayor Willie Brown as the City’s Emperor, a sly nod to San Francisco’s first self-proclaimed imperial figure, “Emperor Norton I.”

Susan Frank donated the Phil Frank Archive of Farley Cartoons to Bancroft in 2012.

In addition to the selections from the archives of Rube Goldberg, Gus Arriola, and Phil Frank, the exhibition features cartoons drawn in a wide variety of styles, depicting equally varied subject matter. Antonio Sotomayor’s colorful and inventive caricatures share space with Dan O’Neill’s existentialist Odd Bodkins and his provocative Air Pirates, a savage satirizing of a beloved cultural cartoon icon. Lou Grant’s graphically pugilistic editorials for the Oakland Tribune make an appearance, as does a grotesque cartoon in which Arthur Szyk turns the imagery of disease and vermin beloved by the Nazis against them. Larry Gonick has lent Bancroft original drawings from his Cartoon History of the Modern World for the exhibit in a humorous salute to the University’s educational mission.

Different times and circumstances produce different “funny papers” and different responses to them. What was acceptable humor in one era seems at least inexplicable and at worst offensive to our more “enlightened” sensibilities. What remains remarkably consistent, however, from “mainstream” to “underground” comics, are the overarching themes of personal foibles and life’s absurdities, political corruption, propaganda, hubris, cultural misunderstanding and provocation, the desecration of the environment, the threat of war, and the high price of fuel, to name but a few. Cartoons with their art and humor help the medicine go down a little easier.

The Bancroft Library is indebted to the numerous artists featured in the exhibition and to the many donors whose generosity over the years has made the acquisition and preservation of this extraordinary work possible. We gratefully recognize the generous support of the Friends of The Bancroft Library for the exhibition. We thank Ramona Arriola McNamara for her donation of the Gus Arriola Archive, Susan Frank for her gift of Phil Frank’s Farley cartoons, the late Rube Goldberg for his papers, and Florence Grant for her donation of the Lou Grant editorial cartoons.

—Jack von Euw
Curator of The Bancroft Library Pictorial Collection
It was pretty farfetched, but Whit wanted to cover the possibilities. He looked the two suspects over surreptitiously. They were, from their actions and appearance, enthusiastic middle-aged Stanford alumni and innocent as newborn babes. But you could never tell about Stanford men, as Whit knew from experience. He was a California graduate himself.

In his second book, *Shear the Black Sheep*, published in 1942, mystery/travel writer David Dodge reveals that James “Whit” Whitney—the San Francisco tax accountant-turned-detective hero of his first four novels—is a graduate of the University of California, Berkeley. Although the circumstances of his own life prevented him from going to college, I have long suspected that Dodge wished that he himself could have attended Cal. Fortuitously, my recent research into Dodge’s life and works, funded by a grant from the Librarians’ Association of the University of California (LAUC), has, in a way, finally made that dream a reality.

David Dodge was born in Berkeley on August 18, 1910. When he was growing up as an exceptionally bright young boy with three equally bright older sisters, it must have seemed inevitable that David would one day be admitted to his hometown university. His father, George A. Dodge, was a successful architect with a thriving practice in the Bay Area and Northern California in the years following the 1906 earthquake. However, all of the family’s plans for the future took an abrupt detour on July 31, 1919—just weeks before David’s ninth birthday—when the automobile that George was riding in collided with a Southern Pacific train in the tiny San Joaquin County town of French Camp. George was killed instantly.

Shortly after the tragedy, the family relocated to Southern California where David attended high school in Los Angeles. But, at this point even high school graduation was out of reach. In order to help support his mother, David dropped out of school at the age of sixteen and took a job as a bank messenger. David clearly had a head for figures; within just a few short years he moved up to the position of bookkeeper for the bank’s commercial accounts—experience that would serve him well in his future careers of tax accountant and author. By 1933, after a two-year stint as a fireman on the South American run of the Grace Steamship Company, he was in San Francisco where he landed a job with the accounting firm of McLaren, Goode & Co.

At the same time, David began frequenting Macondria, a little theater that was home to a group of amateur playwrights and actors called the Macondray Lane Players. Macondria was founded in 1927 by George Henry Burkhardt, whose goal was to create theater purely for pleasure. It was located in the basement of Burkhardt’s house at 56 Macondray Lane on San Francisco’s Russian Hill. David was introduced to the company by his oldest sister Kathryn, who would marry Burkhardt in 1937. Macondria premiered 120 original plays in its ten years of existence, including a one-act play called *Propaganda Preferred*, which debuted on the Macondria stage in March 1934 and marked the beginning of David Dodge’s writing career. Another Dodge-penned play written for Macondria, *A Certain Man Had Two Sons*, won first prize in the Northern California Drama Association’s annual one-act play competition in 1936.

After his discharge from the military at the end of World War II, and with four successful detective novels under his belt, David Dodge packed his wife Elva and five-year-old daughter Kendal into the family car and left San Francisco for Mexico and Guatemala. This move would transform David and Elva into world travelers who would spend most of the rest of their lives in foreign countries. It would also directly result in David’s transition to writing humorous, best-selling travel books that he alternated with thrillers set in exotic locations around the world. His most famous novel, *To Catch a Thief* (later filmed by Alfred Hitchcock with Cary Grant and Grace Kelly in the starring roles), was written while they were living in a villa on the Côte d’Azur and was inspired by the daring robbery, by an acrobatic cat burglar, of $250,000 dollars’ worth of jewels from the villa next door.
I first “met” David Dodge in 1994, twenty years after his death, in a Mexico City hotel room on a rainy Easter Sunday. My wife and I were on vacation and decided to take part of the day off from being tourists and stay in. She had brought along a tattered paperback novel with a map of Mexico on the back and started to read it aloud. We read that book, The Long Escape by David Dodge, from cover to cover. A few years later we met David’s daughter, Kendal Dodge Butler, who was living in Walnut Creek, California. When Kendal retired and was preparing to move to San Miguel de Allende, Mexico (the same town where her parents had lived in the years before their deaths in the 1970s), she and I discovered, among the materials she was sorting through, several boxes of her parents’ papers, documents, correspondence, and photographs. The papers chronicle their many travels around the world, but the real gem was a complete, unpublished novel. Written near the end of Dodge’s life, The Last Match was unsold at the time of his death and would remain that way until 2006 when it was finally published by Hard Case Crime. Before her death in 2007, Kendal and I had discussed the possibility of her father’s papers coming to The Bancroft Library. While she was definitely interested in the idea, we never got around to finalizing the arrangement.

In 2011, I was awarded a research grant from LAUC to travel and interview relatives and associates of David Dodge. Using those funds, I have been able to go to Utah, New Jersey, Minnesota, and Marin County. As a result of these trips, not only have I gained valuable insight into Dodge’s life through the reminiscences of people who knew him best, but the collections of The Bancroft Library have been enhanced as well.

Dodge’s only granddaughter, Kendal Reynoso Lukrich, carried out her mother’s wishes by formalizing the gift of the David Dodge Papers to the library. Award-winning designer and illustrator Irv Koons, who provided humorous illustrations for six of Dodge’s travel books, donated correspondence, drawings, and sketches. Rebecca Smith and David Schubert generously donated a scrapbook, compiled by their grandmother Kathryn Dodge Burkhardt, documenting Macondria, with photographs of performances and rare ephemera, such as hand-printed programs, playbills, and tickets—a collection that fits perfectly into Bancroft’s mission to collect primary source materials about San Francisco history and the Bay Area arts community. And, most recently, a batch of correspondence that the Dodges wrote to their best friends in Princeton, Jake and Liz Stokes, has arrived at the library, courtesy of the Stokes’s daughter, Jill Halbert.

Thanks to the LAUC grant, the David Dodge story continues to unfold, with more details emerging about a man who was the embodiment of a professional writer. Even if he was never able actually to experience what it meant to be a “Cal man,” with the various collections that have come to Bancroft documenting his life and career, David Dodge has finally become a permanent part of the Cal community.

—Randal S. Brandt
Principal Cataloger
The current exhibition, Global India: Kerala, Israel, Berkeley, unveils the extensive holdings of The Magnes Collection of Jewish Art and Life that document the history of the Jewish community in Kerala, South India, one of the oldest in the world. The exhibition includes more than one hundred individual items, many of which have not been exhibited or cataloged until now. The complete collection housed at The Magnes includes hundreds of ritual objects, textiles, photographs, archival records, Hebrew books, liturgical texts, illustrated Jewish marriage contracts (Heb. ketubbot) and amulets in Hebrew, Aramaic, Malayalam, English, and Judeo-Spanish. These materials were brought to Berkeley from Kerala thanks to a dynamic collecting campaign initiated in 1967 by the late Seymour Fromer (1922-2009). The Magnes is today one of the world’s most extensive repositories of materials about the Jews of Southern India. It has an important role in the preservation of their culture, as do national and private collections in Israel, where most of the Kerala Jews settled after the founding of the State in 1948.

These collecting efforts are by no means the only connection between Jewish Kerala and Berkeley. David Mandelbaum (1911-1987), Professor of Anthropology at UC Berkeley (1946-1978), visited Kerala in 1937 and published a seminal scholarly article about its Jewish community two years later. Walter Fischel (1902-1973), Professor of Semitic Languages and Literature at Berkeley (1945-1970) and an authority on the history and culture of the Jewish communities in India, was the only North American scholar invited by the State of Kerala to take part in the celebrations of the 400th anniversary of the Paradesi synagogue in 1968.

A visually striking item in the collection, prominently featured in the exhibition, is an amulet for the protection of pregnant women and newborn children (68.83, A5), written and illustrated on vellum, with texts in Hebrew, Aramaic, and Judeo-Spanish. While the manuscript, which probably dates from the second half of the 18th century, was collected in India (ca. 1976), its texts and visual content point to a different geographical origin.

Jewish amulets (Heb. qame’ot) are objects made of a variety of materials (metal, textiles, parchment, paper, or wood). They are inscribed with texts—typically in Hebrew and Aramaic—designed to protect their owners against a variety of ailments, including illness, infertility, infant mortality, and, more generally, against evil spirits and the “evil eye.” Produced across the Jewish Diaspora, these objects open a window on popular beliefs outside normative religious prescriptions, as well as on mysticism, the role of women in Jewish society, and the varying canons of visual culture in the Jewish world.

Manuscript 68.83 in The Magnes Collection is a unique document with only two known parallels in private collections in Israel, both dating from much later times (in the 19th and 20th centuries). It was designed to protect women against infertility and miscarriage, and newborn children against “the evil Lilith” on the eve of the ritual circumcision (Heb. brit milah). Lilith, a female demon central to Babylonian, Rabbinic, and Kabbalistic traditions, is depicted at the center as a bird of prey (possibly after Isaiah 34:14-15) surmounting a throne or chair, probably a depiction of the “chair of Elijah” used in the circumcision ritual. The central figure is inscribed and surrounded by multiple texts of various origins relating to magic and mysticism, all within a rectangular outer frame.

The outer frame is divided in 145 squares, each containing a three-letter word following a sequence based on the “72 names (of God)” (after Exodus 14:19-21), beginning at the bottom left corner of the manuscript with the letters vav-vav-vav. Each of the four corners is marked by a five-pointed star bounded by a square. Each star contains at its center one of the four letters of the Tetragrammaton fully spelled as yud-he-vav-he in the sequence: top right, top left, bottom right, bottom left. Within the points of each star, five letters spell the word elohim (“God”) and outside the star five letters spell the word tzevaot (“of hosts”).

The top section includes Hebrew text on seven lines, with quotations from the Psalms (Ps. 90:19 and 91:1ff.), interpolated by the names of angels (Michael, Metatron, Amtruel, and others) and the repetition of the word eheyeh (after Exodus 3:14)
21 times, with the name of each Hebrew letter composing the word fully spelled as "alef-he-yud-he." Below the top section, surmounting the central figure, is a truncated inverted triangular text box containing a text that includes the words kandlar kandelas (possibly in Judeo-Spanish) and may refer to a candle-lighting ritual.

The bird at center is identified on top by the Hebrew word, nesher, which indicates both eagles and vultures, flanked by two sets of 15 feathers, each containing a Hebrew letter. Six of the feathers (at top, middle, and bottom of each set) also contain three sets of palindromic words:

1. agla and alga (or aquila, for "eagle), an acronym for atah gibor le-'olam adonay ("Lord, you are forever mighty").
2. azbogah and hagovza, which may refer to one of the seven Gnostic emanations of God, or Aeons.
3. two permutations of the Hebrew letters dalet, nun sofit, yud, samech, and tzadeh sofit.

The bird surmounts a chair, or throne, which contains three Hebrew inscriptions:

1. el shaday tzivah pachad samangalaf mizrach shemor.
2. adonay t’z’ayir yetzirah (the acronym tav’tav may refer to tiferet, the sixth divine emanation, or sefirah, in the kabbalistic "Tree of life").
3. adam, chavah (Adam and Eve).

Below the central figure is the name, pafniel. The central figure is surrounded by four circles of texts composed of biblical quotation. From the inner to the outer circle:

2. Priestly Blessing (Num. 6:24-26), displayed with each letter encapsulated in a semi-circular roundel.
3. Song of Songs 3:7-8, repeated three times, and displayed with each word surmounted by a decorative motif.
4. Proverbs 30:17, repeated multiple times, each time with a different word sequence.

The text on the right of the central figure includes two sets of Hebrew Aramaic formulas in "oath form" (incipit: mashbi’a ani ‘alekhem...) for the protection of mothers and newborn children and quotations from the Psalms (Ps.121:4), after the formula for protection against the "evil eye" known as the "oath of Rabbi Azulai," attributed to Chayyim Yosef David Azulai ("ha-chida," Jerusalem 1724-Livorno 1806) based on his work, Avodat ha-qodesh (Moreh be-etzba', Livorno, Sa’adun, 1793-1794).

The text on the left of the central figure includes Hebrew and Aramaic formulas (comprising biblical quotations), including an "oath" against the "evil Lilith who harms children" and against the evil eye and "satan" (incipit: ve-‘alaykh lilit ha-rasha'ah).

The bottom section of amulet includes, from left to right:

1. A square text box containing the words shaday and adonay (both names of God) and, at center, an acronym after the initials of the words in Exodus 23:26 ("None shall miscarry nor be barren in your land").
2. Three quadrants with the Aramaic words (right to left): susya, sarga, sisa.
3. A central quadrant containing six three-letter words, graphically related to the three-letter words in the adjacent outer frame.
4. The Hebrew letter tet inscribed with Kabbalistic permutations of the "name of God" after Moshe Cordovero’s Pardes rimonim (Cracow, 1592, 21:14).
5. Names of angels: sanui, sansanui, samengalaf and samangalon, intercalated by the name, lilith.

While the key element of this manuscript seems to be the illustration at its center, the important texts by Rabbi Azulai help us understanding its likely provenance. Azulai, who was born in Jerusalem and traveled across Europe and the Middle East, eventually spending the last part of his life in Livorno, Italy, was one of the most respected scholars of his generation in the Ottoman Empire and Italy. Many of Azulai’s works, including his own collection of folk stories and texts, were published during the last quarter of the 18th century in Livorno, a city with which the Jewish community of Kerala seems to have had a privileged connection. Several of these works are in fact included in the volumes collected from the Jewish community of Kochi, Kerala, now at The Magnes in Berkeley.

—Francesco Spagnolo
Curator, The Magnes Collection of Jewish Art and Life
In August, three editors from the Mark Twain Papers and Project—Robert Hirst, General Editor of the Project, Ben Griffin, and Victor Fischer—went to the Seventh International Conference on the State of Mark Twain Studies sponsored by the Elmira College Center for Mark Twain Studies, held every four years on the Elmira College campus. The conference, begun 24 years ago by Gretchen Sharlow, the former Director of the Center, and continued under the present Director, Barbara Snedecor, has blossomed into what the attendees generally agreed is the best, most inclusive, most enjoyable, and funniest literary conference they’ve ever attended. It is indeed an international conference and included scholars from Japan, Germany, England, France, Russia, India, and China among the presenters. The evening entertainments included an inside look at the awarding of the annual Mark Twain Prize at the Kennedy Center by Peter Kaminsky, one of the producers, and a preview of a new film about Hal Holbrook, with Holbrook and the directors attending. Throughout the conference, it was gratifying to be reminded that the majority of the conferees are old friends of the Project, a great many of them having done research in Berkeley in the Mark Twain Papers Class of 1958 Reading Room.

The first day of the conference, Victor Fischer introduced “Mark Twain in the West” an exhibition of high-resolution scans of photographs, letters, notebooks, manuscripts, and newspaper pieces mostly from Clemens’s time in Nevada and California, based on the Bancroft’s Mark Twain Papers collection and prepared by him specifically for the conference, the theme of which was “One Man, Many Legacies . . . Observing the Sesquicentennial of the Pen-name.” Samuel Clemens’s first known use of “Mark Twain” to sign a newspaper piece occurred in a “Letter from Carson City” in the Virginia City (Nev. Terr.) Territorial Enterprise of 3 February 1863.

The second night of the conference, Bob Hirst was surprised by the announcement that he was the recipient of the conference’s John Tuckey Lifetime Achievement Award. (John Tuckey, for whom the award is named, was, among his other accomplishments, the editor of two volumes of Mark Twain’s unpublished manuscripts in the Mark Twain Papers series, Which Was the Dream? [1966] and Fables of Man [1972].) Linda Morris, a Professor Emerita of English from UC Davis (who earned her PhD at Berkeley), presented the award:

Every scholar in this room is deeply indebted to the invaluable editing that has been undertaken at the Papers—brilliantly and meticulously edited critical texts, notebooks and journals, previously unpublished works now available in print, on-line access to letters, and the long-awaited Vol. I of the Autobiography, with Vol. II set to be released in October of this year—all artfully managed by Bob Hirst. To quote Ron Powers, “Bob is the animating force behind the project, its uniriting ambassador and conceptual mastermind.”

Bob accepted the award with the stipulation that it be understood to include the entire editorial staff of the Papers and Project.
Four directors of Mark Twain institutions were surprised to find themselves all in the same place: Henry Sweets, Executive Director of the Mark Twain Boyhood Home and Museum, Hannibal, Missouri; Barbara Snedecor, Director of the Elmira College Center for Mark Twain Studies, New York; Cindy Lovell, Executive Director of the Mark Twain House and Museum, Hartford, Connecticut; and Robert Hirst, General Editor of the Mark Twain Papers and Project, The Bancroft Library, University of California, Berkeley. Cowles Hall, Elmira College, 3 August 2013.

On the last day of the conference, the Closing Plenary featured two talks about forthcoming work from the Mark Twain Papers and Project. In the first, "Mark Twain: ‘A Family Sketch’ (and more),” Ben Griffin gave a preview of some of the family anecdotes told in “A Family Sketch,” many of which recall incidents that took place at Quarry Farm in Elmira, and gave a detailed look at editorial problems encountered in preparing the upcoming volume in the University of California Press’s Jumping Frog series, tentatively entitled “A Family Sketch’ and Other Private Writings by Mark Twain and His Family” and scheduled for publication in 2014 (see “Unveiling Mark Twain’s Family Sketch” in Bancroftiana 140). Gretchen Sharlow called his presentation “spot on and well delivered, lively, new material for all of us.” In the second talk, "Innocents Delayed Is Not Innocence Denied,” Bob Hirst presented a short history of a hiatus in the Mark Twain Project’s editing of The Innocents Abroad to which he is now returning. The Innocents Abroad; or, The New Pilgrims’ Progress (1869), Mark Twain’s highly successful first travel book, was based on his 1867 newspaper correspondence recounting his travel experiences, often involving his fellow passengers, written during a “Holy Land Pleasure Excursion” on the steamship Quaker City. Bob gave a preview of discoveries that will transform both the history of the text and the text itself, and showed samples of cartes-de-visite of the Quaker City passengers and stereopticon photographs of some of the places they visited, which have become available to the Project during the last decades, side-by-side with the first edition illustrations drawn from them. They drew great sighs of satisfaction from the audience.

—Victor Fischer
Mark Twain Papers and Project

DESIDERATA

Bancroftiana from time to time publishes lists of books that Bancroft needs. We would be particularly pleased to receive gifts of any of the books listed below. If you can help, please telephone Bonnie Bearden, Rare Books Acquisitions Assistant, 510-642-8171, or, preferably, send email tobbearden@library.berkeley.edu

The Bancroft Library collects Book Club of California publications. For certain titles of Western American interest, additional copies in fine condition are wanted to provide for the anticipated use of this collection. We also lack a few volumes in the UC Press California Fiction Series.

Book Club of California:


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Ms. Chiara L. Burgeney  
Dr. and Mrs. Sandor Burstein  
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EXHIBITS

Through January 2014  
Bancroft Corridor between The Bancroft Library and Doe Library

CLIPPER SHIP SAILING CARDS IN THE BANCROFT LIBRARY

Through December 13, 2013  
Main Gallery Magnes Collection, 2121 Allston Way

LANDS/SCAPES: ON PAINTING AND JEWISH GEOGRAPHY

This is the first exhibition to highlight landscape art from The Magnes Collection.

Through December 13, 2013  
Warren Hellman Gallery and Charles Michael Gallery, Magnes Collection, 2121 Allston Way

CASE STUDY NO. 4: GLOBAL INDIA: KERALA, ISRAEL, BERKELEY

The exhibition unveils the extensive holdings of The Magnes documenting the history of the Jewish community in Kerala, South India.

Through March 31, 2014  
Doe Library Hours, Sunday–Friday

Rowell Cases, 2nd floor corridor between Doe Library and The Bancroft Library

THE BERKELEY STUDENT COOPERATIVE AT 80: WE HAVE COME A LONG WAY SINCE 1933

This exhibition celebrates the 80th anniversary of the Berkeley Student Cooperative, the largest student cooperative in the United States, with photographs, brochures, publications, correspondence, and other documents drawn from the BSC records and other collections in the University Archives. It explores its origins, traditions, artistic activities, political involvement, and environmental sustainability efforts.

ROUNDTABLE

November 21, 12 noon  
Lewis-Latimer Room, The Faculty Club

FALL OUT FILMS: BRUCE CONNER’S ATOMIC SUBLIME, 1958-1976  
Speaker: Johanna Gosse, PhD Candidate in History of Art, Bryn Mawr College

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