



BANCROFTIANA

Hubert H. Bancroft

THE ORIGINALS

Pioneering African-American Faculty and Staff Reveal Stories of Struggle and Triumph

David Blackwell remembered the first time he was approached about a job teaching math on the UC Berkeley faculty. The year was 1942, and Blackwell, an African-American researcher then spending a year on fellowship at Princeton's Institute for Advanced Study, was interviewed by a visiting Berkeley professor, Jerzy Neyman. Blackwell remembered that the interview went well, but that a couple of months later Neyman phoned to tell him that the department had decided to hire a woman instead.

"So that was fine," Blackwell recalled. "I hadn't thought there was any possibility I would get the position, anyway. Berkeley was an absolutely first-class university, and I was just a fresh young Ph.D. and so that was that."

It wasn't until 10 years later, when Blackwell was hired as one of the first black professors at Berkeley, that he heard the real story of what happened to his earlier application from several members of the math department.

"Neyman had decided to offer me the position in 1942 and suggested it to the mathematics department and the mathematics department agreed. They had no complaints. But the head of the mathematics department, Mr. [Griffith] Evans, mentioned it to Mrs. Evans. And as I understand it, she objected.

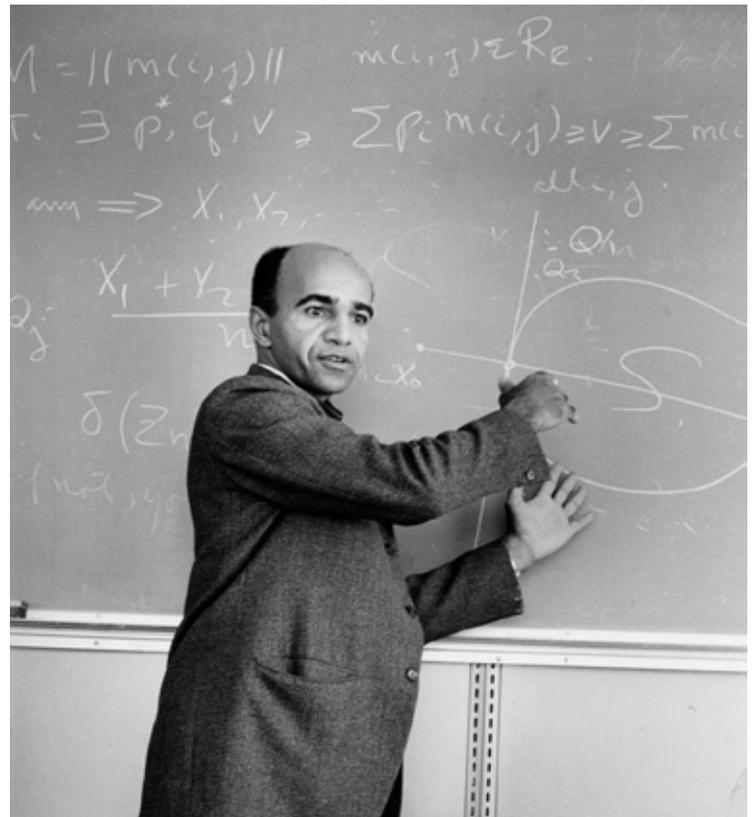
"See," Blackwell went on, "at that time it was the custom of the Evanses to invite the entire mathematics department to their house for dinner. And Mrs. Evans, who was from Texas, said, as I understand it, she "was not going to have that darky in her house."

This story is one of many vivid remembrances that can be found in a 10-hour life interview conducted with Blackwell as part of the Regional Oral History Office's African-American Faculty and Senior Administrative Staff oral history project, which was recently completed. Started more than 10 years ago with a grant from the Chancellor's office, the project encompasses upwards of 250 hours of interviews with 18 pioneering black faculty and staff members who began working at Berkeley before the advent of affirmative action policies in the 1970s.

Some, like Blackwell, who died in 2010, were leading scholars of fields including mathematics, engineering, and social welfare. Some headed academic departments including dramatic arts and art practice, and served as groundbreaking senior campus administrators. And some played important roles in numerous transformative events, particularly during the 1960s and 1970s, including the Third World College Strike in 1969, a nearly two-month campaign by four ethnic student groups and their allies that transformed education at the university.

The action eventually led to the formation of the African-American studies department and other curricular diversity initiatives with national repercussions including the ethnic studies and women's studies majors and the

Continued on page 6



Professor of Statistics David Blackwell, the first tenured African American Professor in campus history, teaching a seminar ca. 1962. BANC MSS 2001/79c.



From the Director

BANCROFT ON MANY FRONTS

As the semester comes to a close, we look back over the past year to adjust our sights for the one to come. It has been a year of playing to our traditional strengths at Bancroft, relying on our donors, reaching out to wider audiences, and watching with regret the departure of cherished members of the staff, while anticipating with excitement the arrival of new additions to the team.

The curators, research group directors, and heads of collections have continued to find innovative ways to involve students with original materials, showcasing Bancroft as the laboratory it is for many of the campus's humanities and social science disciplines, and introducing new audiences to the collections both online and in person.

In its projects and acquisitions, Bancroft has emphasized its core California collections and its ambition to document the West as it continues to develop. When Kim Bancroft published an abridged edition of *Literary Industries* last winter with Heyday Press, she made Hubert Howe Bancroft's autobiography (originally published at three times its present length) available again to readers for the first time since 1890. Her edition, which appeared as No. 58 in the series of the Keepsakes of the Friends of The Bancroft Library, includes HHB's original mission statement for the collection, which continues to guide Bancroft's present collecting strategies.

For its spring 2014 exhibition, Bancroft joined a number of distinguished Western institutions to partner with the California Historical Society in its first-ever bilingual show, "Juana Briones and Her California." And the 2014 Hubert Howe Bancroft Award recognizes outstanding scholarship on California in the 19th century. This year's winners, Santa Clara University's beloved husband-and-wife team of California historians, Robert M. Senkewicz and Rose Marie Beebe, have conducted much of the research for their acclaimed work on Baja and Alta California during the Spanish and Mexican periods at Bancroft. They are now translating for the first time Mariano Vallejo's five-volume memoir, from the original Spanish dictations that Henry Cerruti took for Bancroft's collection in the 1870s. Recognizing this exemplary

team with the HHB Award is another way that Bancroft has remembered its roots this year.

Students took the lead in curating two Bancroft exhibitions. Building on the Undergraduate Research Apprentice Project (URAP) directed by Professors Martin Jay and Thomas Laqueur and Curator Francesco Spagnolo in Spring 2013, Berkeley undergraduates co-curated the exhibit "Saved by the Bay: The Intellectual Migration from Fascist Europe to UC Berkeley" at Magnes, using materials from both the Bancroft and Magnes collections. The show was the focus for two very successful town-and-gown programs this spring, with more to come next semester. And Jenna Cavelle, winner of the Judith Lee Stronach Baccalaureate Prize, curated the exhibit, "Water and Culture: Recovering Owens Valley Paiute History," that welcomed visitors to the Bancroft Foyer throughout the spring semester. These shows, conceived and co-curated by Cal students, are harbingers of things to come. In 2016 Bancroft will partner with the Department of History of Art in a project supported by the Mellon Foundation in which Art History students, taking a new series of graduate courses in curation, will work with the Bancroft Curator of Pictorial Collections and History of Art faculty to mount a show in the Bancroft Gallery that will include objects from museum collections across the campus.

In anticipation of the campus's commemoration of the 50th anniversary of the Free Speech Movement in fall 2014, Bancroft hosted a twelve-day, interdisciplinary "hackathon" competition (a rapid programming marathon to explore new technological approaches) that ended on Cal Day with the awarding of prizes to the winning student team: sophomores Cassie Xiong, Alice Liu, Craig Hiller, and Kevin Casey. The competition invited teams consisting of at least one humanities student and one computer science student to create a new website on the Free Speech Movement, using digitized materials from the Bancroft collection. #HackFSM was the campus's first interdisciplinary digital humanities hackathon. Digital humanities is a highly collaborative endeavor in which research is largely digitally driven by students, faculty, technologists, and content providers who work together to advance research. Leading the University Library's digital humanities efforts by support teaching and learning with its digital research collections, Bancroft looks forward to further collaborations with campus partners including





Staff member Lee Anne Titangos wearing a traditional newsprint printers' hat (created in different sizes for guests) while helping to print the Emily Dickinson quote for the day's Keepsake. Photo by Peg Skorpinski.

the Digital Humanities at Berkeley, Research IT, and the I-School.

At Bancroft's second museum-for-a-day Open House we welcomed hundreds of visitors for a full day of expositions. The guests enjoyed riveting demonstrations, explored some of the magnificent collections, and printed themselves an Emily Dickinson handbill in the Press Room. Numerous staff members, dressed in period costumes and thematic attire keyed to the subjects of particular exhibits, shared their passion for the unique and varied collections at Bancroft. Organizing this event once again with her characteristic gusto and attention to detail was Susan Snyder, who wore bloomers and granny glasses for the occasion in her role as Eliza Farnham.

Susan is retiring in June from her position as Head of Public Services, after more than two decades in the Library. During those years she has inspired generations of students and researchers with her mastery of Bancroft collections and her whimsical, perceptive books on the history of California.

Alla Efimova is also stepping down in June. For the past ten years, Alla has served the Magnes—first as curator of the Magnes Museum, and since 2010 as Reutlinger Director of the Magnes Collection of Jewish Art and Life at Berkeley. She is leaving The Magnes a vibrant and strong organization as it moves forward under University leadership toward closer

alignment with Cal's emerging Center for Jewish Studies.

Donors made the greatest number of gifts ever to Bancroft this year, with the Council of the Friends taking the lead in making Bancroft better known to the community. Members of the Council's newly formed Outreach Committee have focused on increasing local awareness of Bancroft, while the Beyond the Bay Committee concentrated this year on Southern California. Of the Development Committee's several projects this year, the one that commanded the most attention was the 1:1 Challenge Grant issued last spring by the Anglo-California Foundation to start raising an endowment for the Center for the Tebtunis Papyri. We are close enough to the goal to declare victory. Bancroft is going to make the match. What terrific news! We do indeed get by with a little help from our friends. Thank you most sincerely.

James D. Hart

The James D. Hart Director
The Bancroft Library



Susan Snyder channels Eliza Farnham, a California pioneer, at Bancroft's Open House in March. Photo by Peg Skorpinski.

Juana Briones de Miranda

The Bancroft Library is a sponsor of the exhibition *Juana Briones y Su California: Pionera, Fundadora, Curandera*, which opened at the California Historical Society in San Francisco in January 2014. This exhibition tells the story of an extraordinary woman whose life bridged the Spanish Colonial, Mexican, and U.S. periods of California's history. Her story is told through historical documents many of which are on loan from The Bancroft Library and which reveal important aspects of Juana Briones's contribution.

Juana Briones was born near Santa Cruz Mission in 1802 and died in 1889 in Mayfield (now a part of Palo Alto). She was not from one of the prominent Californio families. She was illiterate and a woman in a time when women did not have much power, but she lived an exceptional life, in many ways breaking with tradi-

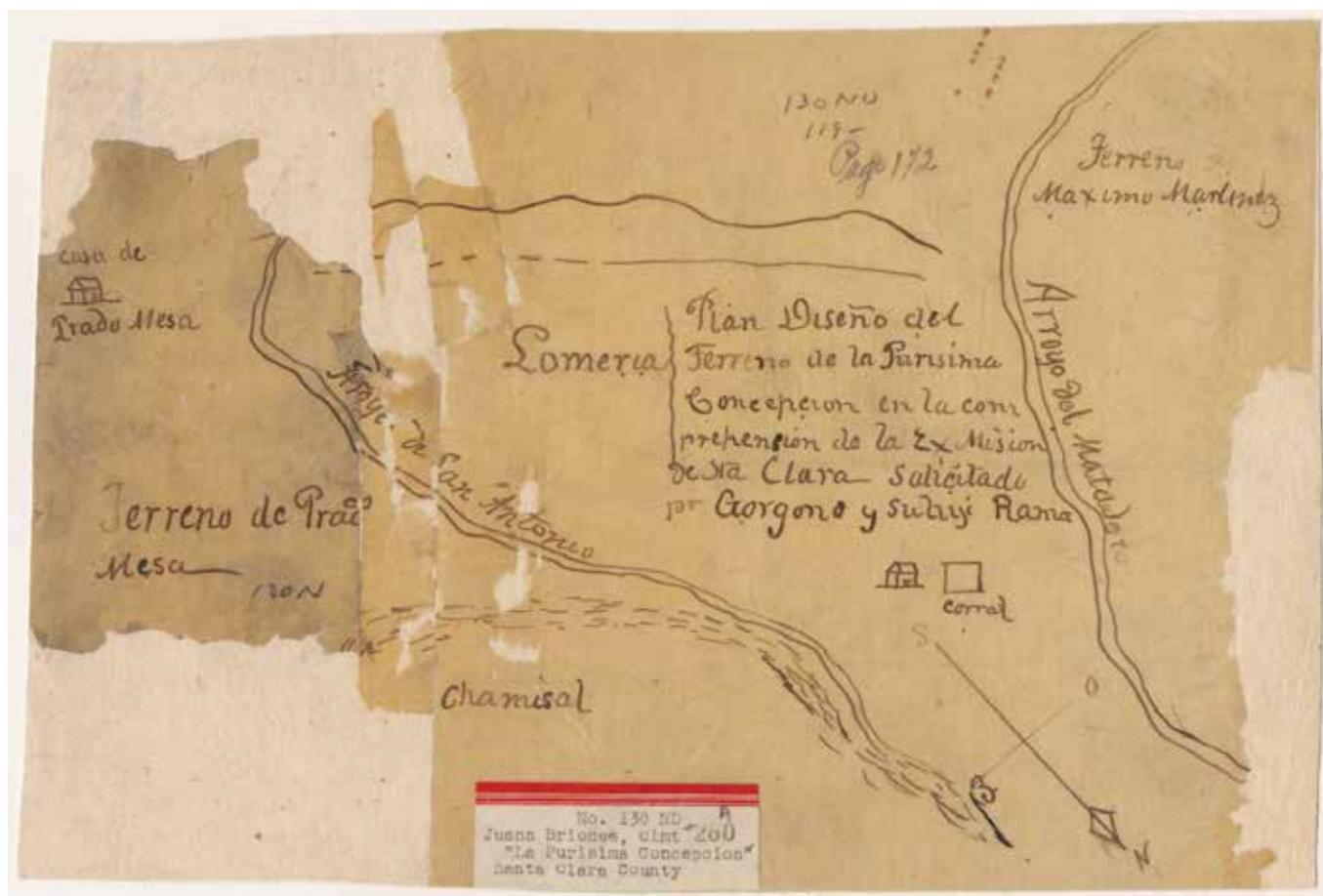
tion as she negotiated her way through life's circumstances. In a time when women had few rights and had their lives dictated by men, she overtly took on the court system, the Catholic Church, and Mexican and U.S. social restraints imposed upon women in order to protect her person and her interests. All these actions reflect her strong convictions, her firm sense of morality, and her respect for family and community. She was a business woman and entrepreneur; a land owner; a healer (or *curandera*), and a humanitarian.

While her family was not part of the Mexican elite of California, members of her family accompanied Gaspar de Portola and Juan Bautista de Anza on their pioneering expeditions into California. She was the daughter of Marcos Briones—a soldier who was posted first to Monterey and who later moved to the San Francisco

Presidio—and of Maria Tapia.

Juana married a soldier, Apolinario Miranda, in 1820 and raised a number of children including an orphaned Indian girl. Early on, they lived in the Presidio. In 1833, Miranda was granted land, on a spring called El Ojo de Agua Figueroa. It was located just outside the Presidio borders—thus she and her family are the first non-Indians to live somewhere in San Francisco other than the Presidio or Mission Dolores. Later, Juana built a second home, an adobe farmhouse.

Challenging conventional expectation, she brought charges against her husband, Apolinario Miranda, for abuse and was able to gain an ecclesiastical separation from him. Our collection includes Juana Briones's testimony against Miranda on March 5, 1846, which resulted in her successful separation from her husband. The document, which is difficult to read,



A diseños depicting details of Juana Briones property. Diseño del Ferreno de las Purisima Concepcion en la comprehension de la Ex mision de Sta. Clara [Calif.]. Land Case Map A-280.

survives as evidence of her assertions of her rights as a person. Towards the end of the document she states that she fears Miranda may kill her and bring disgrace upon the family.

Able to maneuver in a male world, she not only owned property (a right granted to women by Spanish and Mexican law) but she also purchased land, an action quite unusual for the time. She owned a farm near the Presidio in San Francisco located in what is now North Beach. She was an enterprising business woman selling milk and produce to sailors and merchants.

Because Bancroft has on deposit the private land claims adjudicated by the U.S. District Courts of California and the U.S. Circuit Court (9th Circuit) from around 1850 to the latter part of the 19th century, we know a lot about the property that Juana Briones owned or is associated with.

One of The Bancroft Library's land cases documents Rancho La Purisima Concepción in Santa Clara County that was granted to two neophytes of the Mutson tribe. In 1844 Juana Briones used her income to purchase the Rancho from the two Indians. The property comprised about 4,400 acres, and the collection includes a diseño of the property. Diseños, which often accompany the land cases, are schematic

drawings or maps of the property. They note landmarks and natural features like arroyos and wooded areas as well as manmade structures like corrals and dwellings; they also indicate who owns the bordering land. There is also a formal survey of the land—this plat map is certified by E. Beale, the U.S. Surveyor General of California, and confirms ownership by Juana Briones. That an individual woman was awarded this land is exceptional. Most land awarded women—and there are only approximately 50 instances of this—was awarded to widows. But this is land that Juana Briones owned. Although illiterate, Briones was not unintelligent. She hired one of the best lawyers available to argue her case, Henry Halleck, whose firm specialized in handling land cases.

Juana Briones was also known to be a compassionate and sympathetic person. In a dictation taken by Hubert Howe Bancroft's staff, Charles Brown discusses his and three companions' desertion from a whaling ship, and how Juana Briones hid them and took care of them—feeding them, and even arranging their transport out of the area. This type of hospitality gained her many friends.

Juana Briones bore seven children, some of whom died early in years. She

was a nurturing figure, raising her surviving children and adopting an orphan Indian. There is an 1838 petition from Juana Briones to adopt the 12-year-old neophyte, Cecilia. Her biographer, Jeanne Farr McDonnell, mentioned that Juana had Indian roots, and might therefore have been sympathetic to Indian people. Most contemporary accounts of Juana Briones emphasize her charitable actions. She was also a noted healer or *curandera*, and later trained her nephew Pablo in medicinal arts.

This small cluster of documents illustrates aspects of Juana Briones's extraordinary life and are but a sample of the rich material held in The Bancroft Library related to California's early history. Hubert Howe Bancroft collected many documents as well as dictations or testimonies from the Californios, and they continue to be used by researchers, now perhaps more than ever. Juana Briones's story is one that merits historically grounded elaboration and elucidation, and this exhibition has added richly to our understanding of the lives of not only Mexican Californians, but also of women in 19th-century California.

—Theresa Salazar
*Curator, Bancroft Collections
of Western Americana*

Upcoming Events at The Bancroft Library

THE FRIENDS OF THE BANCROFT LIBRARY ANNUAL MEETING

Saturday, June 7

Business meeting at 10:30 • Luncheon at noon

Luncheon reservations are required
at a cost of \$50 per person.

To RSVP, please contact
friends@library.berkeley.edu, or 510-642-3782,
or mail checks payable to Friends of The Bancroft Library
to

The Bancroft Library Annual Meeting
University of California
Berkeley, CA 94720-6000

JUANA BRIONES Y SU CALIFORNIA: PIONERA, FUNDADORA, CURANDERA

California Historical Society
678 Mission Street, SF

This exhibition tells the story of an extraordinary woman whose life bridged the Spanish Colonial, Mexican, and U.S. periods of California's history. Her story is told through historical documents many of which are on loan by The Bancroft Library and that reveal important aspects of Juana Briones's contribution.

Exhibition dates:
January 26 – June 8

Continued from page 1

Jewelle Taylor Gibbs is professor emerita at the School of Social Welfare and is also the first African American professor appointed to an endowed chair at the University of California.

institution of the American cultures undergraduate requirement.

All of the interviews reveal the innermost memories and thoughts of the participants as they battled racial discrimination and forged a new path toward greater diversity and access on campus. Sociologist Harry Edwards, who led the way in forming at Berkeley a new field of study encompassing race, society, and sports, recalled movingly the searing experiences of his childhood in St. Louis that led him to a life path aimed at seeking greater racial justice.

Like several other subjects Edwards recalled in particular the dawn of his political consciousness, sparked by the shock he felt upon seeing *Jet* magazine photos of the badly beaten body of 14-year-old Emmett Till, a black teenager who was lynched in Mississippi in 1955 after having informally addressed a white woman with the words, “hey baby.” Edwards recalled, “I remember

asking my father, “Why did this happen? What are they going to do these people?” And he looked at me and said, “Absolutely nothing.”

“And that was the first time,” Edwards continued, “that I really realized that there were some things that my father, for all of his power—there were some things that not even he could protect me against.”

Once on campus, these leaders contended with everything from the pressures of gaining tenure to the frustrations bred by campus elitism. Said James Goodwin, former UC administrator and

founder of the university’s affirmative action office, “The thing that you find, particularly in an institution like the University of California, is it’s impossible to have an elitist institution without some racism...There’s a point where the two concepts become so intertwined that you can’t pull them apart.”

School of Social Welfare Professor Emerita Jewelle Taylor Gibbs was always keenly aware of the pride and responsibility she carried as a racial pioneer on campus.

“Being first has its ups and downs,” she said. “And people often think of the upside of—it’s an honor, and it’s great, and we’re making progress. What they rarely think about, unless they’ve done it themselves, is the downside, and it’s a psychic burden. There is a tremendous psychic burden of being the first, whether it’s first black or first minority or first woman or first disabled—it doesn’t matter. There is a cost because,

what do you carry on your shoulders? The entire group that you represent.”

“If you make it, fine,” Gibbs continued. “You know, then they’ll say, ‘Oh, well, we can let in a second person.’ And if you don’t make it, it’s the group that has failed, not you, as a person.”

None of these pioneers failed. Indeed, all of them soared. This oral history project and The Bancroft Library Rowell Case exhibit recognizing them—opened on May 1—stand as a tribute to Blackwell, Edwards, Gibbs, and the other originals: Music professor and composer Olly Wilson, Vice Chancellor Norvel Smith, Chancellor’s Professor of Sociology Troy Duster, Professor Emeritus of African American Studies William Banks, Professor of Dramatic Arts Margaret Wilkerson, Professor Emerita of Art Practice Mary Lovelace O’Neal, Dramatic Arts Lecturer Henrietta Harris, Professor Emeritus of Education Reginald Jones, Mary Perry Smith, Co-Founder of the Mathematics Engineering and Science Achievement Program, Professor Emeritus of Chemistry William Lester, Professor of Material Science Robert Bragg, Dorothy Shack, wife of Anthropology Professor William L. Shack, Professor Emeritus of Anthropology William Shack, Vice Chancellor Russ Ellis, and Staff Ombudsperson Michelle Woods Jones.

By their example, achievements, and professional work they helped lay the groundwork for greater diversity and access at the university, opening doors of opportunity and economic uplift for all traditionally disadvantaged and underrepresented groups in the state. As the late Emeritus Professor of African-American Studies, Reginald Jones, modestly put it, “I think we had some success in making the Berkeley campus responsive to the needs of students of color. We had an environment where they were respected for their academic prowess, and also developed and nurtured.”

—Neil Henry
Director
Regional Oral History Office

ON RESEARCHING THE HISTORY OF CAPITAL MARKETS IN SAN FRANCISCO

While casually reading about the history of the New York Stock Exchange, I discovered that San Francisco was once the greatest market in the world for the sale of shares in silver and gold mines. Benjamin E. Lloyd (1876) describes the importance of the mining stock market in *Lights and Shades in San Francisco*:

San Francisco owes her prosperity to the mines of California and Nevada. Her rapid growth in a commercial way, is due in great measure, to them. ...The untiring stroke of the pump piston whose power diverts rivers of water from their natural course, performs an invaluable work; but the prime motor in the whole complication has been the mining stock market. ...The beautiful mansions that ornament the residence part of the city are the offspring of stock speculations.

As an economic historian, I was eager to study this capital market. Although The Bancroft Library housed many of the important and relevant documents, an important policy change in the fall of 2010 made this research feasible. Allowing cameras in the Reading Room reduced the time and labor required to collect and digitize the data.

In June of 1859, large deposits of gold and silver were discovered in the Comstock lode of Nevada. It was the first major silver discovery and the second largest gold discovery in the history of the

Daily Stock Report and the *California Journal* made a specialty of mining stocks, while the *Mining and Scientific Press* was considered among the most credible of the local papers. I collected the available sales data from 1862 to 1877. A combination of Optical Character Recognition software and data



Yellow Jacket Silver Mining Company Certificate of Stock Transfer, July 21, 1863.

Saturday, January 16, 1875.		
Morning Sales	YESTERDAY P M SAL	CALIF Stock Exch
San Francisco Stock and Exchange Board.		
14 Alpha..... 81	11 A P M..... 74	19 Alpha..... 81
20 Best & Berkeley..... 12	12 Bullion..... 22	20 Best & Berkeley..... 12
21 Best & Berkeley..... 12	13 Bullion..... 22	21 Best & Berkeley..... 12
22 Best & Berkeley..... 12	14 Bullion..... 22	22 Best & Berkeley..... 12
23 Best & Berkeley..... 12	15 Bullion..... 22	23 Best & Berkeley..... 12
24 Best & Berkeley..... 12	16 Bullion..... 22	24 Best & Berkeley..... 12
25 Best & Berkeley..... 12	17 Bullion..... 22	25 Best & Berkeley..... 12
26 Best & Berkeley..... 12	18 Bullion..... 22	26 Best & Berkeley..... 12
27 Best & Berkeley..... 12	19 Bullion..... 22	27 Best & Berkeley..... 12
28 Best & Berkeley..... 12	20 Bullion..... 22	28 Best & Berkeley..... 12
29 Best & Berkeley..... 12	21 Bullion..... 22	29 Best & Berkeley..... 12
30 Best & Berkeley..... 12	22 Bullion..... 22	30 Best & Berkeley..... 12
31 Best & Berkeley..... 12	23 Bullion..... 22	31 Best & Berkeley..... 12
32 Best & Berkeley..... 12	24 Bullion..... 22	32 Best & Berkeley..... 12
33 Best & Berkeley..... 12	25 Bullion..... 22	33 Best & Berkeley..... 12
34 Best & Berkeley..... 12	26 Bullion..... 22	34 Best & Berkeley..... 12
35 Best & Berkeley..... 12	27 Bullion..... 22	35 Best & Berkeley..... 12
36 Best & Berkeley..... 12	28 Bullion..... 22	36 Best & Berkeley..... 12
37 Best & Berkeley..... 12	29 Bullion..... 22	37 Best & Berkeley..... 12
38 Best & Berkeley..... 12	30 Bullion..... 22	38 Best & Berkeley..... 12
39 Best & Berkeley..... 12	31 Bullion..... 22	39 Best & Berkeley..... 12
40 Best & Berkeley..... 12	32 Bullion..... 22	40 Best & Berkeley..... 12
41 Best & Berkeley..... 12	33 Bullion..... 22	41 Best & Berkeley..... 12
42 Best & Berkeley..... 12	34 Bullion..... 22	42 Best & Berkeley..... 12
43 Best & Berkeley..... 12	35 Bullion..... 22	43 Best & Berkeley..... 12
44 Best & Berkeley..... 12	36 Bullion..... 22	44 Best & Berkeley..... 12
45 Best & Berkeley..... 12	37 Bullion..... 22	45 Best & Berkeley..... 12
46 Best & Berkeley..... 12	38 Bullion..... 22	46 Best & Berkeley..... 12
47 Best & Berkeley..... 12	39 Bullion..... 22	47 Best & Berkeley..... 12
48 Best & Berkeley..... 12	40 Bullion..... 22	48 Best & Berkeley..... 12
49 Best & Berkeley..... 12	41 Bullion..... 22	49 Best & Berkeley..... 12
50 Best & Berkeley..... 12	42 Bullion..... 22	50 Best & Berkeley..... 12
51 Best & Berkeley..... 12	43 Bullion..... 22	51 Best & Berkeley..... 12
52 Best & Berkeley..... 12	44 Bullion..... 22	52 Best & Berkeley..... 12
53 Best & Berkeley..... 12	45 Bullion..... 22	53 Best & Berkeley..... 12
54 Best & Berkeley..... 12	46 Bullion..... 22	54 Best & Berkeley..... 12
55 Best & Berkeley..... 12	47 Bullion..... 22	55 Best & Berkeley..... 12
56 Best & Berkeley..... 12	48 Bullion..... 22	56 Best & Berkeley..... 12
57 Best & Berkeley..... 12	49 Bullion..... 22	57 Best & Berkeley..... 12
58 Best & Berkeley..... 12	50 Bullion..... 22	58 Best & Berkeley..... 12
59 Best & Berkeley..... 12	51 Bullion..... 22	59 Best & Berkeley..... 12
60 Best & Berkeley..... 12	52 Bullion..... 22	60 Best & Berkeley..... 12
61 Best & Berkeley..... 12	53 Bullion..... 22	61 Best & Berkeley..... 12
62 Best & Berkeley..... 12	54 Bullion..... 22	62 Best & Berkeley..... 12
63 Best & Berkeley..... 12	55 Bullion..... 22	63 Best & Berkeley..... 12
64 Best & Berkeley..... 12	56 Bullion..... 22	64 Best & Berkeley..... 12
65 Best & Berkeley..... 12	57 Bullion..... 22	65 Best & Berkeley..... 12
66 Best & Berkeley..... 12	58 Bullion..... 22	66 Best & Berkeley..... 12
67 Best & Berkeley..... 12	59 Bullion..... 22	67 Best & Berkeley..... 12
68 Best & Berkeley..... 12	60 Bullion..... 22	68 Best & Berkeley..... 12
69 Best & Berkeley..... 12	61 Bullion..... 22	69 Best & Berkeley..... 12
70 Best & Berkeley..... 12	62 Bullion..... 22	70 Best & Berkeley..... 12
71 Best & Berkeley..... 12	63 Bullion..... 22	71 Best & Berkeley..... 12
72 Best & Berkeley..... 12	64 Bullion..... 22	72 Best & Berkeley..... 12
73 Best & Berkeley..... 12	65 Bullion..... 22	73 Best & Berkeley..... 12
74 Best & Berkeley..... 12	66 Bullion..... 22	74 Best & Berkeley..... 12
75 Best & Berkeley..... 12	67 Bullion..... 22	75 Best & Berkeley..... 12
76 Best & Berkeley..... 12	68 Bullion..... 22	76 Best & Berkeley..... 12
77 Best & Berkeley..... 12	69 Bullion..... 22	77 Best & Berkeley..... 12
78 Best & Berkeley..... 12	70 Bullion..... 22	78 Best & Berkeley..... 12
79 Best & Berkeley..... 12	71 Bullion..... 22	79 Best & Berkeley..... 12
80 Best & Berkeley..... 12	72 Bullion..... 22	80 Best & Berkeley..... 12
81 Best & Berkeley..... 12	73 Bullion..... 22	81 Best & Berkeley..... 12
82 Best & Berkeley..... 12	74 Bullion..... 22	82 Best & Berkeley..... 12
83 Best & Berkeley..... 12	75 Bullion..... 22	83 Best & Berkeley..... 12
84 Best & Berkeley..... 12	76 Bullion..... 22	84 Best & Berkeley..... 12
85 Best & Berkeley..... 12	77 Bullion..... 22	85 Best & Berkeley..... 12
86 Best & Berkeley..... 12	78 Bullion..... 22	86 Best & Berkeley..... 12
87 Best & Berkeley..... 12	79 Bullion..... 22	87 Best & Berkeley..... 12
88 Best & Berkeley..... 12	80 Bullion..... 22	88 Best & Berkeley..... 12
89 Best & Berkeley..... 12	81 Bullion..... 22	89 Best & Berkeley..... 12
90 Best & Berkeley..... 12	82 Bullion..... 22	90 Best & Berkeley..... 12
91 Best & Berkeley..... 12	83 Bullion..... 22	91 Best & Berkeley..... 12
92 Best & Berkeley..... 12	84 Bullion..... 22	92 Best & Berkeley..... 12
93 Best & Berkeley..... 12	85 Bullion..... 22	93 Best & Berkeley..... 12
94 Best & Berkeley..... 12	86 Bullion..... 22	94 Best & Berkeley..... 12
95 Best & Berkeley..... 12	87 Bullion..... 22	95 Best & Berkeley..... 12
96 Best & Berkeley..... 12	88 Bullion..... 22	96 Best & Berkeley..... 12
97 Best & Berkeley..... 12	89 Bullion..... 22	97 Best & Berkeley..... 12
98 Best & Berkeley..... 12	90 Bullion..... 22	98 Best & Berkeley..... 12
99 Best & Berkeley..... 12	91 Bullion..... 22	99 Best & Berkeley..... 12
100 Best & Berkeley..... 12	92 Bullion..... 22	100 Best & Berkeley..... 12

San Francisco Daily Stock Report and California Newsletter, January 16, 1875.

United States. It stimulated the development of modern mining methods and became the impetus for the formation of the San Francisco Stock and Exchange Board. The Board, formed in September of 1862, emerged as a leading mining exchange with securities listed from California, Nevada, other western states, and even Mexico. According to Robert Sobel (1965) in *The Big Board: A History of the New York Stock Market*, “for two months the San Francisco Stock Exchange was more active than its New York counterpart.” My research focuses on the leading companies that owned mines along the Comstock lode.

Stocks were traded on the Board from Monday through Saturday. Daily stock transactions were printed in the local newspapers. The Bancroft Library holds an impressive bound collection of two of the leading newspapers. The *San Francisco*

entry services enabled me to digitize the data.

Company by-laws and annual reports, Grant Smith’s manuscripts and detailed notes concerning the Comstock lode, maps describing the location and depths reached by these mines, and the annual and biennial reports of the State mineralogist were among many sources at The Bancroft Library that I used to expand my dataset. A pleasant surprise was the discovery of stock certificate transfers from 1863 to 1865 for one of the leading mining companies. After transcribing the names, I used the San Francisco directories, the Nevada Directories and the 1870 US Federal Census Index to determine each investor’s occupation, residence, age and birth place. Shareholders were mainly merchants, bankers, brokers and other professionals.

The Bancroft Library’s extensive collection combined with its camera policy are encouraging for the future of research, especially in field like Economic History.

— Glenda Oskar Bancroft Researcher

Mural Art in San Francisco

Mural art in San Francisco has a unique history. Though artists have painted murals ever since they came up with materials to draw with and cave walls to draw on, San Francisco can trace its particular mural roots back to the 1915 Panama Pacific International Exposition (PPIE) that celebrated both the opening of the Panama Canal and the city's recovery from the devastating earthquake and fire of 1906.

The 1915 exposition, unlike similar earlier events in Chicago (1893) and St. Louis (1904), emphasized harmony in all the arts. The most successful of our exposition's murals represented the progress of American civilization from the Old World to the American Far West, celebrating the adventuresome spirit and the ideals that brought people across the Atlantic to California.

By the early 1930s mural art had turned from the lofty ideals of harmony and the adventure of settling the New World, when Diego Rivera led the movement beyond celebrating public

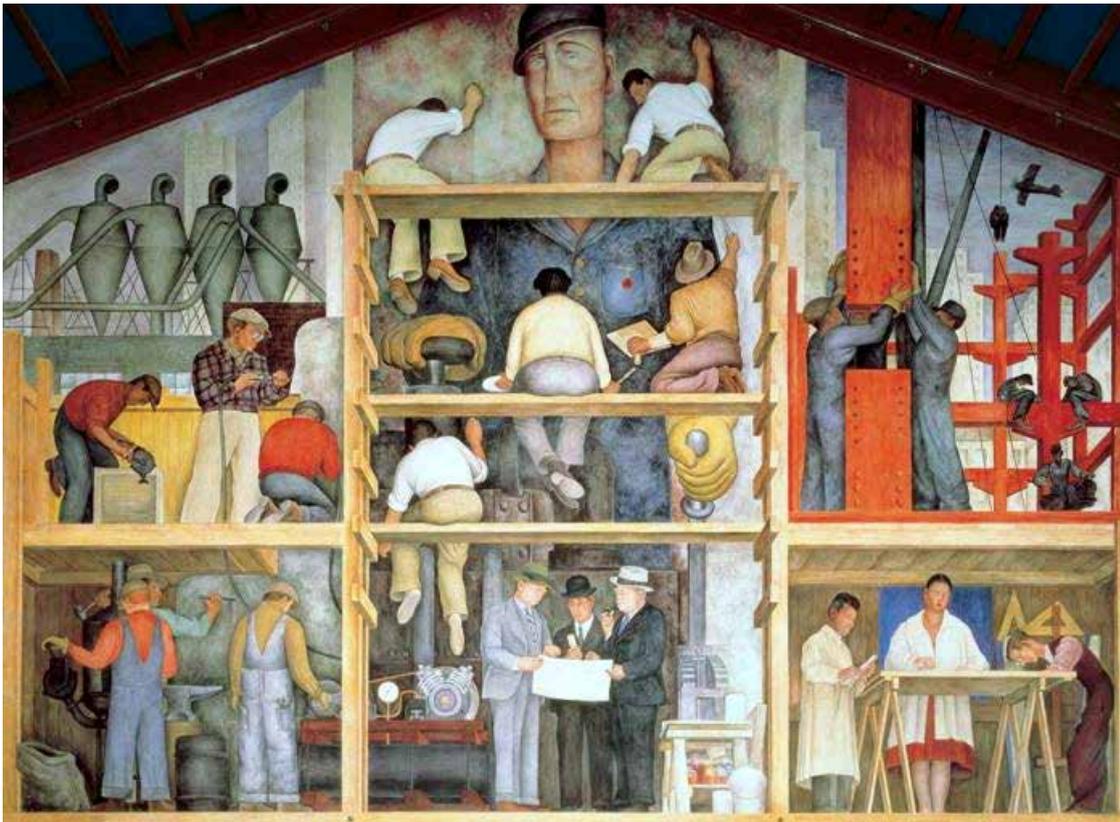
reconstruction, to seeing the possibilities of art as a vehicle for social and political statement. The murals that Rivera was committed to creating as immediate public displays of civic consciousness were often funded by corporate patrons. The first art that they supported, however, was not meant to be leftist or radical or to promote social awareness of change; rather it was meant to accommodate the demands of wealthy patrons in Philadelphia, New York, Chicago, and Detroit. But Rivera himself had already undergone some deep personal changes in his philosophy even before the 1930s.

Born in Mexico, he spent the years from 1907 to 1921 in Europe, where he came into contact with the work of such great artists of the past as El Greco as well as the paintings of the contemporary Cubists and Post-Impressionists. In this environment he became ever more aware that art could be a means for social and political change. When he returned to Mexico, he became a sought-after muralist.

By the time he came to San Francisco in the early 1930s, his reputation as an artist in Mexico had preceded him, and he received commissions for three murals. In this new setting his perspective quickly broadened beyond Mexican politics, and he was able to indulge his fascination with technology, exploring the role of the artist in an industrial society and imagining a new society that combined science, technology, and industry with the rights of the common man. In 1930 he created the *Allegory of California* at the City Club (formerly known as the Pacific Stock Exchange Club) at 155 Sansome. The next year he did the *Pan American Unity* mural that is still to be seen in the theater building at San Francisco City College. In 1931 he did *The Making of a Fresco Showing the Building of a City* for the San Francisco Art Institute at 800 Chestnut Street. In 1934 he painted a mural at Rockefeller Center in New York that included an image of Lenin, which so outraged his wealthy and

powerful patrons that they forced its removal. San Francisco muralists, including Ralph Stackpole and Bernard Zakheim, picketed Coit Tower in response to this shocking event that caused Rivera to leave the U.S. forever. Indeed Zakheim documented his protest in his *Library* panel that shows Stackpole reading a newspaper headline that announces the destruction of Rivera's mural.

In San Francisco Rivera's murals opened the way for dialog between leftist painters and the public by especially em-



The Making of a Fresco Showing the Building of a City at the San Francisco Art Institute, 800 Chestnut Street, is one of Rivera's political murals.



Designed by Juana Alicia, this mural remembers Monseñor Oscar Romero, who in 1980 was murdered in front of his Salvadoran congregation for protesting attacks on members of the Catholic Church, both the poor parishioners and the clergy itself.

phasizing the roles of ethnic minorities and the working classes. The timing of the appearance of a Rivera on the scene in San Francisco couldn't have been more propitious. Boggled down in the Great Depression, the city presented local muralists with rich material from which to draw images that reflect their increasing awareness of the plight of the poor in the midst of plenty. Funded by the WPA and immediately accessible to everyone, these murals, which often appeared on streets as well as in buildings, became a series of living, nonprecious museums with appeal for everyone. Murals from this period can still be seen at Coit Tower, Beach Chalet, Rincon Annex, SF City College, and the City Club.

The mural arts movement got new life in 1977 when Precita Eyes, a community-based, inner-city mural arts organization, started training muralists to create art on the streets to beautify the urban environment and comment on the history of the people in the Mission, starting in Balmy Alley. Under the mentorship of Susan Cervantes and Carlos Loarca, the neighborhood mural movement has taken hold. Now there are about 40 murals on Balmy Alley alone and more than 500 in the

Mission District.

The range of topics represented in mural arts is growing. On 21st Street off Mission there is a colorful scene of music in the Mission; the Mission Market on Bartlett off 22nd Street is a celebration of the joy of fresh local produce; and the mural drawings of the Giants baseball team on the PG&E Building on 22nd Street off Valencia make you want to don your Giants cap and go to a game. But mural art in San Francisco remains largely and most profoundly political. The Balmy Alley murals in particular portray such topics. A mural designed by Juana

Alicia in 2001 remembers Monseñor Oscar Romero, who was murdered in front of his Salvadoran congregation in 1980 for protesting attacks on members of the Catholic Church, both the poor parishioners and the clergy itself. No one was ever prosecuted for the crime. Another mural, also on Balmy Alley, called "Indigenous Eyes: War or Peace," was designed in 1991 by Susan Cervantes as an eloquent plea for peace. The face of a four-year-old girl, one of the many abandoned children living on the streets after the war in Nicaragua, covers a garage door. The focus

is on the girl's eyes: one with a dove in the pupil; the other with the image of a soldier. The image expresses a hope for a future of peace, as the mural seems to ask a question with the question mark painted very subtly in the right eye, just to the right of the dove. Given the wide popularity of the Mission murals and the number of murals growing throughout the city, I think there is some hope in the power of this art form with its public appeal to change the world.

— Eleanor Burke
Author

Former Friends Council Member



Another Balmy Alley mural, Indigenous Eyes: War or Peace, designed in 1991 by Susan Cervantes, is an eloquent plea for peace.

SAVED BY THE BAY

The Intellectual Migration from Fascist Europe to UC Berkeley

—An Exhibition at The Magnes

In late 1930s Berkeley, William B. Wolf, then an undergraduate student, asked Hans Lewy, professor of mathematics, why he had come from Germany to the United States. His laconic answer is recorded in a document included in the *Hans Lewy papers* at The Bancroft Library: “I came to America when Hitler came to power. I settled in France temporarily. I wanted to find a country where I could settle permanently. I was offered a job in America and one in Spain. I decided to take the one in America.”

This episode encapsulates the dual ambitions of the exhibition “Saved by the Bay: The Intellectual Migration from Fascist Europe to UC Berkeley,” on view at The Magnes. In addition to a first inquiry into a lesser-known aspect of Berkeley’s institutional history, the exhibition also seeks to encourage an intergenerational dialogue about experiences of displacement and exile today.

The project started as collaboration between faculty, curators, and students in the spring semester 2013. Spearheaded by Professors Thomas Laqueur and Martin Jay in the Berkeley Department of History, Francesco Spagnolo and Alla Efimova of The Magnes Collection, and Magnes Graduate Fellow Daniel Viragh, a group of 11 undergraduate

research apprentices examined faculty papers at the Bancroft and Jean Gray Hargrove Libraries. Perusing the Gerson Goldhaber, Wolfgang Lederer, Hans Lewy, Alfred Einstein, Gunther Stent, and Alfred Tarski papers, to name just a few, the students—box by box, folder by folder, document by document—uncovered a rich transnational history of persecution, migration, and professional success between Europe and the United States.

Exploring the migrant scholars’ story at Bancroft offered students the unparalleled opportunity to partake in constructing a historical narrative from scratch.

At the beginning of the semester, each student worked on the papers of two or more scholars. During weekly collaborative meetings at Magnes, memorable findings were shared with the entire research team. This process of individual research and group discussion gradually produced the current exhibition’s structure, which zooms in on four central aspects of the Berkeley migrant scholars’ story. The Europe section shows the world the scholars left behind as they fled the Nazi-occupied continent. *Migration strategies* follows the intellectual refugees’ paths from Europe to the United States. *Berkeley life* traces the scholars’ impact on UC Berkeley, and investigates how their memory of Nazi persecution shaped their political outlook. *Looking back* finally documents the migrants’ interaction with Europe after the end of the Second World War. From an initial selection of 216 documents, 76 were chosen to be displayed in the exhibit. This experience of developing a narrative framework for a vast collection of documents was an extraordinarily empowering process for the students involved and provided a valuable contribution to the undergraduate history program.

The results of the research project were first presented at a public workshop in spring 2013. The event provided further input for the final exhibition, which opened on January 29th, 2014. The opening reception, with remarks by UC President Janet Napolitano, Professor of History Thomas Laqueur, and Curator of The Magnes Collection Francesco Spagnolo, was emblematic of the project’s intergenerational aspiration as students and faculty, as well as migrant scholars and their relatives mingled and explored the exhibition.

The exhibition design by Gordon Chun reflects the

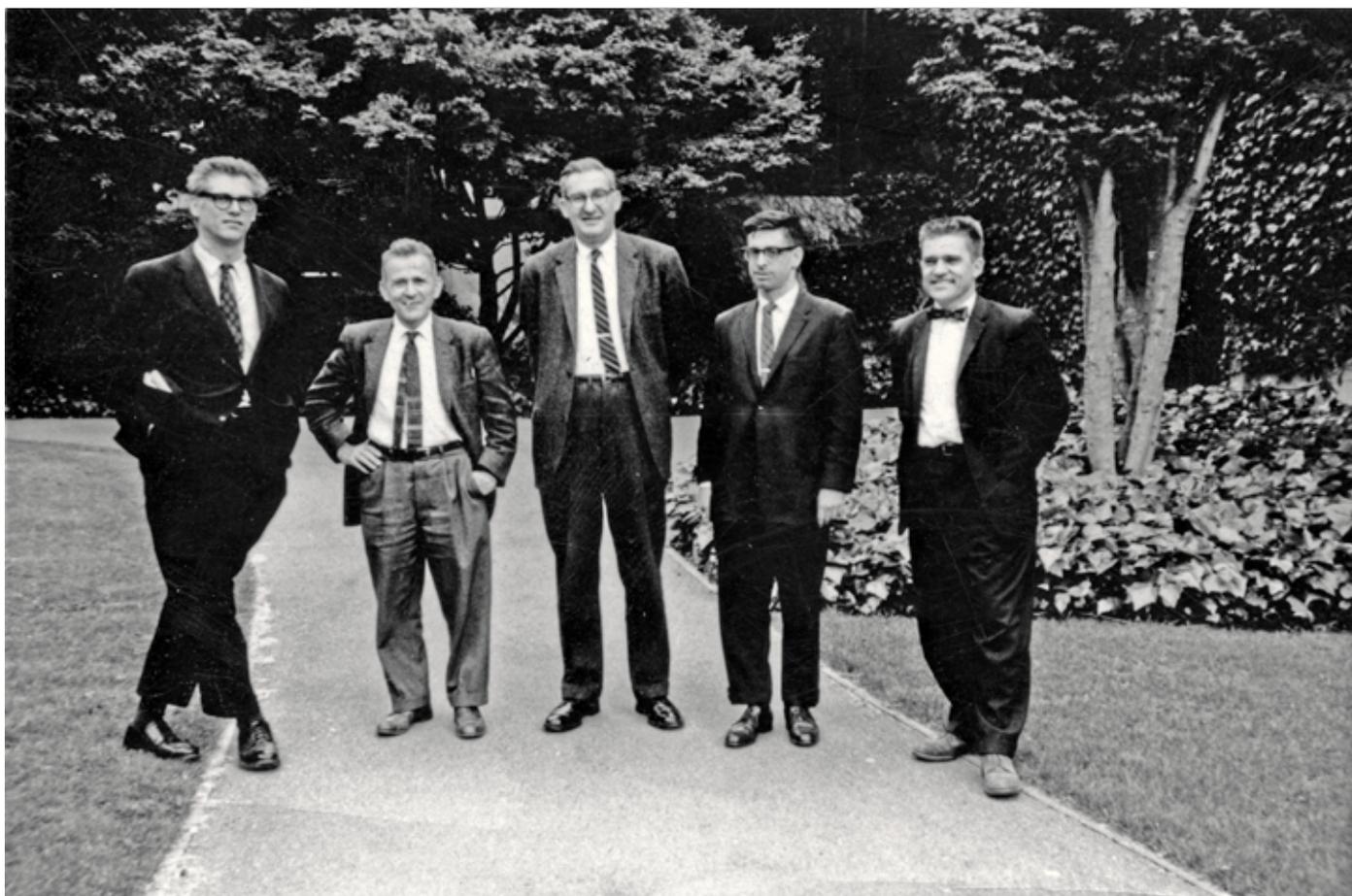


Hate mail addressed to Alfred Einstein, Postcard, Neunkirchen, Saarland, Germany, January 24, 1933 (postmark), Alfred Einstein papers, Archives Einstein coll. 1, Hargrove Music Library.



1. 35.

Max Knight’s (1909–1993) “life-saving (one way) ticket to freedom,” [Vienna to London], March 11, 1938. BANC MSS 98/95 c.



Hans Lewy (1904–1988) with colleagues, black & white photograph, Berkeley, Calif., n.d. Hans Lewy papers, 1906–1999, BANC MSS 91/147 cz.

fourfold narrative structure; and as visitors circumscribe the exhibition space, they follow the scholars' voyage from fascist Europe to UC Berkeley. For example, a hateful letter addressed to musicologist Alfred Einstein in 1933 illustrates the prohibitive academic climate in Nazi Germany. The anonymous author attacked Einstein for "the effrontery to criticize Richard Wagner and his immortal works in rotten ways," and went on to demand he "go to Poland and teach this culture to [his] greasy bug comrades."

The shadow of Nazi persecution followed Hans Lewy to the United States. Also in 1933, he received a letter from Göttingen University that coldly informed him that "the ministry's directive according to which [he]"—as well as most non-Aryan lecturers who were furloughed last semester—"had been deprived of [his] license to teach bears the date of September 11, 1933-U.I. Nr. 17541."

At this point, Lewy had already overcome the challenge of leaving Nazi Germany and migrating to the United States. Migration strategies varied widely, but the later UC Press Editor Max Knight perhaps expressed a sentiment common to the refugees' experience as he reflected on his journey. In his unpublished autobiography, "The story of my life with documents and photographs" (1976 - 1993), Max Knight added a brief note on the page depicting his train ticket from Vienna to London from March 11, 1938, one day before the Anschluss, "The life-saving (one-way) ticket to freedom."

The materials at The Bancroft Library helped paint a multifaceted picture of how the European scholars' academ-

ic training enriched UC Berkeley. They founded new departments, such as the Molecular and Cell Biology department, won world-class awards such as the Wolf Prize, and were granted membership in the Council of the American Musicological Society, the American Council of Learned Societies, and the National Academy of Sciences, among others. In addition to their academic expertise, the diverse group of migrant scholars also brought with them their memories of life under fascism. In some cases, this legacy sparked political activism. For example, Professor of Social Welfare Walter Friedlander in late 1945 worked with the United Nations Relief and Rehabilitation Administration (UNRRA) to assist with the repatriation of millions of refugees and to aid displaced persons in camps in China, Germany, Italy, and Austria.

The 10-minute exhibition video, projected onto a free-standing wall, reconnected the documents on display with a continuing story of remembering and learning from the migrant scholars at UC Berkeley. Produced by Ben Pierce and Francesco Spagnolo, it includes testimonies by Professor of International Law Richard Buxbaum, Professors of History Thomas Laqueur and Martin Jay, and me, Elena Kempf, Curatorial Apprentice.

This multimedia exhibition is but a first foray into a rich institutional history of transnational intellectual migration, and we hope it serves as inspiration for further research.

—Elena Kempf
*UC Berkeley History 2014
 Undergraduate Curatorial Apprentice*

Transformative Experiences with Primary Documents

Theresa Salazar, Curator for Western and Latin Americana, continues Bancroftiana's series on teaching at Bancroft

Theatre, Dance and Performance Studies, Legal Studies, History of Art, Religious Studies, and Social Welfare. You might not number these departments among the usual suspects interested in sessions on Western and Latin Americana at The Bancroft Library. And while many of our “regulars” do include History, Geography, Latin American Studies, Ethnic Studies, and Spanish and Portuguese, we are increasingly finding that professors from a variety of fields ask us to provide an introduction to Bancroft and guide their students through the process of identifying and using primary materials in their research. With disciplines so varied and the focus of each class unique, these instructional sessions at Bancroft have to be tailor-made to illuminate the theme and content of the individual course. In the last three years I have conducted nearly 60 sessions and served approximately 1,400 students. These classes have ranged in size from three graduate students to 120 undergraduates, and for a number of courses there were from two to eight sessions per semester. My colleagues and I work regularly not only with Cal students but also with students from other campuses throughout the state, as well as with programs such as Road Scholars. We guide these patrons through instruction sessions and follow-up refer-

ence consultations in which we assist them with their papers and final projects.

Patricia Steenland’s course in the College Writing Program is an excellent example of the way that Bancroft staff collaborates with UC faculty to guide students in working with primary resources from the Bancroft collections. “Researching Water in the West,” Steenland explains, is part of the “American Cultures Engaged Scholars Program, in which chosen American Cultures classes at Cal partner with a community group to conduct research. My class is partnering with members of the Bishop Paiute tribe to study their contested water history. One of the highlights of the semester was a visit from Harry Williams, tribal elder and water activist, who shared his deep and extensive knowledge of his tribe’s ancient system of irrigation ditches, established and developed long before white settlers arrived in the Owens Valley.” In order for students to realize the importance of the documents they were looking at, we arranged for the class to first hear Williams explain the water history of his people. Then, in a smaller room, we displayed primary resources relating to this history. Both the students and Williams were moved by this experience. Steenland noted that, “Harry was able to view the albums of C. Hart Merriam

that contain photos of Paiute families—ones he recognized by name. My students have reported several times how much this face-to-face encounter with these documents has deepened their understanding of the topics we have studied. As one student put it, ‘It suddenly became very real.’ The material we have been studying took on an entirely new identity; it was no longer a classroom subject but a living issue from the past, made real through an actual encounter.” The experience for many students is not only education, but also in many cases is transformative.



Patricia Steenland's (shown sitting upper-right) course in the College Writing Program uses Bancroft materials that have been selected with meticulous care with the assistance of Curator Theresa Salazar.



Theresa Salazar elucidates materials during "Researching Water in the West" class presentation.

One of Steenland's students, Jenna Cavelle, was awarded the Judith Lee Stronach Baccalaureate Prize for a community service project working with the Paiute community in the Owens Valley to help restore the cultural memory of their ancient irrigation system. This project drew upon primary resources related to Paiute water history from the Bancroft Library, combining them with current technology such as GIS mapping. One of the products of her research was an exhibition she organized at The Bancroft Library, "Water and Culture: Recovering Owens Valley Paiute History" featuring journals, maps, and photographs from the Library. This exhibition highlights the early historical records of the ancient irrigation systems of the Paiute Indian tribes of California and their place in Paiute traditional cultural landscapes.

Professor Todd Olson (UC Berkeley, History of Art) has used our Mexican resources and our Rare Book holdings for his classes. He and I offer a wide range of materials from the collections in an initial orientation, and then students select from the broader holdings of the Mexican and Rare Book collections for the topics of their papers. Olson recalls, "The Bancroft Collection has been invaluable for my teaching. I taught a freshman seminar on European perceptions of the New World in books and the codices of Early Colonial Mexico. For early modern art historians, printed books offer lessons in the materiality of cultural transmission. It was exciting to see students gathered around a table looking at 16th-century materials with not an iPod in sight. In their first days as undergrad-

uates at Berkeley they had access to the Bancroft collection before they even entered the stacks." Professor Olson is an example of someone who returns with his students again and again, knowing that this exposure to a rich variety of primary resources helps develop the intellectual curiosity of the students and makes them better researchers. "I have also taught undergraduate and graduate seminars that have drawn on the materials at Bancroft. Several research papers have resulted from this. One of my graduate students keeps turning back to the Bancroft for her research projects. I held the dissertation colloquium for another of my graduate students in one of the small discussion rooms because the committee could look at facsimiles of manuscripts that are the focus of his dissertation."

Teaching is one of the most fulfilling aspects of our work as Curators at The Bancroft Library. Because we are involved with all aspects of the collection, we have the rare opportunity to see how materials Bancroft acquires change an individual, how documents illuminate a period of history or define an issue, and how those documents produce transformative moments, as students—both undergraduates and graduates—learn from these rich and varied resources.

—Theresa Salazar
*Curator, Bancroft Collections of
Western Americana*



Harry Williams, Paiute elder and water activist, with student Sarah Zanolini viewing "Water and Culture" exhibition.

THE BANCROFT LIBRARY: THEN AND NOW

The Bancroft Library, founded in 1860 by Hubert Howe Bancroft, reflected his sense that California was the center of a new kind of civilization. Although California was the focus of his collection, his vision was considerably grander: he understood that California was the core of a new Pacific Coast megalopolis that stretched from the Isthmus of Panama to the upper reaches of Alaska, and from the Western Plain over the Rocky Mountains to the Pacific Shore. Bancroft's collecting fervor encompassed books, pamphlets, extensive newspaper collections of the American West, manuscript documents (in the original when he could acquire them, but in long-hand copies made from originals in other repositories when necessary), and even oral histories taken from pioneers of the relatively young state—called the dictations, as the interviews were recorded in longhand by Bancroft's scribes—Bancroft's ambitious oral histories encompassed the highly diverse ethnic and national origins of most of the citizens of California.

When the University of California purchased Bancroft's library in 1905, it was intentionally acquiring the collection to strengthen the research resources of what it now intended to develop into a major university library. Although The Bancroft Library—as it was now called—remained the center of Pacific Coast history collections, the University Library complemented its holdings with remarkable resources that reflected the origins and aspirations of the rapidly expanding population of the Far West. As opportunity presented itself through major gifts and significant purchases, the University acquired a substantial body of medieval European manuscripts, early European printing, and the classics of almost all Western thought. These remarkable acquisitions were usually distributed into the rapidly expanding general collections of the University Library.

The big name in rare books and special collections at Berkeley remained

The Bancroft Library. The book stacks of the larger library were closed to the public and the undergraduate students, but security was rather relaxed, and after many years, recognizing the vulnerability of the general collections, faculty at Berkeley began to demand that the rarer items be sequestered into a rare-book library with noncirculating collections and supervised use. The Bancroft Library had always operated with such an approach.

Finally, in 1954, the University Library established the Department of Rare Books and Special Collections with a reading room of its own and with its stacks secured, and its collection serviced by student pages (much as had always been true at Bancroft). But resources to support the new Department were significantly thin, and in the late 1960s University Librarian, James E. Skipper, newly arrived from Harvard University, sought guidance from Herman W. Liebert, who headed the renowned Beinecke Rare Book and Manuscript Library at Yale University.

Liebert surveyed all the special collections at Berkeley and noted that The Bancroft Library was very well staffed and funded with its own dedicated specialist staff for acquisitions, rare-book and manuscript cataloging, and public services. It was clear to him that amalgamating the two major collections

would benefit the University Library on many fronts. In response to the Liebert proposal, Librarian Skipper approached James D. Hart, Professor of English, about becoming the new director of The Bancroft Library with the responsibility of expanding its facilities so that it could accommodate the collections of the Department of Rare Books and Special Collections.

Professor Hart, a third-generation Californian and native of San Francisco and an internationally recognized bibliophile, had been an active supporter of The Bancroft Library from his arrival at Berkeley's Department of English in 1936. His own research and publication focused on American literature, with a particular emphasis on California and the American West. Hart's knowledge of California culture and history was broad, and he had early in his life developed a passion for fine, letter-press printing, which from early in the 20th century found a major center in San Francisco. Indeed, during the senior year of his high school years in Menlo Park, Hart had managed to persuade the eminent San Francisco fine printers, the Grabhorn Press, to print the high-school annual, of which he was editor. Professor Hart relocated from his office as a Professor of English in Wheeler Hall to The Bancroft Library in January 1970.



Peter Hanff directs a patron in the pre-renovated Reading Room, 1990. UARC PIC 9C:112. Photo by Dan Johnston.

By good fortune, in the spring of 1970, I was completing a fellowship at Indiana University's Lilly Library in Bloomington, where the only US specialized training program for fledging rare-book librarians was completing its 10th year. The final part of the program was a grand tour of well-established private and institutional rare-book collections on the East Coast, and traveling with Lilly's first librarian, David A. Randall, I met Clifton Waller Barrett in Charlottesville, Jacob Blanck, Roger Stoddard, and William Bond at the Houghton Library of Harvard, Richard Gimbel and Herman W. Liebert at New Haven, several of the major rare-book specialists in New York City, and even Sol and Mary Ann Malking, publishers of *AB Bookman's Weekly*, then operating in Newark, New Jersey.

Of particular importance to me was my lunch with Herman W. Liebert at Mory's. I had been collecting books since my childhood in Los Angeles, had worked at Zeitlin & Ver Brugge, a major antiquarian book store in Los Angeles, interned at the Library of Congress, and finally was completing my training as a rare-book librarian at Indiana University. Liebert leaned over the table after our long lunch-time conversation and said, "Peter, you need to write to Jim Hart at The Bancroft Library in Berkeley. He needs you." He didn't explain more, expecting Jim Hart to handle that aspect of things.

I wrote from the Lilly Library and a few days later my telephone rang at the library. "Mr. Hanff, this is James D. Hart calling from The Bancroft Library." I knew Professor Hart's name even before Fritz Liebert had mentioned it, because one of my prized reference books was *The Oxford Companion to American Literature* by James D. Hart. Professor Hart proposed that we meet in Detroit during the annual meeting of the Rare Books and Manuscripts Division of the American Library Association in June. There we continued the conversation, and Hart invited me to come for an interview at Bancroft toward the end of the summer.

The two days of interviews were

fully cordial, and in late October of 1970, I arrived for my new assignment at Bancroft. Because Bancroft needed to add stack space to accommodate the merging collections, I had some very good lead time, and I began the task of surveying the collections of the Department of Rare Books and Special Collections, along with its card catalog records, and developed a master plan to relocate those collections to the expanded space Bancroft would soon have in the Library Annex building.

Bancroft quarters were dutifully expanded with the architectural firm, Skidmore, Owings, and Merrill (architects for the Beinecke Rare Book and Manuscript Library at Yale) providing a large, new reading room, fully furnished with custom-designed tables with olive-burl walnut veneer tops, upholstered chairs, fabric covered walls, with windows, table legs, and card catalog cabinets covered in teak veneers. For the first time there was a dedicated (though small) exhibition gallery, and a seminar room with built in bookcases to house the wonderful collection presented to Bancroft by Charlotte and Norman Strouse (representing their collection of the art and history of the book). In addition, there was a small printing-press room where classes in book design, type composition, and printing could be conducted.

Highlights of the major new collections that would now be part of The Bancroft Library (perhaps reflecting the cultural history and interests of the new California H. H. Bancroft had originally envisioned) were several hundred European medieval manuscript volumes, hundreds of books printed in the 15th century in Europe, and rich collections of European literary, scientific, and historical publications. The enormous literary archive of Samuel L. Clemens, "The Mark Twain Papers," along with the editorial staff of the Mark Twain Papers and Project joined Bancroft at the same time, as did one of the most remarkable of the University's international resources, the Tebtunis Collection of Papyrus Manuscripts (the largest collection of Egyptian papyri in the Western Hemisphere). This last



James D. Hart peruses the Library.
Photo by Benjamin Ailes.

collection indeed had strong California roots in that Phoebe Apperson Hearst, the first major California-based donor to the University of California, had expressly funded an archaeological expedition to Egypt in 1899 to seek just such a monumental addition for the University's research resources.

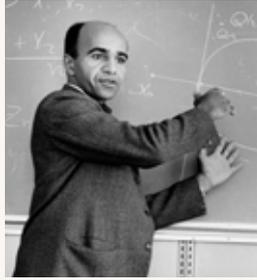
Early concern that broadening the base of The Bancroft Library might dilute its primary purposes proved unfounded. The scholarly community and the donor community who make possible through private contributions the collections and activities of The Bancroft Library quickly expanded their interests and their support. With this greatly expanded mission, Bancroft opened its doors in 1972 to undergraduate students, and the remarkable resources of The Bancroft Library have attracted a readership that is the largest of any university special collections library in the nation. The Bancroft Library decidedly serves as a beacon to the world of the accomplishments and aspirations of the kind of civilization that H. H. Bancroft believed California should be.

—Peter E. Hanff
Deputy Director
The Bancroft Library

IN THIS ISSUE

THE ORIGINALS: PIONEERING AFRICAN- AMERICAN FACULTY

Page 1



MURAL ART IN SAN FRANCISCO

Page 8

TRANSFORMATIVE EXPERIENCES WITH PRIMARY DOCUMENTS

Page 12



THE BANCROFT LIBRARY
UNIVERSITY OF CALIFORNIA
BERKELEY, CA 94720-6000

THE FRIENDS OF THE BANCROFT LIBRARY

SPRING 2014 CALENDAR

EXHIBITS

May 1 – September 1

*Bancroft Corridor between
The Bancroft Library and Doe Library*

THE ORIGINALS: AFRICAN AMERICAN FACULTY AND SENIOR ADMINISTRATORS AT BERKELEY

This exhibition highlights the Regional Oral History Office's recently completed project to conduct interviews with 18 pioneering African American faculty and senior administrators who joined Berkeley before the advent of affirmative action policies in the 1970s. By their example, achievements, and professional work these leaders helped lay the groundwork for diversity and access at the university, opening doors of opportunity and economic uplift for all traditionally disadvantaged and underrepresented groups in the state. Transcript excerpts, photographs, correspondence, publications, and other documentation from ROHO, the University Archives, and The Bancroft Library manuscript collections illustrate the experiences of these pioneers.

ROUNDTABLE

May 15, 12 noon

Lewis-Latimer Room, The Faculty Club

RADIATING TEXTS: THE PROPERTIES OF "MARK TWAIN," 1862-1864

*Speaker: Garrett Morrison, Reese
Fellow at The Bancroft Library and
doctoral candidate in English, North-
western University*

Part of a larger project about print and place in the Gold Rush West, this talk focuses on the emergence of "Mark Twain" as a regional literary brand between 1862 and 1864. It situates Samuel Clemens's work for the Virginia City Daily Territorial Enterprise in a place-based system of reprinting, and argues that many of his articles, especially the notorious hoax "A Bloody Massacre near Carson," resisted the practice of free and anonymous recirculation. A presence, a persona asserted itself: an author named "Mark Twain."

EVENTS

See page 5 of this newsletter.

The Council of the Friends of The Bancroft Library

2013–2014

Kirsten Weisser <i>Chair</i>	Frederick F. Gregory Noah Griffin
Timothy Hachman <i>Vice Chair</i>	Sophie Hahn David Hartley
David Lei <i>Treasurer</i>	Tamra C. Hege Sheila M. Humphreys
Elaine Tennant <i>Secretary</i>	Bruce J. Janigian Debra L. Kasper
Linda Saag Baker	Deborah Kirshman Laurence A. Lasky
Kim Bancroft	Betsy Leland Link Mary E. MacDonald
B. Bradley Barber	Richard Morrison Ron Najafi
George Breed	David W. Pettus Skip Rhodes
Christine Lee Campbell	Theresa Salazar Camilla Smith
Susan Honeyman Crawford	Susan Snyder Richard Walker
Edwin M. Epstein	Steven C. Walske
James T. Fousekis	
Shelby Gans	
Joseph Genshlea	
Robert Green	

BANCROFTIANA 144

Editor	Camilla Smith
Managing Editor	Elizabeth Gardner
Copy Editor	Ben McClinton
Design	Catherine Dinnean
Printer	Minuteman Press Berkeley