



BANCROFTIANA

Hubert H. Bancroft

The Gift to Sing

Highlights of the Leon F. Litwack and Bancroft Library African American Collections



Local musician and Cal Ph.D. candidate Kim Nalley wowed the guests at the reception by singing her original composition.

of the Leon F. Litwack and Bancroft Library African American Collections. Professor Litwack has a long and strong connection to UC Berkeley. He taught in the history department for forty-three years, from 1964 to 2007. His 1979 book on Reconstruction, *Been in the Storm So Long*, won the Pulitzer Prize for History and the National Book Award.

The exhibition included more than a hundred books on African American history, arts, education, religion, and literature. Of the historical works, *The Red Record* by Ida B. Wells, published in Chicago in 1895, was perhaps the most unprepossessing item—and also among the most significant. Wells was an indefatigable force who spent her life fighting for racial and gender justice. Following the lynching of friends in Memphis in 1889, she began to investigate the phenomenon of lynching in the United States. Using investigative skills she had developed as a journalist, she determined that the justification generally given for lynching, namely the rape of white women by black men, was far from the truth. In reality, she argued, whites used lynching as a way to suppress and control African American communities. Her publication of this conclusion caused a furor, and she was forced to leave Memphis following death threats. She moved to Chicago where this, her second work on lynching, was published. It details the history of lynching in the United States since the Emancipation Proclamation of 1863 and was a very important and influential work in the con-

Leon F. Litwack has spent decades collecting books relating to African American history and culture. This magnificent collection, which is coming to The Bancroft Library in annual installments, was the focus of Bancroft's fall 2016 exhibition, *The Gift to Sing: Highlights*

temporary debate about lynching. She was a cofounder of the NAACP and spent the time until her death in 1931 fighting for civil rights.

Another significant work from the nineteenth century was Frederick Douglass's *Narrative of the Life of Frederick Douglass, an American Slave*, first published in 1847. Displayed in the exhibition was Bancroft's copy of the first edition along with Professor Litwack's later printing from 1849, which is notable for its pristine condition and the presentation inscription

Continued on page 3



Philadelphia: The American Academy of Political and Social Science, 1928. From the Litwack collection coming to Bancroft, this beautiful dust jacket probably survived thanks to an inscription by a contributor to the work, Will W. Alexander, chief executive officer of the Commission on Interracial Cooperation and the first president of Dillard University in New Orleans.



FROM THE DIRECTOR'S DESK

The Year That Was

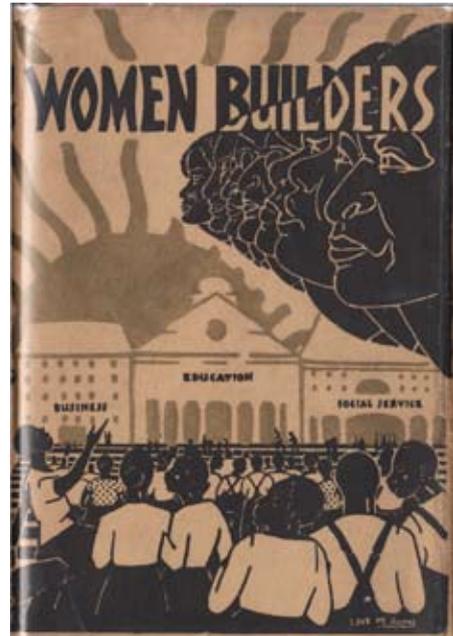
local jazz singer (and Berkeley doctoral student in American History) Kim Nalley, who sang a ballad of her own composition, "Big Hooded Black Man (Blues for Trayvon Martin)."

In October, the organizers of San Francisco's 2016 Litquake Festival honored The Bancroft Library as a Literary Institution with a Barbary Coast Award.

The corridor exhibit, *Guerra Civil @ 80*, was Bancroft's primary contribution to the year-long campus commemoration of the eightieth anniversary of the Spanish Civil War, which also included film screenings, readings, a musical, a website, and an exhibition at the Townsend Center of posters that were also from the Bancroft collection.

In the spring, Barbara Boxer delivered the inaugural lecture in the new series of annual lectures on women in politics, which is named for the senator and sponsored jointly by The Bancroft Library and Berkeley's Institute of Governmental Studies.

In March the Friends hosted the second annual Bancroft Ladies' Luncheon, focused on the role that women scholars, administrators, and philanthropists have played in building the Berkeley tradition and campus. The immediate goal of this effort is to fund the oral histories of a group of outstanding women leaders, whose stories are underrepresented in the Oral History Center's series on university history. By serendipity, Carol Christ, this year's featured speaker, was named chancellor designate just a few days before the lunch. Attendees felt particularly privileged to hear her reminisce about her experiences as a woman in the academy—at Douglass, Yale, Berkeley, and Smith—as she looked ahead to her new role as Berkeley's first woman chancellor. Among the ideas that she shared was her aspiration to help Berkeley students of promise prepare for lives of distinction.



This inspirational work from the Leon Litwack collection, with a striking dust jacket designed by African American artist Lois Mailou Jones, describes the lives of seven pioneering African American women who founded institutions that enhanced their communities. It harmonizes well with the objectives of the Friends Ladies' Luncheon series that recognizes women leaders at Berkeley.

In April, Bancroft joined the University Library, the Phoebe Apperson Hearst Museum of Anthropology, the Ethnic Studies Library, and the Department of Linguistics in sponsoring Berkeley's first Tribal Forum. Historic preservation officers from dozens of California tribes came to survey the collections of unique primary materials held on campus that are particularly important for research on regional Native American topics. Bancroft welcomed about forty-five tribal members who examined early photographs and linguistic material, dating to the nineteenth century, in the reading room.

With these activities behind us, all of us look forward to an equally busy fall that is just around the corner. ❖

*The James D. Hart Director
The Bancroft Library*

As summer researchers again fill the reading room, all of us are taking a last look in the rearview mirror at the Bancroft events of the past academic year. It was an unusually busy one because Bancroft participated in several cooperative campus efforts, in addition to its full regular program of lectures, roundtables, exhibitions, teaching, and research support. Here in brief are a few of the past year's highlights and onetime value-added events.

In September 2016, just days before the opening of the National Museum of African American History and Culture in Washington, Bancroft opened its own fall exhibition, *The Gift to Sing: Highlights of the Leon F. Litwack and Bancroft Library African American Collections*. Celebrating the achievements of African Americans in the West, curator David Faulds combined materials that had long been at Bancroft with exceptional items from the Litwack collection. The opening drew a lively group of Professor Litwack's longtime admirers, friends, former colleagues and students—including several of the "the Originals," those African American members of the faculty and university administration who had joined Berkeley before Affirmative Action. (See *Bancroftiana* 144.) In his remarks Professor Litwack recalled introducing the first courses on African American history to the UC Berkeley curriculum and building his remarkable collection. Billie Holiday's rendition of "Strange Fruit," which played in the gallery throughout, introduced a melancholy note, adding further complexity to the show. The surprise highlight of the evening was the performance of

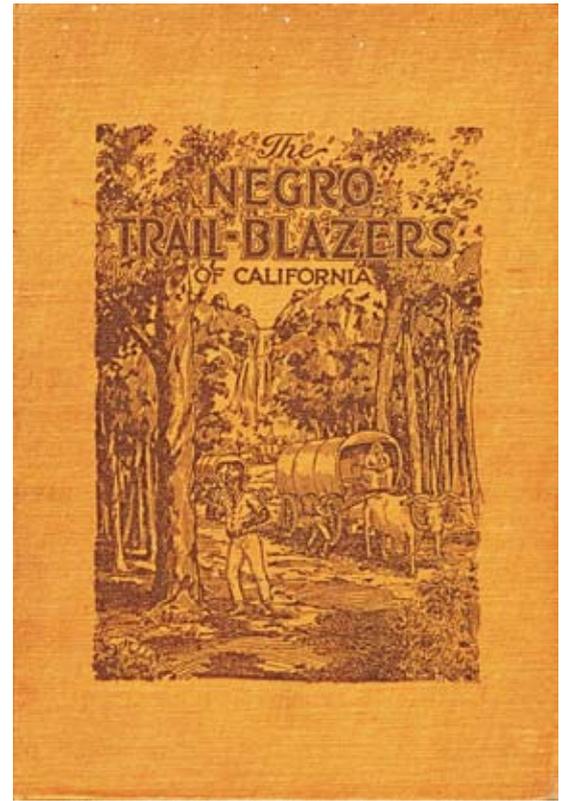
THE GIFT TO SING: *Continued from page 1*

written by William Lloyd Garrison to Frederika Bremer on February 25, 1850. Garrison was perhaps the most prominent white abolitionist and founded both the leading antislavery newspaper, *The Liberator*, and the American Anti-Slavery Society. Bremer was a noted Swedish writer whose works were popular in Britain and the United States. She was also an ardent campaigner for women's rights. The first women's rights organization in Sweden was posthumously named for her in 1884. In 1850, Bremer visited Boston during a two-year trip through the United States in the course of which she met a wide range of people, from the country's great writers and reformers to prisoners and slaves.

Professor Litwack has built an impressive collection of slave narratives, including *Incidents in the Life of a Slave Girl* by Harriet Jacobs, who was born a slave in Edenton, North Carolina, in 1815. She worked there until the age of twenty, when threats of abuse and intimidation by her owner forced her to flee. Wanting to stay close to her two young children, she lived for seven years in her grandmother's tiny attic crawlspace before fleeing to the North in 1842. By the 1850s she had

become an active member of the abolitionist movement and been convinced of the need to document her story. She wrote the work over a number of years as a fictionalized account and published it anonymously with identities changed to disguise people. Lydia Maria Child, who wrote the preface and helped edit the work, was a leading abolitionist and women's rights advocate.

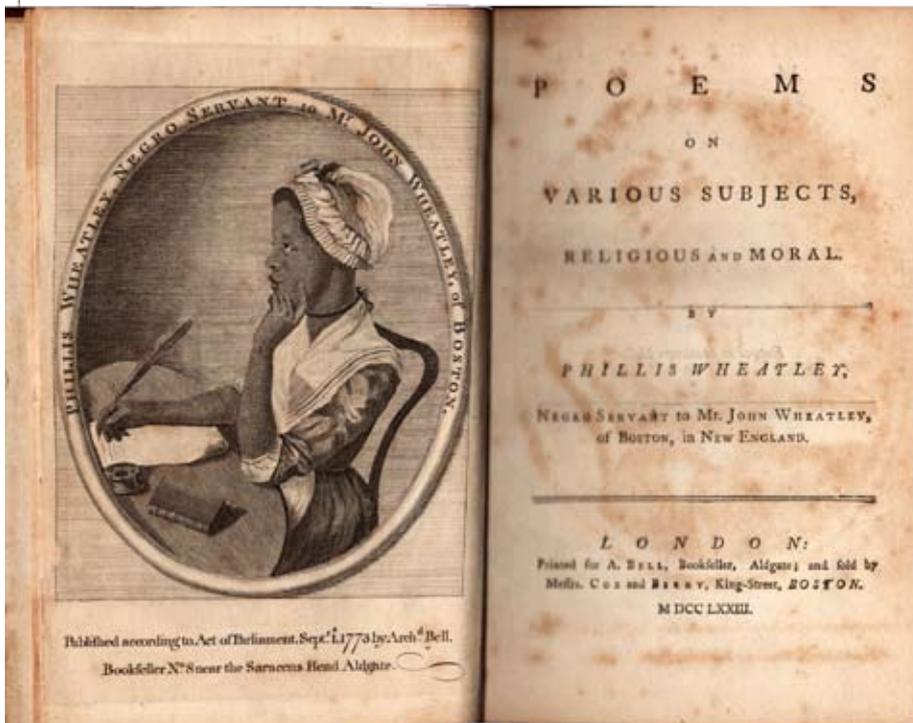
A case in the exhibition was devoted to African Americans in California and contained materials from Bancroft's holdings dating back to the 1860s. One highlight was Delilah L. Beasley's *The Negro Trail Blazers of California*, published in Los Angeles in 1919. This landmark book was the first work to document the history of African Americans in California. Beasley spent many years in The Bancroft Library poring over every issue of California newspapers from 1848 to the 1890s as well as black newspapers published in the state from 1855 to the twentieth century. She combed hospital and farm records and the archives of early pioneers, looking



Delilah L. Beasley. *The Negro Trail Blazers of California*, 1919. This landmark book from the Litwack collection by pioneering journalist Delilah Beasley was the first work to document the history of African Americans in California. Beasley made heavy use of The Bancroft Library in her research.

for the names or mere mentions of African Americans. In addition to her historical research, Beasley trained as a journalist and became the first African American woman in California to write for a major metropolitan newspaper, when she began writing for the *Oakland Tribune* in 1925. She wrote for the paper until her death in 1934, and hers was a powerful voice for African Americans in the state. Other California items included one of only two known copies of James Madison Bell's *A Poem: Delivered August 1, 1862*, and early issues of the African American newspaper, *The Elevator*, which was published in San Francisco from 1865 to 1904.

A major strength of both Bancroft's and Professor Litwack's collections is literature by African American authors. Bancroft is fortunate to own two copies of Phillis Wheatley's *Poems on Various Subjects, Religious and Moral*, published in London in 1773. An immensely important book, this is the first published work of an African American woman poet, and



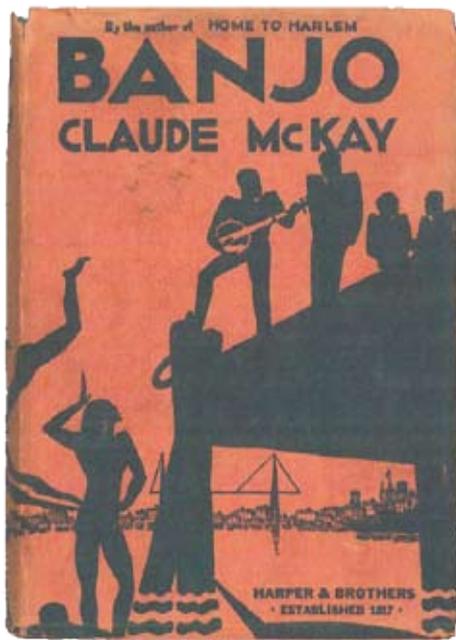
Phillis Wheatley. *Poems on Various Subjects, Religious and Moral*, 1773. PS866 .W5 1773. The first published work of an African American woman poet.

THE GIFT TO SING: *Continues on page 4*

THE GIFT TO SING: *Continued from page 1*

the frontispiece portrait of Wheatley is the only surviving work of the enslaved African American artist Scipio Moorhead. Wheatley was the slave of Boston merchant John Wheatley, who encouraged her education. When her literary talent became clear, John Wheatley supported Phillis's writing. In 1773, she traveled to London partly because it was thought that her book would have a better chance of being published there rather than in Boston. This proved correct and the work was a success. Sadly, it was her only publication. Wheatley was freed after the death of John Wheatley in 1778. Her fortunes, however, turned, and she slid into poverty and died in 1784 at the early age of 31.

Another strong component of Professor Litwack's collection is the work



Claude McKay. *Banjo*, 1929. PS3525.A24785.B2. Claude McKay, a leading figure of the Harlem Renaissance, published this novel in 1929. The striking dust jacket design by Miguel Covarrubias is an excellent example of the caricaturist's work in another idiom and of his collaboration as an illustrator with African American writers in New York.

of Harlem Renaissance writers from the 1920s and 1930s such as Langston Hughes and Zora Neale Hurston. These volumes are of particular note for the remarkable condition of the dust jackets, which often have striking designs and rarely survive in good condition. (Compare, e.g., the condition of the *Banjo* dust jacket from the Bancroft collection on this page with that of *The*

American Negro dust jacket from the Litwack collection on page 1.) In 2015 the Museum of Modern Art in New York borrowed twenty-two books from this part of Professor Litwack's collection for its exhibition, *One Way Ticket: Jacob Lawrence's Migration Series and Other Visions of the Great Movement North*, which also featured works of more recent writers including Alice Walker, Lorraine Hansberry, and Nikki Giovanni.

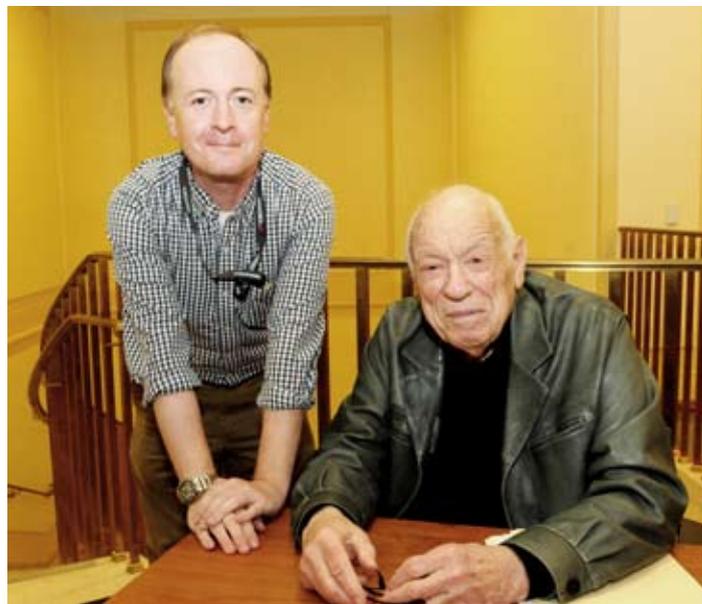
The exhibition was extremely well received by visitors from around the world, whose comments in the visitors' book characterized the show as "impactful," "powerful," "fascinating" and "emotional." The exhibition stood as testimony to the contributions of African Americans to the history and culture of the United States and recognized Professor



Miguel Covarrubias. *Negro Drawings*, 1927. NC1429.C73 1927. An original drawing from a book of collected caricatures by the Mexican artist Miguel Covarrubias. In 1924 at the age of 19, he moved to New York and quickly became the leading celebrity caricaturist of his day. His work regularly appeared in *The New Yorker* and *Vanity Fair*. In New York he loved the Harlem jazz scene and became friends with a number of the leading African American writers of the day. His illustrations and dust jacket designs appeared in many of their books.

Litwack's incredible gift to the library and future researchers and scholars. ❖

—David Faulds, *Curator Rare Books and Literary Manuscripts*



Bancroft Curator David Faulds and Berkeley Professor Emeritus Leon Litwack welcomed visitors to the reception. Professor Litwack treated attendees to a mini-lecture on the works featured in the exhibition and the deep historical significance of the violence that targeted African Americans before the Civil Rights era.

PROTECTING THE NEW WONDERLAND

The Origins of the National Park Service

Completion of the transcontinental railroad in 1868 advanced westward expansion to the extent that the 1890 U.S. Census director noted that a frontier line—a point beyond which the population density was fewer than two persons per square mile—no longer existed. That statement engendered historian Frederick Jackson Turner’s famous “frontier thesis,” in which the frontier embodied the American characteristics of liberty and individualism. This sense that the west was “conquered,” so that literally no wilderness remained, alarmed John Muir, who considered wild spaces essential to the health of the “tired, nerve-shaken, over-civilized” (*Our National Parks*, 1901).

By 1916, forty-four years after the establishment of Yellowstone National Park, the country’s first, nine national parks and five national monuments had been designated in the United States. No organized or “organic” administrative unit, however, existed yet to protect the early parks and their resources. Entrepreneurs, railroads, and early environmental organizations had published articles and advertised in national magazines to encourage people to visit the parks in hopes of both preserving the unique areas and—in the case of railroads and entrepreneurs—turning a profit. Yet increasing pressure to utilize the parks’ resources to support a growing western population and the lack of a comprehensive use or preservation plan for the parks endangered their natural beauty, history, and other unique features. Sheep (Muir’s “hoofed locusts”) were herded through

Yosemite National Park; poachers slaughtered bison to the point of near extinction in and around Yellowstone; and squatters and timber companies cut down groves of ostensibly protected trees. Tourists, who were encouraged to visit the parks in support of preserving them, drove cars through fragile areas, left trash at campsites, aggravated sewage problems at hotels, and often defaced the very monuments they visited by leaving graffiti or removing natural and historic objects while souvenir hunting.

The third National Park Conference was held at UC Berkeley in March 1915 at the behest of Stephen Tyng Mather, a Berkeley alumnus and assistant to Secretary of the Interior Franklin K. Lane. Mather took advantage of the interest generated by the San Francisco-based Panama-Pacific International Exposition to draw superintendents, concessionaires, and politicians to the Berkeley conference and to a later tour of the Sierra Nevada (the Mather Mountain Party), all in the effort to gain support for the

establishment of a park service. Several other conference attendees, including Joseph N. LeConte, Willis L. Jepson, William E. Colby, Horace M. Albright, and Mark R. Daniels, were UC Berkeley graduates. President Woodrow Wilson signed the Organic Act of 1916 on August 25, which created the National Park Service (NPS), the bureau that administers and protects the national parks and monuments of the United States.

Selecting from the rich holdings of the University Archives and other Bancroft collections, Kathryn Neal and Michele Morgan curated an exhibition, which was designed and mounted by Alison Wannamaker in the Rowell Cases to highlight the role of Berkeley faculty and alumni in establishing the NPS and to showcase the beauty of the parks. The exhibition ran through December 16. ❖

—Michele Morgan,
Accessioning Archivist
and
Kathryn Neal
Associate University Archivist



[Men sitting at long table, 1915.] Photographs from the Stephen Tyng Mather Papers, BANC PIC 1954.019—PIC.

Steal not this book . . .

On a torn flyleaf of Bancroft's *Bullae Apostolicae in favorem Seraphici Ordinis missionariorum* (ca. 1690), an inscription in various hands reads: *Perteneçe este libro à la libreria del Collegio App.co de N. S. de Guadalupe de Zacatecas. Ay Excomunion para que no se saque de ella—para enagenarlo, pero no para enterarse de su contenido[.] Para leerlo no ay excomunion.* (“This book belongs to the library of the Apostolic College of Our Lady of Guadalupe of Zacatecas. Excommunication [is reserved as punishment]—so that [this book] shall not be taken from [the library]—for removing it, but not for learning its contents. There is no excommunication for reading it.”)

Notes on pastedowns, flyleaves, and title pages declared an item's owner—in the above instance, the Library of the Apostolic College of Our Lady of Guadalupe in Zacatecas—and alerted would-be thieves that the act of removing the volume from the library would earn them a speedy excommunication. This note twice assures the reader, however, that simply reading the book and learning its contents would *not* put them at risk.

Despite threats of excommunication, thieves continued to raid libraries. To prevent such losses, librarians in New Spain had to contrive new ways of marking their books. One distinctive method developed in Mexico was the use of modified branding irons—like the ones used on livestock, only much smaller—to burn into the edges of books unique and easily recognizable brands. Librarians throughout central New Spain adopted these *marcas de fuego* (fire brands) to stamp their holdings in monasteries,



Bullae apostolicae in favorem Seraphici Ordinis missionariorum, ca. 1690. BV2280.C37 1690

The torn flyleaf with both inscription and brand identify the book as belonging to the Apostolic College of Our Lady of Guadalupe in Zacatecas.

convents, and private collections. Like their bookplate and ex-libris counterparts, the designs of these brands incorporated—usually at the behest of the librarian who applied them—abbreviations, monograms, or symbols specific to the particular monastic order or institution.

Thanks to the online *Catálogo de marcas de fuego*, an effort headed by the Universidad de las Américas in Puebla, Mexico, we have been able to update Bancroft's catalog records to reflect the provenance of many of the branded items in our collection and identify many of their *marcas de fuego*. The *Catálogo* has also shed light on the branding practices employed by different orders. Augustinians, Dominicans, and Mercedarians (founded in 1218 by Pedro Nolasco in Barcelona), for example, used brands that resembled the emblems of their orders, with only slight variations to denote the locations of their individual libraries. Franciscans, on the other hand, created a variety of symbols and monograms to identify each of the libraries under their supervision.

Most of the *marcas de fuego* found at Bancroft are those of the Mercedarian Order. Eleven of our books identified thus far bear the ensignia of this Order: a modified Jerusalem cross above the four bars of the Crown of Aragon, topped by a crown, and below the cross, a tassel with a pendant. The Mercedarian branded works are part of a series of sermons that were published throughout the Spanish-speaking world. The librarians at the Mercedarian Colegio



Diego Guerra, [Memorial al rey sobre religiosos que ejercen oficio de curas], in [Disturbios de frailes], n.d. BANC MSS M-M 85, no. 5
This leaf, which occurs within a series of handwritten and printed reports on priests in New Spain, is stamped with the *marca de fuego* of the Franciscan novitiate of San Diego in Tacubaya, within present-day Mexico City. The monogram consists of the letters CTAVB, indicating the location of the novitiate in Tacubaya.



Sermones varios, n.d. F1207.S42, vols. 52-54, 56, 58-64
 The branded edges of these bound volumes show the emblem of the Mercedarian Order. The markings, found on eleven of these volumes, are from the College of San Pedro Pascual in Mexico City. It is by far the most common of the brands found in the Bancroft collection to date.

de San Pedro Pascual gathered loose sermons published throughout Spain and the Americas, bound them together according to date, and branded the volumes. Hubert Howe Bancroft acquired these compilations later as a “numbered set.” Other volumes in this set include sermons that were branded separately (on individual leaves rather than on the edges of the volume) and later bound with others.

It is unclear how effectively the branded edges prevented theft. Nineteenth-century anticlerical laws in Mexico targeted the property of religious orders, including libraries; and, whether through theft or confiscation, a great number of these holdings ended up in the hands of private collectors and a few in Mexican state-sponsored libraries. The edges of some of Bancroft’s branded books have been trimmed, eliminating or obscuring the brands. It is unclear whether this was done intentionally to remove these marks of ownership or simply to standardize the size of the volumes for binding in sets. ❖

— José Adrián Barragán-Álvarez
 Curator of Latin Americana



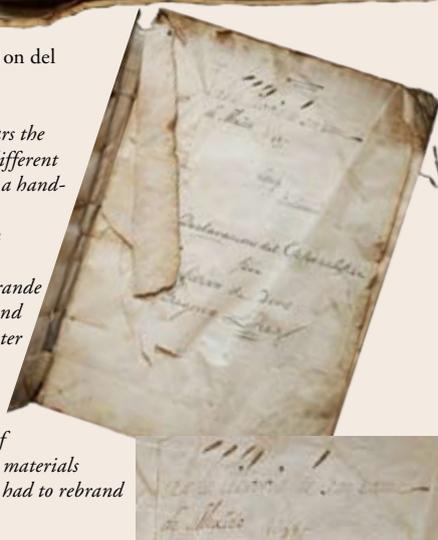
Jerónimo Moreno, Reglas ciertas, y precisamente necesarias para iveres, y ministros de ivsticia de las Indias, y para sus confesores, 1637.
 BX2264.M6 1637

The Discalced Carmelites use as their emblem an image of Mount Carmel topped with a cross and three stars representing, Jesus, Mary, and Elijah. In the marca de fuego, which is tipped on its side here because of the size of the textblock, the bottom star is replaced with an “A” to indicate the location of the Order’s convent in Atlixco.



Gregorio López, Declar[aci]on del apocalipsi, ca. 1583.
 BANC MSS M-M 279

This manuscript volume bears the marks of ownership of two different institutions in Mexico City: a hand-written ex-libris for the library at the Franciscan convent of San Cosme; and another for the Convento Grande de San Francisco, the first, and perhaps largest, religious center of education in New Spain. Although it is unclear why two Mexico City owners are listed, it is likely that some of the orders consolidated their materials and that the librarians then had to rebrand the newly arrived books.



Juan Zapata y Sandoval, De iustitia distributiva & accptione personarum ei opposita, 1609. F1411.Z27 1609
These two volumes belonged to the Library of the Convento Grande de San Francisco. The marca de fuego includes the name of the convent and a decorative border known as the Cord of St. Francis. The book below also has a rare printed ex-biblioteca stamp bearing the name of the college in Latin.



Estatutos generales de Barcelona, 1585. BX3604.S7 1585

EXHIBIT OPENING

Celebrating *The Gift to Sing*



Old friends, colleagues, and UC Professors all—Douglas Henry Daniels (UCSB), Russ Ellis (UCB), and Bill Banks (UCB)—pause for a photo while discussing their favorite aspects of the show.



Bill Rosso and Barney Quinn enjoy the reception that followed Professor Litwack's perceptive remarks.



Professor Litwack, Kathy Brady, Rhoda Litwack, and Bancroft volunteer and Professor Tom Metcalf meet outside the gallery as the evening begins.



Oral History Center Director Martin Meeker and journalist Sue Taylor examine the documents and books in the Early California case.



Cole Porter interpreter, songwriter, journalist, and recent Bancroft Council Member Noah Griffin and jazz singer, songwriter, and historian Kim Nalley compare notes on *The Gift to Sing*, under the watchful eye of Kim's infant daughter.



Donna and Glen Davis enjoy the exhibition.



Rhoda Litwack, Ann Hasse and Professor Erich Gruen enjoy each other and the evening.



Gloria Gideon, Professor Margaret Wilkerson, and Carol Upshaw enjoy the pop-up exhibit of women's materials from a wide range of Bancroft collections.



Carol Christ inspires the company assembled with candid reflections on her career as a woman in the academy, from her days as an undergraduate to her responsibilities, for the second time, as Berkeley's first and only woman Executive Vice Chancellor and Provost.

The Ladies' Luncheon for Women Who Don't Have Time to Lunch!



Council Members Leslie Borasi and Christy Campbell consider ways to fund the oral histories of women leaders at Berkeley.



Florence Helzel, Sandra Epstein, and Deborah Kirshman discuss the history of women's philanthropy at Cal. Sandra's inaugural lecture last year introduced us to the lives and visions of the first, nineteenth-century generation of women builders of Berkeley.



Professor Carol Clover, Barbro Osber, Library Board Member Sue Morris, and Council Member Debra Kasper are heartened by the examples of earlier distinguished women of the Berkeley campus, philanthropists Annie Montague Alexander and Jane Krom Sather (in the foreground photos).



Elaine Tennant, Carol Christ, and Council Member Shelby Gans.



Tony Bliss (1946–2017) at Bancroft surrounded by the books he loved.

In 1980, as The Bancroft Library searched for a new Rare Books Librarian, the strongest applicant was Anthony Stillman Bliss. Director James D. Hart and I were intrigued by his application. I asked Jim if he thought Anthony might be related to Carey Bliss. Jim hadn't given that possibility a thought, but an early entry in Tony's résumé, linking to the Huntington Library made that seem a real possibility. I don't think either of us anticipated that we were actually recruiting a third-generation rare book librarian!

Tony Bliss's contributions to The Bancroft Library became legendary early. He methodically worked his way through the major rare book collections that had been sadly neglected before their merger into Bancroft just nine years before Tony arrived. He gave particular attention to our significant collection of medieval manuscripts and early European printed works, but he did not neglect more modern European and North American work, building to the strengths of those collections and expanding into other collecting areas where possible.

With such strength in early modern Europe, it might have seemed that Tony would neglect things like the modern Beat movement, but that area flourished under his leadership. He worked comfortably and well with living poets such as Robert Duncan, Josephine Miles, Ruth Weiss, Lawrence Ferlinghetti, and Thom Gunn. Bancroft's collec-

In memoriam

Anthony Stillman Bliss

tions are the richer for that. He was on easy conversational terms with Maxine Hong Kingston, Joan Didion, and other prominent authors Bancroft collects.

He got on so well with Norman Strouse, a major collector and donor to Bancroft, that Norman invited him to serve on the board of directors of the Vailima Foundation that supported his collection of Robert Louis Stevenson in St. Helena, California.

Within the academy, Tony's understanding of research and how the collections could support faculty, students, and other scholars continually informed his efforts. Faculty sought him out for help in their own research, but also to engage their students in the delightful and varied uses the collections can be put to.

In building social networks, Tony worked closely with such scholars as Charles B. Faulhaber, long before he became the first James D. Hart Director of The Bancroft Library (on the phenomenal Spanish library of bound manuscripts from the Fernan-Nuñez family) and with Elaine C. Tennant, long before she became the second James D. Hart Director (in tracking down several remarkable editions of *Theuerdank*—an illustrated German roman à clef written in rhymed couplets, recounting the adventures of Maximilian the First as he traveled to the Netherlands in 1477 to claim his bride, Mary of Burgundy, and her duchy). Today when we walk toward Bancroft's Center for the Tebtunis Papyri, we see a sculpture Tony encouraged of the Egyptian scribe Menches by the artist and sculptor Amy



All in the family. Three generations of Bliss bookmen at the Huntington Library. Anthony (L), Carey (R), Leslie (seated).

McClure. If we look through listings of modern literary manuscripts, we see that Bancroft has the papers of Beat poet, playwright, and novelist Michael McClure, who is Amy's husband.

We can marvel at two brilliant illuminated manuscripts that Tony was instrumental in adding to Bancroft: the English Heller Book of Hours (the international designation of that manuscript was created by Tony), and an illuminated French book of hours that has rough sketches in places where illuminated illustrations were to have been painted. This last is a phenomenal teaching tool.



This leaf from an unfinished book of hours begun in or near Angers around 1460 provides a rare glimpse into the process of book design and production in early modern France. With its text and richly decorated borders already completed, the leaf still awaits a contribution of the miniaturist, who will complete the painting of the Annunciation that is sketched in the central panel. BANC MS UCB 167, f. 46r

Tony's expansion of the collection into eighteenth-century French history was a major accomplishment, as were his efforts to document the growing leadership of French women during that period. But Tony also reached out to document the role of women more generally and particularly in modern fine printing and book production.

We at The Bancroft Library mourn our loss of such a major friend and colleague, but we also acknowledge that we work every day with much of his remarkable legacy to the Library, the University, and the larger world of books. We also recognize that that legacy will benefit generations of scholars to come. ❖

—Peter Hanff, Deputy Director

Announcing AEON

“Welcome to The Bancroft Library!

Have you heard about Aeon, our new special collections request system?” This is the friendly question you’ll hear the next time you visit the Heller Reading Room.

On January 19, 2017, Bancroft debuted Aeon, its brand-new online system for managing researcher registration and automated requests. Aeon, software developed by library vendor Atlas Systems, is used in special collections libraries and archives across the country. Its advent heralds the beginning of a new era of enhanced research services at Bancroft.

Designed by a former director of special collections, the Aeon software offers a convenient platform specifically tailored to the needs of special collections researchers. It provides them with free online accounts where they can register and submit paging requests directly from an online catalog record or finding aid. A centralized database helps staff manage and track requested items throughout the process of retrieving them and allows researchers to see immediately when their materials are ready to be viewed.

Requests are saved in a researcher’s personal Aeon account for later reference and may be kept on a “wish list” for viewing on a future visit. If researchers wish to obtain a paper or digital reproduction of an item, they can use Aeon to add a duplication order to their request. Bancroft staff can even receive requests for permission to publish materials through Aeon, create detailed invoices for these services, and offer secure online payment options.

In addition to the many benefits it offers researchers, Aeon provides a centralized workflow management tool for the library. It will help Bancroft’s Public Services staff members review, locate, retrieve, and prepare collection materials for Reading Room use, class visits, exhibitions, loans, processing, conservation, and other activities. Aeon offers new tools for managing the stream of dupli-

cation requests, as well as for managing the many requests to publish or cite Bancroft material in projects ranging from dissertations and scholarly monographs to documentary films. In addition, Aeon will enable Bancroft to generate detailed statistical reports that show in greater detail how our collections are used and how they affect the research community at UC Berkeley and beyond.

Bancroft has been eagerly anticipating the Aeon launch since December 2015, when then-Head of Reference and Research Services Shannon Supple led the effort to adopt the software. After a year of project team meetings, workflow planning, user interface design, and database customization, Bancroft staff participated in an intensive two-day training, led by an Aeon implementation specialist, and prepared to “go live” by unveiling the system to the public.

By July 19, 2017, Bancroft had registered 2,604 new Aeon researcher accounts; received more than 16,000 requests for research, duplication, and permissions services; and supported thirty-seven classes and seventeen exhibitions using the new system.

The Bancroft Library is in good company with its implementation of Aeon. Many of our peer institutions, including Columbia University’s Rare Book and Manuscript Library, Harvard University’s Houghton Library, the University of Michigan’s Bentley Historical Library, the Newberry Library, the Princeton University Library, and Yale University’s Beinecke Rare Book and Manuscript Library, as well as five of our UC sister campuses (Los Angeles, Riverside, San Diego, Santa Barbara, and Santa Cruz) are successfully using Aeon.

Please stop by the Heller Reading Room to see Aeon in action, or visit aeon.berkeley.edu to learn more about creating your free researcher account. Our online Aeon guide is available at <http://guides.lib.berkeley.edu/aeon>.

—Kate Tasker
Project Librarian for Public Services
and Aeon Project Manager

BERKELEY AND THE SPANISH CIVIL WAR

Diaries, letters, photographs, and ephemera donated by American volunteers who fought in the *Guerra Civil Española* (Spanish Civil War) constitute The Bancroft Library's *Veterans of the Abraham Lincoln Brigade, Bay Area Post Records and Photograph Collection*. Some of these volunteers, such as Robert Merriman and Don McLeod, were Berkeley students. Others, such as Alvah Bessie, William Sennett, and Milton Wolff, resettled in the Bay Area after the conflict. The *Pamphlets on the Spanish Civil War* collection—another rich treasury of primary sources—was acquired by Bancroft during and shortly after the war. In this exhibition, we presented digital facsimiles of visually striking artifacts from both collections that illustrate six themes: *Bandos* (sides), *Brigadistas* (volunteers), *Mujeres y niños* (women and children), *Muertos* (the dead), *Refugiados* (refugees) and *Artistas* (artists). Political posters, maps, music manuscripts, correspondence, photographs, and publications like *The Volunteer for Liberty* are threads that weave the narrative of the volunteers' little-known role in twentieth-century European history.

With the onset of the Great Depression, fascism was on the rise. Centralized autocratic governments headed by dictatorial leaders were usurping democracies in Europe, Latin America, and Shōwa Japan. In Spain, a fascist nationalist syndicalist party called the *Falange Española de las JONS*, or the Falange, was founded in 1933 by José Antonio Primo de Rivera, son of the dictator who had controlled Spain for most of the prior decade. The Falange were not the only faction who sought to overthrow the socially progressive Second Spanish Democratic Republic proclaimed in 1931. Monarchists, landowners, industrialists, the military, and the Catholic Church formed a unified fascist front in a rebel army called the *Nacionales* (Nationalists), who aimed to oust the democratically elected government of the *Republicanos* (Republicans).

The civil war began officially on July 17, 1936, when a group of right-wing officers in the Spanish protectorate of Morocco, led by General Francisco Franco, staged a coup against the Republican government. Heavily backed by Adolf Hitler's Germany and Benito Mussolini's Italy, the National-

ists proceeded swiftly and brutally to seize much of rural Spain. "It is necessary to spread terror," one of Franco's senior generals declared. "We have to create the impression of mastery, eliminating without scruples or hesitation all those who do not think as we do." Foreign military assistance blatantly violated the Non-Intervention Agreement that all European political leaders had signed in London on September 9, 1936. President Franklin D. Roosevelt, fearing the possibility of a second world war but acquiescing to the rightist-Catholic lobby in the U.S., announced an embargo on selling arms to the Spanish Republic. The socialist government of Lázaro Cárdenas's Mexico was the first foreign nation to aid the Republic, followed by Josef Stalin's communist Soviet Union, which sent military advisors, tanks, aircraft, and ammunition three long months after the "rebellion" had begun.

With little political support around the world, the Republicans called for volunteer soldiers to assist them in the struggle against General Franco. Comintern—the international communist organization—helped 40,000 to 45,000 men and women from fifty-three countries travel to Spain between 1936 and 1939. Approximately 2,800 idealists with little or no military experience came from the United States to support the Spanish Republic's cause. The XV International Brigade was made up of U.S. and other volunteers who served in various support units that came to be known collectively as the Abraham Lincoln Brigade. Arriving in Spain in 1937, the Abraham Lincoln Brigade included eighty-five African Americans. Nearly half of the volunteers were Jewish. The volunteers came from all walks of life and participated on the frontlines as soldiers, technicians, aviators, doctors, nurses, and ambulance drivers. Training was often less than two months, and volunteers were used as shock troops and sent into battles where mortality rates were higher than usual.



Josep Renau. Hoy más que nunca VICTORIA, 1938. *Veterans of the Abraham Lincoln Brigade, Bay Area Post Records. BANC MSS 71/105z, folder 39*



[Photo of Abraham Lincoln Brigade members on cannon.] Veterans of the Abraham Lincoln Brigade Photograph Collection. BANC PIC 1988.047, folder 25

Many of the Lincolns, as they came to be called, were astute observers, believing they were participating in a conflict that would determine the future of not only Spain, but also the rest of Europe. According to Berkeley historian Adam Hochschild, author of the best-selling book, *Spain in Our Hearts: Americans in the Spanish Civil War, 1936-1939*, at least eight Berkeley students or recent graduates

fought in Spain. Robert Hale Merriman, a charismatic UC Berkeley graduate student in economics who hailed from Santa Cruz, was one. He became a commander and led his troops in the Battle of Jarama on February 27, 1937, where two-thirds of the soldiers were lost and he was badly wounded. After he recovered, he returned to battle and became part of the XV Brigade battle in Aragon



Dave Doran, Marion Merriman and Major Robert Merriman. Ambite (Madrid), Nov. 23, 1937. Veterans of the Abraham Lincoln Brigade Photograph Collection. BANC PIC 1988.047, folder 39

in March 1938, where he and Dave Doran, another high-ranking American officer from New York, were presumed captured and executed. Merriman's wife, Marion, also came to Spain and was the only woman member of the Abraham Lincoln Brigade. She worked on personnel issues, Brigade records, and in a hospital. After the death of her husband, she returned to the San Francisco Bay Area in December 1937, and worked for a group raising funds for medical aid and other relief for supporters of the Spanish Republic. She later helped found the Bay Area Post of the Veterans of the Abraham Lincoln Brigade.



Spanish Refugees Ball, 1940. Veterans of the Abraham Lincoln Brigade, Bay Area Post Records. BANC MSS 71/105, folder 8

It is our hope that *Guerra Civil @ 80* provided a basic understanding of one of the most complex and atrocious European wars of the twentieth century and that it brought recognition to the remarkable achievements of the American volunteers who risked or lost their lives in Spain. ❖

—Claude Potts
Romance Languages Librarian, Doe Library

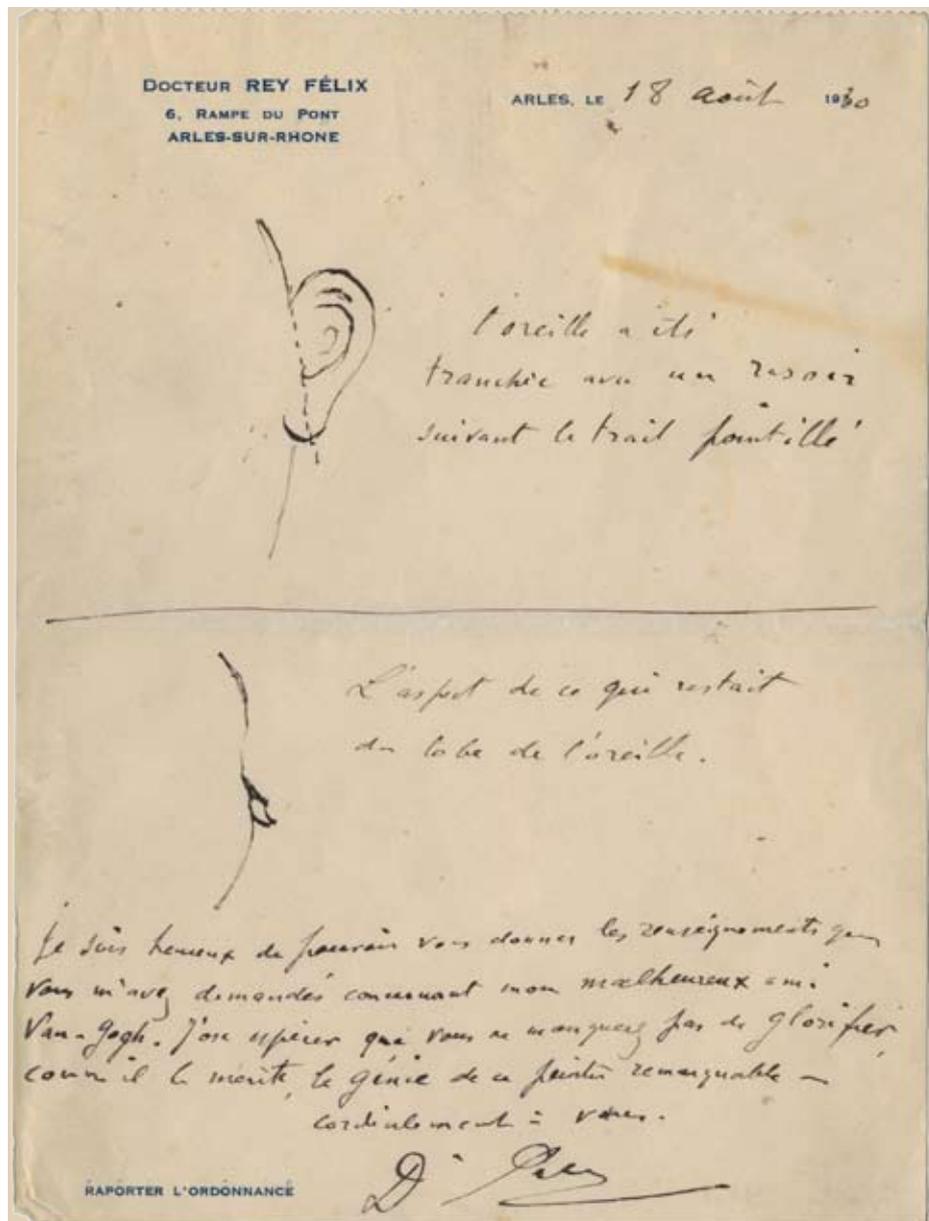
Van Gogh's Ear Found at The Bancroft Library

Answering reference questions at Bancroft, whether in person or over the internet, is as often personally rewarding as it is professionally valuable. The range of Bancroft's collections is matched or exceeded by the variety of marvelous individuals who pose questions to its librarians. At the Bancroft reference desk, I embarked upon many a perplexing bibliographic journey and met some extraordinary researchers. Safely retired, I do not miss the 8:00 a.m. call to arms, but now and then pine for the ever-shifting kaleidoscope of intellectual challenges that reference work presents daily. And when I recall memorable archival hunts, perhaps the most rewarding was the quest for Van Gogh's ear. Sometimes, a bibliographic inquiry becomes an epic drama.

Such was the case when the "virtual" Bernadette Murphy showed up in my reference email inbox. A Briton and semiretired art history professor residing in Provence, France, Bernadette was intrigued by some discrepancies in the Van Gogh story. So, she decided to do some research on Vincent, who had painted his masterpieces in neighboring Arles. She was especially interested in the controversy over Van Gogh's ear. He had famously sliced off his left ear; but how much did he cut? The official line, from Amsterdam's Van Gogh Museum, was that he had only taken off the little lobe at the bottom of the ear. What was the whole story of the event? What was the role of his housemate, Gauguin? Who was the young girl to whom he reportedly gave the severed ear?

Bernadette's quest led her to Bancroft. Our Irving Stone Papers include research materials for his first great biographical novel, *Lust for Life*. Bernadette Murphy knew from research elsewhere that Stone had collected a sketch from Dr. Félix Rey, the physician who treated Van Gogh after the incident, which delineated the extent of the injury. But Bancroft's finding aid indicated that Stone had discarded most of the research materials collected for this book. Although the massive Stone collection has more than 700 containers, only a handful have *Lust for Life* files. So I was not very sanguine about finding the docu-

ment when I received my first inquiry from France. Dr. Rey was not even listed among the correspondents. After browsing through the likely containers, I reported to Bernadette that the document she sought was simply not there and apparently had been discarded. Bernadette persisted, refusing to believe that it wasn't there, and kept asking me to try again. Our messages, wandering back and forth between English and French, were playful and full of good cheer. Although I was very doubtful, I did not want to disappoint her. So I asked for all the Van Gogh related containers to be brought in from storage again, vowing to go through them item by item if need be. But I was fortunate; in the very first folder in Box 91, the third document, tucked away as to be almost invisible, was a thin, small piece of paper, a folded half-leaf from a prescription pad with a schematic of



Van Gogh's ear, drawn by Dr. Félix Rey for Irving Stone, 18 August 1930, BANC MSS BANC MSS 95/205 ex, Box 91, folder 1

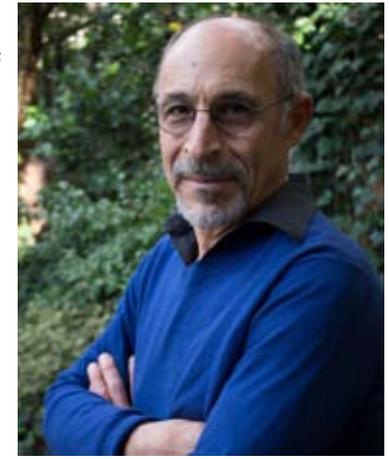
the ear. It included two sketches: the superior, with a dotted line showing what had been cut off; the lower one, the tiny bit that remained. I wrote to Bernadette, “*Vous n’allez pas le croire, mais j’ai trouvé le dessin que vous cherchez!*” I could almost hear her shrieks of joy over the internet when her response spun into my inbox!

Since then, Bernadette has finished and published her masterful book, *Van Gogh’s Ear*. With Dr. Rey’s sketch, it demonstrates that, indeed, Van Gogh cut off his entire ear, not just the small lobe. She also debunked the myth that Van Gogh was driven out of Arles due to collective rejection by neighbors, showing that the petition adduced as evidence was in fact the creation of his landlord, who wanted Van Gogh’s famous Yellow House to rent out commercially. She shows that the young girl to whom he gave the ear on that fateful night was not a prostitute, as has been widely believed. Bernadette actually identifies her, and in the process offers an implicit motive as to why Van Gogh chose Arles as his particular destination in Provence.

The Van Gogh Museum accepted the conclusion of this amateur historian about the ear and altered the official narrative. The BBC was so intrigued by the revelation that it produced a video about Bernadette’s research, which in-

cluded footage filmed at Bancroft when Bernadette paid us a visit. I came out of retirement to host her in the Heller Reading Room and had the distinct pleasure of showing her the Rey sketch in person for the first time. It brought tears to her eyes. The special aired on PBS in December 2016 and in January 2017 as part of its “Secrets of the Dead” series.

Since then, the Van Gogh Museum mounted an exhibit called “On the Verge of Insanity: Van Gogh and His Illness,” which revolved around the discovery. The Bancroft Library sent the sketch to Amsterdam, where it proudly hung surrounded by Van Gogh’s masterpieces. ❖



David Kessler, archival sleuth and Bancroft research specialist, reflects on another historical mystery solved.

—David Kessler
Bancroft Public Services Staff, retired

Irving Stone and *Lust for Life*



In 1926, Irving Stone, recently graduated from the University of California, Berkeley, was taken by a friend to an exhibition of works by an obscure Dutch painter named Vincent van Gogh. The vibrant canvases transfixed the young writer who was spending fifteen months in Paris, Antibes, and Florence trying to master the art and craft of the playwright.

Upon his return to New York, Stone became obsessed with Van Gogh and determined to write the artist’s story. In order to fund a return trip to Europe to study Van Gogh, Stone turned to crime fiction, writing six murder stories in six days. Five of them sold and Stone had enough money to follow Vincent’s trail. After six months of research, and another six months of writing, Stone believed his manuscript, a novel called *Lust for Life*, was ready for publication. Over the next three years, seventeen different publishers rejected it.

Meanwhile, Stone was still trying to make a living in the theater. While directing a play, he met a young amateur actress named Jean Factor. They began dating and, since she had previously been a private secretary, Stone gave her the manuscript to edit. She cut it by ten per cent and in January 1934, on the eighteenth try, it was accepted for publication. The publisher’s advance paid for Irving and Jean’s honeymoon, and the book came out to popular and critical acclaim that September.

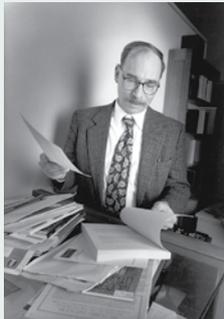
In *Lust for Life*, Irving Stone found his literary voice. With that book, he made his first foray into a literary form that would become uniquely his own—the biographical novel. It was also the beginning of a lifelong collaboration between Irving, the author, and Jean, the editor. Stone was noted as a meticulous researcher, often spending several years studying his subject before beginning to write. The Stones’ research repeatedly brought them back to the collections of The Bancroft Library. Thus, it was fitting that Jean Stone funded the creation of the Jean and Irving Stone Seminar Room in 1996. The purpose of the room is to provide meeting and instruction space, in addition to housing the Irving Stone Collection, Jean Stone’s library of her husband’s works. The principal feature of the room is the Stone Wall, which is populated with nearly 500 editions and translations of Stone’s books. (See *Bancroftiana* 123.)

—Randal S. Brandt
Head of Cataloging, Curator of the
California Detective Fiction Collection

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