



BANCROFTIANA

VOLUME 112 • UNIVERSITY OF CALIFORNIA, BERKELEY • SPRING 1998

Hubert H. Bancroft

DeFeo, Conner papers add to Bancroft's Beat collection

—by Dean Smith

Q: What weighs over a ton, is 10 feet high, made of lead paint, and devours your life for eight years?

A: A rose.



Photo by Jim Kelly

DeFeo at the San Francisco Art Institute in 1981

Well, not any rose, but “The Rose,” a monumental painting which completely consumed Bay Area artist Jay DeFeo’s life and severely damaged her health just as she was on the cusp of national recognition as a leading figure in the San Francisco Beat scene.

Unfortunately, in her lifetime Jay DeFeo never regained the same level of prominence she enjoyed in the late 1950s and early '60s—even being chosen by President Kennedy to represent the crème de la crème of American creativity in the visual arts for a pictorial article in *Look Magazine*.

But, since her death from cancer in 1989, her stature as one of California’s leading post-war artists is being reexamined in art historical circles. Previously known as an interesting but minor Bay Area painter, DeFeo is now being recognized as an artist who helped define her generation.

Recently, Thomas Hoving, former

director of the Metropolitan Museum of Art in New York, declared Jay’s “The Rose” one of the 111 ‘greatest’ works of art in the history of Western civilization. Hoving describes “The Rose,” in his book *Greatest Works of Art of Western Civilization*, as “perhaps the single most expressive painting of the 1960s, and one of the most expressive statements in the entire last third of the twentieth century.”

The Estate of Jay DeFeo recently presented The Bancroft Library with the artist’s papers, including correspondence, pictorial material, film, and video. Most of the correspondence dates from the early 1970s until her death, and provides a fascinating record of her recovery from the mental and physical strain of creating “The Rose” and the subsequent rebuilding of her personal and artistic life.

Born in Hanover, N.H. in 1929, DeFeo and her family moved to the Bay Area when she was three. After high school in San Jose, she entered UC Berkeley, where she earned a BA ('50) and MA ('51) in Fine Arts. She then spent 15 months traveling in France, Spain, northern Africa, and Italy. She lived and painted in Florence for six months and there produced her first important body of work. Her correspondence with her

mother from this seminal period is represented in the papers given to Bancroft.

Nearing her planned departure from Italy in the fall of 1952, Jay wrote her mother: “I’m staying 3 more months... it was a difficult choice for many reasons...Why I’m staying is simply that a little more time will allow me to finish the work I’ve been struggling so hard to accomplish—I guess you don’t know what it took out of me physically,



Jay DeFeo working on an early version of The Rose, originally titled The Death Rose

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From the Director

What does Bancroft collect?

More specifically, what should Bancroft be collecting now to serve the research needs of scholars and students of the 21st century, say, in 2097?

That is the question that faced Hubert Howe Bancroft 100 years ago, in 1897. He answered it with remarkable pre-science.

That is also the question that Bancroft staff and I sat down to ponder almost a year ago in order to come up with an updated version of Bancroft's collection policy. We came up with two guiding principles: (1) build on strength and (2) talk to our users.

The first is a cliché. In special collections libraries like Bancroft, it simply makes sense to go for depth rather than breadth. Of course, in the case of Bancroft, we have both.

The second principle also makes sense, but is possibly honored more in the breach than the observance. But for us, it is crucial. Bancroft curatorial staff cannot be experts in all the areas in which Bancroft collects. As a matter of course, we consult with faculty on the acquisition of major items or collections.

This past spring we consulted with a broad range of faculty to ascertain their collective sense of the challenges facing the various disciplines, the questions each discipline regards as important, and research directions over the next 10-15 years.

We organized these groups around existing collections or programs: California and the West (the Bancroft Collection); Mexico and Central America; classical, medieval, and Renaissance literary collections; modern literary collections; history of science and technology; history of the University of California; oral history; and the Mark Twain papers.

We expected to find interest among our

traditional faculty users in History, History of Art, English, Classics, the foreign language and ethnic studies departments, but were gratified and slightly astonished to encounter concerned faculty in the Law School, the College of Environmental Design, the College of Natural Resources, and the departments of American Studies, Women's Studies, Anthropology, Geography, Sociology, Political Science, Nutritional Sciences, Astronomy, Rhetoric, and Integrative Biology.

In fact, as a direct result of this process, Deputy Director Peter Hanff organized a freshman seminar on the history of technology with Jim Casey, Professor of Mechanical Engineering and Associate Dean of the College of Engineering. (See page 12 for the story.)

We also consulted faculty members and archivists from other institutions, including UC Santa Cruz, Cal State Hayward, Cal State San Francisco, the National Records and Archives Administration, the California State Archives, and the Oakland Museum. Finally, we sent over 6,000 questionnaires to members of scholarly societies, such as the Western Historical Association.

The discussions were fascinating. I think we all came away from them struck by the sheer intellectual vitality they demonstrated and the sparks that flew from gathering together scholars from different disciplines with differing interests and theoretical orientations.

Space does not permit a detailed summary of the areas on which Bancroft will direct its efforts, so let me focus on California and the American West.

The range of interests within this broad area was remarkable: grassroots social movements, business development, AAA maps, political campaign files, land use, environmental impact reports, biotechnology, affirmative action, religious cults, the Free Speech Movement, water use, gender issues, population growth, California as

trend-setter, California cuisine, demographic changes.

Two major themes appeared: (1) the environment and (2) the astonishing social and demographic changes that have taken place in California over the last half century: the physical landscape, the social landscape, and their interaction.

The next step is to translate the collection policy resulting from our discussions—over 100 pages long—into specific actions.

It is clear that we shall continue to focus on the environmental movement (the most heavily used collection in Bancroft are the Sierra Club papers), but also on other institutions and organizations, including businesses and corporations, whose activities, for good or for ill, affect the environment.

We shall build on our already strong Hispanic-American, Chinese-American, and Japanese-American collections by gathering materials on the new communities that have come into existence more recently, such as the South and Southeast Asian communities. The emphasis will be very much on contemporary California, just as Hubert Howe Bancroft collected materials about his California.

There isn't money enough or time to gather in all the vast amounts of information touching upon each of the areas central to Bancroft's and UC Berkeley's interests, so a delicate balancing act is required. Not only must we decide which subject areas we will focus on, which we have now done; we also must decide what specific materials to collect in those areas.

What is available? How difficult will it be to process a particular collection or archive? How much will it cost to acquire and process? And always we circle back to the basic question: How valuable is it for research purposes, now and in the future?

It is a fascinating process and quite possibly the single most important thing we do at Bancroft.

Charles B. Faulhaber

Charles B. Faulhaber
James D. Hart Director
The Bancroft Library

DeFeo and Connor *continued from page 1*

mentally, emotionally—and to have to pack up at a time when I almost had it—was too much to bear.”

Upon her return, DeFeo settled in San Francisco and soon became a major force in the lively Beat scene. She and her husband and fellow-artist, Wally Hedrick, turned their large Victorian flat at 2322 Fillmore Street into one of the major hot spots for bohemian creativity in the City. Poet Michael McClure and his wife, Joanna, lived downstairs. It was here that DeFeo created some of her most enduring works, including the fateful “The Rose,” which she began in 1958 and was forced to complete when she and Hedrick were evicted in 1965.



Photo by Jim Kelly

DeFeo in Larkspur in 1981

Bruce Conner, artist and close personal friend of DeFeo, documented the removal of “The Rose” from Fillmore Street in his intimate and melancholy film, “The White Rose.” Conner, who still lives and works in San Francisco, recently gave Bancroft correspondence concerning his and DeFeo’s frustrated efforts to conserve and find a permanent home for her colossal masterpiece.

Conner’s small but richly detailed collection also includes the paint-encrusted reducing glass (the opposite of a magnifying glass) Jay used while working on “The Rose,” photographs documenting various stages of the painting’s development, photodocumentation of his own artworks—primarily assemblages from the 1950s and early ’60s and his haunting “Angel”



Bruce Conner, 1995

Photo by Kim Stringfellow

series of photograms from the ’70s—and exhibition catalogs. Conner felt that it was appropriate Bancroft should have his correspondence and photos about Jay because of her alumna status at UCB, her role as an important Bay Area artist, and, as he stated, “knowing the Bancroft would take good care of these materials.”

Following the physical and mental collapse she suffered from creating “The Rose,” DeFeo moved north to Larkspur and began to piece her artistic career back together. She joined the art faculty at Mills College in 1980, where she quickly gained a reputation as a committed and beloved teacher. It is sad to note that at the time of her death in 1989, DeFeo was poised to regain her once lofty stature in the art world. However, for artists working in the Bay Area, an aura of legendary greatness has always surrounded her.

While organizing the Conner and DeFeo papers, some interesting questions have arisen for Bancroft archival assistants Lisa de Larios and Dean Smith. Some items in DeFeo’s correspondence are in the form of collaged postcards or photographs inscribed with notes or personal, cryptic messages. Does this make them manuscripts, or are they artworks? And how does the archivist preserve, house, yet make conveniently accessible such material?

In a recent conversation, co-executor of the DeFeo Estate Leah Levy said she was “excited by the prospect of how these materials will reveal more informa-

tion on Jay DeFeo as an artist, her process in creating her art, and the art itself.”

Committed to preserving the heritage of the Beat movement and its profound legacy in the cultural history of San Francisco, The Bancroft Library is expanding its collection scope beyond such stellar literary figures as Robert Duncan, Michael McClure, Joanne Kyger, Lawrence Ferlinghetti, and Jack Spicer to include artists’ papers. This broader collection definition—to bring together again a circle of friends and colleagues—will offer a richer and more nuanced vision of cultural production on the West Coast during the Cold War era.

Dean Smith is a Bancroft staff member who was instrumental in obtaining the DeFeo and Conner papers.



Two Hands Angel by Bruce Conner from a copy photograph by Edmund Shea

New Acquisitions

Louis Marie Prudhomme:
Biographie universelle et historique des femmes célèbres mortes ou vivantes (Paris, 1830)

Prudhomme's biography of famous women is especially valuable for its information on the women of the French Revolution. Prudhomme was the author of *Révolutions de Paris*, so he knew many of his subjects personally.

The Pauline Fore Moffitt Library Fund

Thomas Marriott: Female conduct: being an essay on the art of pleasing. To be practised by the fair sex, before, and after marriage. A poem in two books. (London, 1760)

This didactic poem laments the lack of women's education in 18th-century Britain. Marriott notes that women receive the first and last finishing strokes of education from their dancing master, which makes them easy prey for fops and beaux.

The Imogene and William Merrill Memorial Book Fund



Photo by Peg Skorpinski

Album of postcard views of Petaluma, California, ca. 1907–1921

Photographic postcards provide wonderful documentation of many locales in California in the early part of the century. This album includes photos of the chicken and egg industry for which Petaluma was well known, and views of the downtown area, commercial buildings, homes, parades, and shipping on the Petaluma River.

The Edna Parratt Fund



Photo by Peg Skorpinski

Luis de Paramo: De origine et progressu Officii Sanctae Inquisitionis, eiusque, dignitate & utilitate. (Madrid, 1598)

To complement the recent acquisition of documents from the Mexican Inquisition, Bancroft purchased a copy of this first comprehensive history of the Inquisition. Paradoxically, the author was apparently too explicit in some of his statements—the work was placed on the Index of prohibited books.

The Augusta M. Higginson Endowment

Records of The Grass Valley Daily Union and The Weekly Union, 1866-1937

This amazing archive of the principal Grass Valley newspaper provides not only details about the operation and finances of the newspaper, but also a wealth of information about individuals, local businesses, advertising, local printing, and demographics. Included, for example, are subscription lists, hundreds of business letterheads, receipts, billheads, clippings of ads, circulation statements, and accounts.

The Peter and Rosell Harvey Memorial Fund

Herbert Huncke Papers

Chiefly editor's proofs of *Guilty of Everything*, the autobiography of Herbert Huncke, with holograph corrections. Huncke is credited with introducing the term "beat." He appears as a character in Kerouac's *On the Road*, Burrough's *Junkie*, and John Holme's *Go*.
State funds

Thomas Manuel Fernández: Tratado legal, y político de caminos publicos, y possadas, dividido en dos partes. (Valencia, 1755)

The first study of the roads and inns of Spain, this work presents an excellent view of the infrastructure of the country in the mid-18th century, when both inns and roads were notoriously bad.



Photo by Peg Skorpinski

The Evelyn Hemmings Chambers Fund in memory of Jerry Gamble Chambers

Sara Diamond Collection on the U.S. Right

This ongoing collection, already comprising over 75 linear feet, is the result of a 14-year documentation of the Christian Right and other right-wing movements by sociologist and author Sara Diamond (Ph.D. UCB, 1993). Gathered in the course of writing four books, the collection is probably the largest private collection of such primary source material and a significant complement to the library's Social Protest Collection.

Gift of Sara Diamond

Lizardi manuscript discovered

—by Nancy Vogeley

The Bancroft Library is one of the world's richest repositories of Mexican Independence materials. Hubert Howe Bancroft bought much of them at auction in Europe when they were offered for sale after Maximilian's failed attempt at empire in the 1860s. Produced in the first decades of the 19th century, when Mexico was fighting for its independence from Spain, the collection was part of an accumulation taken from public and private libraries, ecclesiastical records, and booksellers' warehouses.

The major writer of that period, whom every student of Spanish-American literature knows as the author of Spanish America's first novel, was José Joaquín Fernández de Lizardi. Lizardi published that novel, *El Periquillo sarniento*, in 1816, in the midst of the colony's war against Spain.

*To my good friend Don Francisco Javier de la Peña.
Congratulating him on his saint's day, 3 December 1822.
His recognized [friend] Joaquín wrote the following sonnet*

*With the most sincere effusion of pleasure
My poor Muse writes today;
I do not know if it is Melpomene or Thalia,
Nor if it should be festive or plaintive.*

*A true friendship dictates it
A simple friendship that persistently
To manifest itself would wish
A chest of glass so that it might be visible.*

*I would want to wish for you happy days,
Not the unfortunate days that we are living today.
But, in short, may you live, [in] your continuing days*

*And enjoy pleasures which are even doubled
In peace, health, honors and wealth.
Oh! May God grant to you days of unlimited length.*

*This is the wish of your friend
Joaquín Fernández Lizardi.*

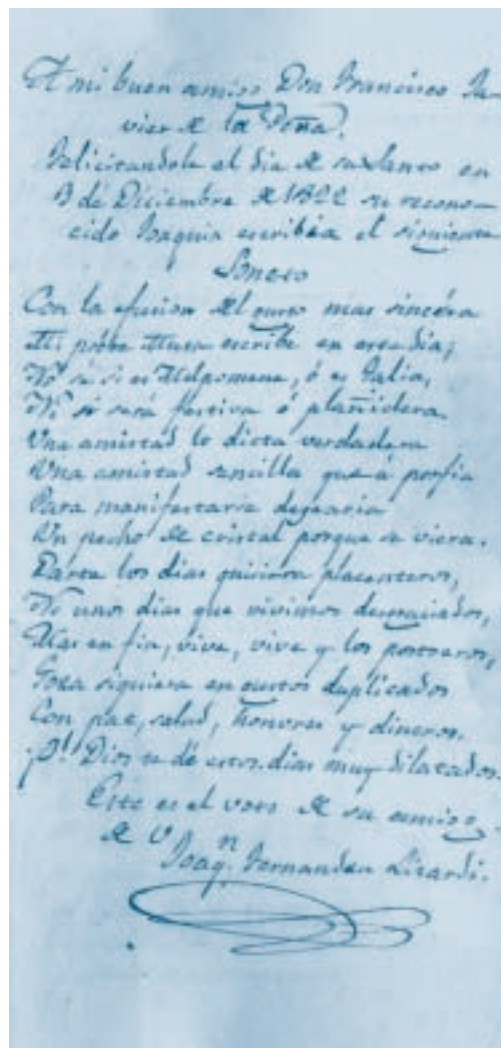
He also wrote plays and poetry and was an important social critic, with essays published in newspapers and political pamphlets.

My interest in Lizardi began in the 1970s when I was writing my Stanford doctoral dissertation on him. While seeking primary source materials, I worked at Bancroft every Thursday for a year reading the run of the *Diario de México*, a daily paper published in Mexico City from 1805 to 1812. Then Bancroft kindly accorded me user privileges as a member of the faculty at the University of San Francisco. Thus, over the ensuing years, I have returned to Bancroft many times for further research, working primarily with printed materials.

However, my most recent find is the kind of discovery that comes to very few scholars in a lifetime—an unknown manuscript of original poetry in Lizardi's own hand. Some years ago I requested a microfilm copy of a Bancroft manuscript which I had seen listed in *A Guide to the Manuscript Collections of The Bancroft Library* of former Bancroft director George P. Hammond. According to Hammond's index, one item—the last of six in the book—was written by Lizardi. But I had put the microfilm aside because of teaching pressures and only looked at it last October, when I was on sabbatical leave. There, in a neatly penned 154 pages, Lizardi had left an unknown, book-length manuscript. As part of the last poem, a sonnet dedicated to a friend, he had signed his name and

given the date, 3 December 1822 (see left). Further, he had provided an index, ordering the poems in the sequence he wished and thus structuring the whole.

The poems are fascinating. In them Lizardi satirizes the wealthy upper class as it took on French refinements—fancy dress, dancing, etc. Yet he also attacks colonial practices such as racial stratification and immorality which discouraged marriage. He gives the examples of a Filipino woman and a man from Boston who pretend to be brother and sister so they can live together, and children from illicit unions referred to as younger brothers and sisters.



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Papyri on the Internet

—by Arthur Verhoogt

Since I first visited The Bancroft Library in 1993 to study its Tebtunis Papyri for my Ph.D. dissertation, much has changed. Not only is my dissertation finished and in press, but the papyri themselves have become media stars.

First, the Tebtunis Papyri (found at the town of Tebtunis in Egypt) have been included in the Advanced Papyrological Information System (APIS)—a consortium of six American universities (Berkeley, Columbia, Duke, Michigan, Princeton, Yale) and the Free University of Brussels.

The goal of this consortium is to make available in digital format the members' respective papyrus collections. In 1996, APIS received funding from the NEH for the first phase of this project, covering 1996-98. The largest portion of the NEH grant came to Berkeley, because here the work involves a great deal of conservation as well as digitizing papyri and making catalog records.

The Tebtunis Papyri were discovered by an 1899-1900 University of California archeological expedition funded by Phoebe Hearst. Found in houses, mummy cases, and crocodile mummies, the latter have captured special attention in the media. This is the largest papyrus collection in the U.S.—over 22,000 fragments—and in many respects the most prestigious. It contains many texts considered classics in the field of papyrology, including one of only two extant fragments of a play by Sophocles which was lost in the Middle Ages. The collection illustrates almost every aspect of day-to-day life in Greco-Roman Egypt, from roughly the third century B.C. to the third century A.D.

The Berkeley leg of APIS (Columbia is the head) involves three aspects: conservation, cataloging, and imaging.

The address of the APIS web site is:
<http://sunsite.berkeley.edu/APIS>



The main problem regarding conservation of the collection is that in 1940 papyri published in the first three decades of this century (about 1,100 texts) were sandwiched between panes of a newly-invented transparent plastic material called vinylite. The material seemed to have nothing but advantages (light, easy to store, unbreakable), but it has become apparent that it also has severe disadvantages, which have harmed the papyrus mounted in it. Vinylite is indeed unbreakable, but it is also quite flexible, which causes fragments of the relatively rigid papyrus to break off.

Another disadvantage is the static electricity that builds up between panes of vinylite, which also causes fragments to break off. In the past months, more than 100 fragments have been taken from their damaging vinylite 'sandwiches' and placed between panes of glass—the traditional and still the best means of conservation.

In 1940 the published part of the collection was also cataloged, but the information provided was very basic—just the call number, title, and date of the document. APIS aims to give much more information, about both the physical appearance (margins, writing, etc.) and intellectual content (summary, persons named, etc.).

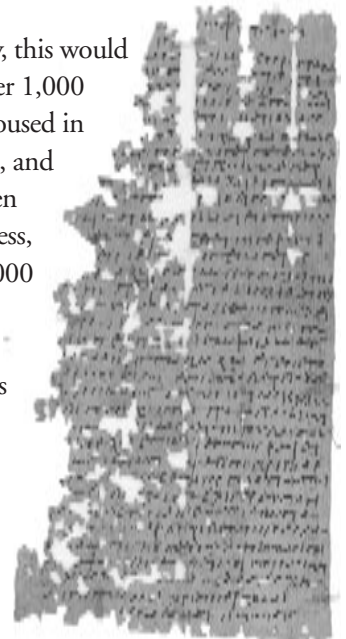
In the past months, catalog records for over 300 texts have been compiled. Eventually they will be available in a separate, searchable database, but for now, 200 records are available through UC Berkeley's GLADIS and Pathfinder on-line catalogs.

On the imaging front, APIS has also been on the move: 100 papyri have been scanned at 600 dots-per-inch (dpi), although current Internet technology is not able to deal with the resulting enormous files. In the meantime, the images are made available at 150 dpi over the World Wide Web, but even this "low" resolution gives wonderful results.

In the immediate future, we will make available another 300 Tebtunis papyri and combine the various elements of the project into one database, which will allow searching and browsing through the collection both by image and by the accompanying catalog record. By June 1998, this should all be up and working on the internet.

After June 1998, everything is up in the air pending a grant proposal for the second phase of APIS, to cover the years 1998-2000.

For Berkeley, this would result in another 1,000 texts being rehoused in glass, cataloged, and imaged. Yet even with this progress, more than 20,000 fragments still remain, the precise contents of which have never been determined.



Arthur Verhoogt is a member of the Papyrological Institute of the University of Leiden, the Netherlands, and, this year, Visiting Papyrologist at The Bancroft Library.

The **D**igital Scriptorium

Towards a Renaissance in medieval manuscript studies

—by Merrilee Proffitt and Dr. Consuelo W. Dutschke

The conjunction of “digital,” which conjures up a high-tech, 21st-century mode, and “scriptorium,” a term specific to the Middle Ages—the place where scribes practiced their trade—seems at first an odd juxtaposition. What can lightning-fast digital technology have in common with the painstaking, laborious process of copying and illumination that went into the production of medieval manuscripts?

What this rather odd pairing of words represents is a project that will bring the words and art of the Middle Ages to computer screens around the world.

The Digital Scriptorium now underway at Bancroft, in collaboration with Columbia University, will digitize and make available on the World Wide Web the two universities’ medieval and early Renaissance manuscript holdings. Funded by the Andrew W. Mellon Foundation, the Digital Scriptorium will comprise a database of some 10,000 images by early 1998.

Images chosen from the two institutions’ holdings in medieval manuscripts will represent almost 700 codices and 2000 documents from the 8th to the 16th century. These documents, which provide the basis for scholarship on the cultural heritage of western civilization, are crucial links to our past.

The project is intended as a prototype that will eventually allow participation of other institutions in the United States and Europe and provide virtual access to information about medieval manuscripts. An important aspect of the project is collaboration with other institutions to develop an SGML (Standard Generalized Markup Language) encoding scheme for manuscript descriptions. Bancroft was a lead participant in development of the Encoded Archival Description or EAD [see “Quill Pens to Pixels: Bancroft’s Catalog Evolves,” *Bancroftiana* No. 108], and brings that experience working with

SGML to this project.

Medieval manuscripts are the most numerous surviving artifacts from the Middle Ages. They preserve a large body of imaginative literature and scientific knowledge from antiquity to the age of print. They contain more well-preserved artistic works than do the panel paintings, frescos, and sculptures of the entire Middle Ages. And yet, for all their importance, because of their inaccessibility they have received relatively little attention from the general public and only sporadic study from the scholarly community. Unique, easily damaged, and often of enormous value, they are usually available only to scholars who can gain access to the manuscript reading rooms of the institutions that hold such treasures.

The Digital Scriptorium will change this situation dramatically, making the manuscripts available to anyone with an Internet connection. Broad availability of illuminated manuscript pages has obvious implications for medieval studies and art history, but can also be used in elementary and secondary schools as ready illustrations of life in the Middle Ages.

Of course, the Digital Scriptorium will also enhance the scholarship of those who already have access to these ancient gems. Academic readers of medieval manuscripts will certainly increase in number as a new generation of scholars is trained in the use of these primary sources. Courses on paleography (the study of ancient writing), generally limited to a handful of major research universities, can now be taught at institutions that do not have their own collections of medieval manuscripts.

A current example illustrates this point. A paleography course at Rutgers University is integrating virtual and actual manuscripts for its study of pre-gothic script. Since Rutgers has no manuscripts of this date, the students are each assigned

an image from Columbia’s on-line prototype that includes examples of beneventan, visigothic, pre-carolingian, and carolingian hands. The students and their professor will then go to Columbia where each student will have a brief study period with the genuine manuscript. Availability of the on-line manuscripts will give the students more time for study both before and after their relatively brief viewing of the real thing. Students may also browse the on-line images at their leisure.



One of the goals of the current grant is to determine the cost to scholars of locating and studying manuscript materials important for their research. If the Digital Scriptorium can save scholars time and money, will they be willing to help finance expansion of the project by paying for access to it, either individually or collectively, through institutional site licenses?

Digitization projects are expensive, and the amount of money available to institutions, either from internal sources

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Robert Frost Collection includes photos inscribed by the poet

—by Charis Baz Takaro



Imagine looking at a 50-year-old photograph of an apple tree. On the image is a spidery fountain pen inscription: “Apples I didn’t pick upon some bough/ but I am done with apple picking now. R.F. to L.M.”

The man who wrote these words and the person for whom they were written are done with apple picking, with writing, and with collecting. The R.F. in these lines is none other than Robert Frost, who inscribed the photo to his friend and chronicler, Louis Mertins.

The Bancroft Library’s Louis Mertins Collection of Robert Frost contains many rare and important items, including some 30 photographs. Many of these pictures are of Frost and are inscribed by Frost to Mertins. Others are scenes from Frost’s life, including his homes and haunts: Little Iddens in England; the garden at Ripton, Vermont; and Derry Farm in New Hampshire.

This collection and its unique inscriptions caught my eye while working on a project funded by

NHPRC (National Historical Publications and Records Commission) to create online collection level catalog records for the pictorial collections at Bancroft.

One of the highlights of the survey was opening a folder to find photographs taken by Mertins bearing lines of verse in Frost’s hand. Most of them are also annotated on the back in Mertins’ hand. One example is a photo of a tree at the edge of a meadow captioned, “Tree at my window/ window tree R.F. to L.M.” with Mertins’ note, “Leaning birch at Frost’s Derry Farm.”

Another is a photograph of a stone wall and trees, inscribed “Something there is that doesn’t love a wall. Robert Frost to Louis Mertins,” and on verso, “The wall at the Derry Farm – made famous in ‘Mending wall’.”



One of Frost’s well-known poems appears illustrated by a photo of a dirt road under a canopy of trees captioned, “Two roads diverged in a yellow wood. R.F. to L.M.” with Mertins’ note, “The Road not Taken at Derry Farm.”

Louis Mertins was a poet and admirer who became Robert Frost’s friend and frequent host from 1932 until Frost’s death in 1963. Throughout their friendship Mertins kept a diary of their conversations, which formed the basis for his 1965 biography of Frost, *Robert Frost: Life and Talks-Walking*, which includes some of these photographs without their inscriptions. Mertins and his wife, Esther Nicolene Mertins, also published a critical bibliography, *The Intervals of Robert Frost*, in 1947.

In 1958 the Mertins presented to the University of California a large and varied collection of Robert Frost material during a University meeting at which Frost was the keynote speaker. It included manuscripts, letters, signed first editions, Christmas cards, ephemera, and these photographs bearing inscriptions. Mrs. Mertins has added to this collection at various times since 1958, most recently in 1987.

Charles Faulhaber, Director of The Bancroft Library, suggested I solicit expert opinion about the place of this material in the documentation of Frost’s life and work. Writing to one person opened the gates to communication with many. All indicated that in their collections of Frost photographs (containing many more Frost images than the Mertins collection), the few that are signed bear little more than a signature or initials.



Robert Frost in 1935

exists. Frost did, of course, sign and occasionally inscribe photographs of himself for friends and collectors, but not with lines or paraphrases from the poems as he would for books.”

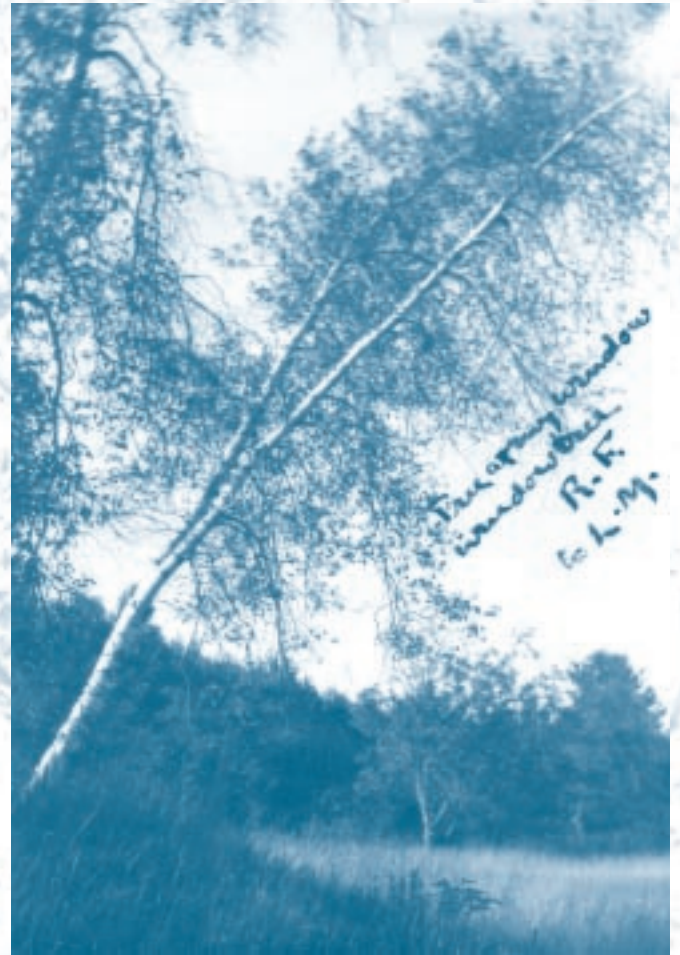
All the Frost experts confirmed that photographs inscribed by Robert Frost are quite rare, and that photographs bearing lines of verse are almost unheard of. While this is surprising, it does confirm the importance of the Mertins collection as a whole.

As a Bancroft staff member, one of the most rewarding aspects of the NHPRC project was looking at the pictures themselves as part of our cataloging work flow. Without this hands-on human interaction with the collections, important details like the inscriptions on the photographs in the Mertins collection might have gone unnoted.

Faulhaber, himself a literary scholar, underscores the importance of this collection for scholarship: “Materials

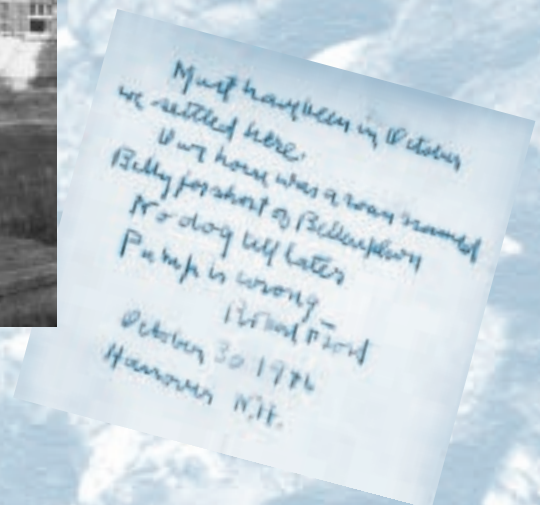
Peter J. Stanlis, Distinguished Professor of Humanities, Emeritus, Rockford College, Rockford, Ill. wrote: “[The collection is] quite different from the photographs in the large collections on Frost in the Dartmouth College libraries, the Amherst College Library, the Jones Library in Amherst, and the University of Virginia Library. Your holdings have far more photos actually signed by Frost. . . . Also, Frost did not usually inscribe lines from his poems on photographs. . . . I believe that the Mertins collection is important partly because it is unique in having so many items signed by Frost. It is a vital part of the iconography of Robert Frost.”

Donald G. Sheehy, editor of *Robert Frost Poems, Life, Legacy* (a CD ROM), added: “I would say it is very unlikely that any other such body of material



like these are extremely significant, even though critics have long since abandoned the notion that there exists a one-to-one correspondence between an image, a place, a building, and their literary representation. It is still important for us to know, with as much specificity as possible, the physical realities that inspired a writer, particularly a poet like Frost, whose work is rooted in the austere landscapes of New England.”

Charis Baz Takaro is an Electronic Publishing Assistant in Bancroft's Technical Services unit.



Lizardi *continued from page 5*

Several facts are significant. The poems, some known but most unknown or known only by their titles, date from 1810-1811, a period of censorship in the colony. They are perhaps evidence of a long-lost book Lizardi's bibliographers have searched for. The date of the manuscript's compilation in 1822 is interesting because Lizardi was excommunicated at that time as a result of having published a pamphlet ostensibly in support of freemasonry.

Beyond the specific example of Lizardi and the Mexican historical experience, however, the manuscript opens up the broader question of the role of manuscript literature in a colonial society struggling to become a nation.

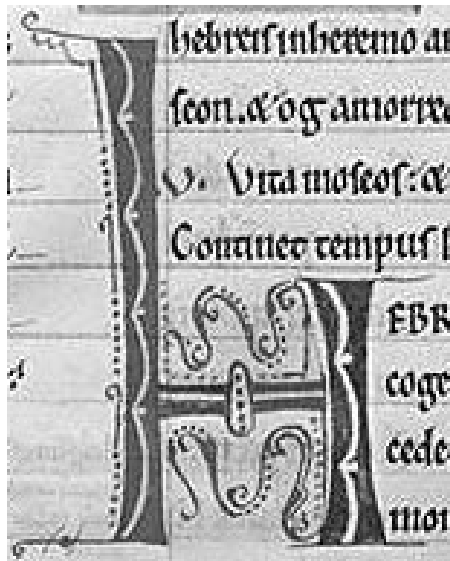
In an essay which will accompany the poetry manuscript when it is published by the Universidad Nacional Autónoma de México (UNAM), I ask what use was made of this private kind of writing. First, politically sensitive ideas were frequently circulated only in manuscript. Handwritten copies, often of religious items, were also produced for people who could not afford to buy books. And men of the new sciences (botany, physics, etc.) wrote one another letters in a careful, footnoted format which suggests that they wanted these letters to be printed later, after censorship had ended and intolerance had dissipated.

The discovery of Lizardi's manuscript at Bancroft has already caused a stir among Hispanists throughout the United States and Mexico. Lizardi is Mexico's first national writer and thus has become a symbol of nationhood. In Juan O'Gorman's mural in the Chapultepec Palace, he is depicted alongside Miguel Hidalgo and José María Morelos, fathers of Mexican independence.

Nancy Vogeley is a Professor of Spanish at the University of San Francisco.

Scriptorium *continued from page 7*

or in the form of grants, is limited. The economic study that is part of the Digital Scriptorium—being carried out by Malcom Getz, Professor of Economics at Vanderbilt University—will allow us to propose a sound business plan to ensure the project's long-term viability as other institutions join Berkeley and Columbia. Without such long-term viability, the effects on scholarship will be limited, regardless of the Digital Scriptorium's technical success.



Despite the new-fangled technology, the Digital Scriptorium has its roots in the traditions of scholarship on the Middle Ages—a field that has always taken advantage of the technology of the day.

The advent of printing allowed reproduction of hand-engraved facsimiles of manuscripts. Plates from the 18th and 19th centuries are often surprisingly beautiful and accurate, especially given the fact that the artist had to engrave mirror images of the script. By the late 1800s, photography and photo-lithography provided much more precise reproductions. For the first time entire manuscripts—not samples—were reproduced. More recently microfilm, color photography, and laser-scanned facsimiles have aided scholars in comparing codices.

Continuing this scholarly tradition, the Digital Scriptorium is applying modern technology to these ancient codices and fragments. Internet access brings all the

advantages of previous technology, and more. Digitization of the originals is inexpensive enough for the project to digitize at least one image (and in many cases several), in color, from each item in the collection.

Publishing on the Internet brings its own "virtual" advantages as well. Images from books that now sit on shelves 3,000 miles apart can appear together on the screen. The Digital Scriptorium will recreate that moment in history when like books were together, whether in a single room, town, or country.

A dramatic example of such a discovery illustrates the potential of the technology. BANC MS UCB 87 at Bancroft, with texts on Alexander the Great, and Plimpton MS 169 at Columbia, with calendar verses, were both copied in the south of France by Antonius Vicentius in the 1440s, but we did not know this until images from the two manuscripts were compared side by side on the computer screen. Antonius's execrably idiosyncratic handwriting and the identical erosion of the two manuscripts' paper corners leave no doubt that they initially formed part of the same volume. This type of analysis will be possible from a computer terminal, without traveling to Berkeley or Columbia.

The accessibility of the Internet to the general public, students, and scholars; numbers of images available; the potential to document and make available a large range of manuscripts; the advantages of color reproduction—all these will make the Digital Scriptorium a powerful new tool that will lead to a Renaissance in the study of medieval manuscripts.

The Digital Scriptorium Web address is sunsite.berkeley.edu/Scriptorium

Merrilee Proffitt is a Digital Library Development Specialist at The Bancroft Library and project manager of the Digital Scriptorium at Bancroft.

Dr. Consuelo W. Dutschke is Curator, Medieval and Renaissance Manuscripts, Rare Books and Manuscripts Library at Columbia and project manager of the Digital Scriptorium there.

Bancroft Fellows research images of the American West, history of Mexico's Cora Indians

—by Julia Sommer

Each year, Bancroft selects two Ph.D. candidates to be Bancroft Fellows. They receive \$9,500 plus fees and insurance to pursue research at Bancroft crucial to completing their dissertations. This year's fellows are Elizabeth Beckenbach Leavy, art history, and Richard R. Warner, Jr., ethnohistory.

The working title for Leavy's dissertation is "The Best Possible Representation: Illustrating the West in John Muir's *Picturesque California*," which refers to the 1888 book edited by John Muir and illustrated by both Eastern and Western artists. It includes 35 essays by 16 authors, including Muir, and more than 600 illustrations.

In the preface, Muir describes the collection as the "best possible representation of the Marvelous Scenery and Sublime Natural Wonders of this unique region." This—his sole project in which word and image are given equal standing—has until now been studied only for its text, says Leavy. She hopes to answer the question, "what image or images of the West was he trying to present to a national public?"

"I'm interested in how the West was visually created," says Leavy, a native of Los Angeles. "Eastern artists tended to



Elizabeth Beckenbach Leavy with a copy of the 1888 book *Picturesque California*, edited by John Muir.

have very romantic notions of what the West was like. The increasingly industrialized East wanted the West to remain rugged, individualistic, and non-industrialized."

Leavy also plans to find out just how involved Muir was in *Picturesque California*. "Muir was fighting to protect California's environment at the time, and I'm intrigued by how these romanticized images of the West figured in that project," she says.

Leavy started using Bancroft as soon as she arrived on campus in 1992 as a graduate student. Her M.A. was on a 12th-century bronze bust of German Emperor Frederick Barbarosa, which was later used as a reliquary for the hair of John the Evangelist. Then she became fascinated by Buffalo Bill's notebook and the letters of Charles Christian Nahl, a German artist painting the Gold Rush.

"Bancroft has an abundance of resources, both primary and secondary" she says. "There are huge amounts for an art historian studying the American West to pore over, images to look at."

Rick Warner is working towards his Ph.D. in history at UC Santa Cruz. His dissertation topic is "An Ethnohistory of the Coras of the Sierra del Nayar (Mexico), 1600-1830."

The Cora Indians, still very much in existence just north of Puerto Vallarta, were one of the last Indian tribes conquered by the Spanish—if they ever were conquered. No scholarly history of the Cora has been written, and Warner is finding a wealth of information at Bancroft to flesh out his studies, especially in the Bolton Papers.

Herbert Bolton, director of The Bancroft Library 1920-40 and professor of history 1911-40, supervised more than 100 Ph.D. dissertations. He and his students were the first historians systematically to research the Mexican-American borderlands. Warner is working his way



Rick Warner with a 1785 map made by a Spanish policeman of Nayarit Province—home of the Cora Indians.

through these papers, including the writings of missionaries, political and military men, and even some dictations by the Indians themselves. "In my more romantic moments, I feel like I'm one of Bolton's students, a few generations removed," he says.

The Coras weren't conquered until 1722. "They were a fiercely independent tribe, and it was very hard to reach them," explains Warner. "It's still hard to reach the Coras, and they're still suspicious of outsiders. They have a long, mysterious history."

After receiving a B.A. in Religious Studies from the University of Vermont, Warner came West, ending up as executive chef at the upscale Casa Blanca restaurant in Santa Cruz. It was there, thanks to a largely Mexican kitchen crew, that he became interested in Mexico and its cultures.

"Bancroft has incredible collections—people have no idea what's here," he marvels. "It's a huge resource for northwest Mexico and western America. The amount of microfilm is astounding. There are thousands of pages here I need to read, thanks largely to the commitment of UC Berkeley historians at the beginning of the century."

Freshmen discover the wonders of Bancroft

—by Julia Sommer

Not too many freshmen get to fondle the gold nugget that started the Gold Rush, pore over Nobelist E.O. Lawrence’s private papers (including a file labeled “atom bomb”), and examine Egyptian papyri dating from 2,500 B.C. that describe antidotes for crocodile and asp bites.

But these are just a few of the items that the 14 students in “Engineering 24: Sources of Science, Engineering, and Technology” get to see first-hand in a freshman seminar co-sponsored by The Bancroft Library and the College of Engineering.

Moving force behind the seminar is James Casey, Professor of Mechanical Engineering and the College of Engineering’s Associate Dean for Interdisciplinary Studies. He got the idea at a meeting of Bancroft’s Committee for the History of Science, chaired by Peter Hanff, Deputy Director of Bancroft, who is co-teaching the seminar.

Engineering then hired a professional historian of science—Glenn Bugos, who has a Ph.D. in the history of science, technology and business—to round out the teaching triumvirate. (Bugos has become familiar with Bancroft’s collections while working for such clients as Dreyer’s Grand Ice Cream, BART, and venture capital firms.)

Students have also benefited from guest lecturers, including Sally Hughes, Bancroft’s oral historian of science and medicine; Karen Lewis, Hewlett Packard’s archivist; and Steven Shackley, a research archaeologist at the Hearst Museum of Anthropology, where the class took advantage of his expertise on Native American culture.



Freshmen Lily Tsai and Mike Li examine an assayer’s scale from the 1850’s with Bancroft Deputy Director Peter Hanff. It holds one of the gold nuggets that started the Gold Rush.

“This class is a sophisticated kind of ‘show and tell’ using Bancroft source materials,” says Bugos. “Students learn how and why scientists generate different types of paper over their careers to communicate with various audiences, why the papers are saved and indexed, and how to use them to generate history. We want students to learn about the spectrum of resources on campus and to understand the history of their new, temporary

home—and to feel the excitement that comes from holding history in your hand and reading dead people’s mail.”

Students have passed around the Audograph (precursor to the vinyl record) of Kroeber’s famous lecture on human sexuality; Otto von Guericke’s 1672 book on the vacuum, *New Magdeburg Experiments*; and M. Clairaut’s 1743 *Theory of the Figure of the Earth*. A written and oral presentation based on source materials is required of each student.

Freshman Michael Nguyen says: “I was surprised at how interactive the class is compared to other freshman classes. We actually get to speak to the instructors and participate in our own course. I enrolled to get an extra unit and out of general interest—I wanted to take at least one course to help me explore options for my major. Getting to see primary sources is cool.”

“This was a chance to go right to freshmen while they’re still enthusiastic and young and have open minds,” says Casey. “It’s an opportunity to educate them about Bancroft’s marvelous holdings, and for Bancroft to reach out to them.”

Casey first used Bancroft in the ’70s while working towards his Ph.D. at Berkeley. He remembers tracking down an original copy of Galileo’s 1638 *Two New Sciences*, in Italian, about dynamics and strength of materials. “I was thrilled to see and touch the real thing,” he recalls.

When he returned to campus as a professor in 1990, Casey used Bancroft almost every day while researching an historical paper on Clairaut’s hydrostatics. Most recently he has used the library’s 19th-century science collections to write a paper on the great French engineer, Saint-Venant.

Engineering 24 is just the first in a series of source material seminars that Casey and Hanff are planning for freshmen. It will be repeated spring semester.

Julia Sommer is a Principal Editor with the Public Affairs department at UC Berkeley and editor of Bancroftiana.



The freshman seminar, “Sources of Science, Engineering, and Technology,” meets in Bancroft’s elegant Jean and Irving Stone Seminar Room.

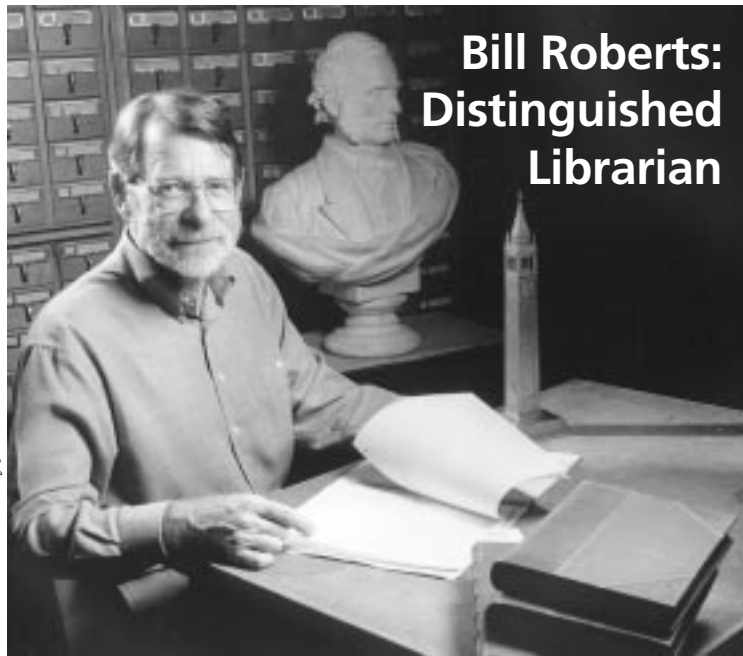
Bancroft staffer in the spotlight

Photo by Jane Scherr

Bill Roberts: Distinguished Librarian

“Interesting stuff and interesting people” are the two main reasons Bill Roberts loves his job as University Archivist—only the fourth person to hold this post since UC was founded in 1868.

Working at The Bancroft Library since 1966, where the Archives are located, Roberts was honored Nov. 20 by the Librarians Association of UC-Berkeley with the Distinguished Librarian Award for 1996-97.

Says Peter Hanff, Deputy Director of Bancroft: “An amazing thing about Bill Roberts is not only his vast knowledge of the content of Bancroft’s large and complex collections, but his habit of constantly exploring parts of the collections he has never before encountered. That knowledge makes him an intimidating colleague, but one who is always ready to help in tracking down the most obscure items for a researcher or a colleague.”

The University Archivist is charged with gathering, conserving, cataloging, and making available anything to do with the University’s history. At the moment, Roberts estimates this includes 20,000 volumes, 25,000 photos, 4,000 architectural drawings, and a linear mile of records—not to mention artifacts like the football from the 1923 Big Game, junior “plug” hats from the turn of the century, a 1914 baseball uniform, and Clothilde

chancellors, and the papers of well-known faculty, such as 1939 Nobelist Ernest O. Lawrence. (Roberts also served as Acting Curator of Bancroft’s History of Science Manuscript Collections 1993-96.)

All this “interesting stuff” takes up about 3,500 square feet on the seventh tier of Bancroft (a dim warren packed with UC memorabilia) and an almost equal space at the library’s Richmond Field Station storage facility. Bancroft users may request any of it to examine in the Heller Reading Room.

For instance, UC President Emeritus Clark Kerr is currently using the Archives to write his memoirs. Members of the public have requested UC president’s office records involving radiation on human subjects. Native Americans frequently consult the Ethnological Documents Collection, which includes fieldwork by Alfred Kroeber’s assistants and students, in reclaiming their history and language.

From 1991 to 1995 Roberts also served as Acting Curator for Bancroft’s Pictorial Collections, numbering about 3-1/2 million images. With a \$350,000 grant from the National Endowment for the Humanities, he supervised the recently completed California Heritage Project, which involved digitizing 25,000 images for the web (at <http://sunsite.berkeley.edu/calheritage/>). Another grant has funded a

physical survey of the collection—mainly photos, but also daguerreotypes, lithographs, and paintings—resulting in catalog records for 3,300 pictorial collections.

One of Roberts’ big accomplishments has been getting Archives material cataloged and online as part of GLADIS, the UC Berkeley online catalog. Before, only the Archivist knew where to find all that interesting stuff. Researchers had to know to ask.

There hasn’t been much turnover in University Archivists. In 1874, President Gilman ordered a University Archives be established. The legendary Joseph C. Rowell was archivist 1874-1938. After World War II, May Dornin, who had worked for Rowell, took over the post. In 1964, UC President Clark Kerr ordered that archives be established on each campus “for the preservation of permanently valuable historical records”; Jim Kantor assumed the post at Berkeley. When Kantor retired in 1983, Roberts, who had worked at Bancroft since 1966, took over.

One of the more interesting collections started by Rowell in the 1930s was the Sather Gate Handbill Collection. In those days, Sather Gate marked the edge of campus and students espousing political views had to do so off campus, i.e., just outside Sather Gate. That only ended with the Free Speech Movement in 1964, which in turn produced an abundance of handbills for the collection. “We haven’t added much since the ’70s,” Roberts observes.

Born in San Francisco, Roberts grew up in San Leandro and Pleasant Hill. He received his B.A. from San Jose State University in 1961, then came to Berkeley—first as a graduate student in French and Romance Philology (M.A. ’63), then as a library assistant at Bancroft, and finally as a library student (M.L.S. ’68).

Roberts’ sonorous baritone is familiar to thousands of people both on and off campus who have phoned the Archives for bits of University history (he sings with the Faculty Club Monks Chorus). So is his wry sense of humor and good-natured exasperation at his never-ending backlog of work.

—by Julia Sommer

From the Regional Oral History Office (ROHO)

An Oral History of Jack Stauffacher

From letterpress to computer-designed fine printing

With the exception of a tour of duty in the United States Army during World War II, Jack Werner Stauffacher has been a printer and book designer for nearly 60 years—a career that began in 1936 in a small studio at his home in San Mateo, California and that continues to this day at his Greenwood Press in San Francisco.

His longevity and productivity have called for a sequel to his first ROHO oral history, *A Printed Word Has Its Own Measure* (1969), which covers roughly the first half of a truly distinctive career. In it, Jack observed that we must understand the new technology in order to continue producing attractive printing. He proved to be extraordinarily prescient. With the advent of the computer, a new technology has emerged that has profoundly affected, for both good and bad, the making of the printed page.

Much of Jack's effort during the past decade has been directed not only at understanding the new technology, but informing it. Committed to the best of the past, Jack has brought to bear his mastery of the history of typefaces and design and his long experience as a practicing printer. A printer-scholar, his aim has been to refine the computer's potential.

Particularly noteworthy are the supplements to two of his important publications,

Phaedrus by Plato (1977) and his edition of Horace's *Odes* (1990). These supplements, *A Search for the Typographic Form of Plato's Phaedrus* and *The Continuity of Horace*, illustrate Jack's search through earlier exemplars of these works in manuscript and printed form for his final solution to their design.

Jack's chief collaborator in coming to terms with the computer has been Sumner Stone of Stone Type Foundry Inc. and formerly of Autologic and Adobe Systems, where he was director of type design. Among Stone's achievements are his contributions to the very successful digitization of such historic typefaces as Bodoni, Caslon, and Garamond and a strikingly beautiful collection of Bodoni ornaments. As Jack notes in his oral history, digitization, when properly manipulated, provides, as did punchcutting, for the proportional design of a typeface.

Stone has also digitized the Janson typeface (now called Kis/Janson)—Jack's favorite. Jack's affair with this typeface began in the 1950s when he acquired the Janson foundry type cast from original matrices by D. Stempel AG in Frankfurt-am-Main, Germany, as his house or proprietary type. This event was commemorated in his book, *Janson:*

A Definitive Collection (1954), selected by the American Institute of Graphic Arts as one of its Fifty Books of the Year.

His championing of this typeface and his study of its creator, Nicholas Kis, resulted in Jack publishing in 1983 Gyorgy Haiman's definitive treatise, *Nicholas Kis: Hungarian Punchcutter and Printer: 1650-1702*.

Stone presented Jack with a desktop computer in 1987. Two years later Jack produced his first "computer-assisted" book, *Goethe and False Subjectivity* by Leo Lowenthal. The computer has become an ally, under Jack's firm control, ever since—for design, keyboarding, and digitization of typefaces. It has helped him greatly, he notes in his oral history, particularly with design, from the first sketch to the final solution, because of the flexibility and versatility it can provide in experimentation with line, word spacing, leading, and selection of type sizes.

A recent example of these attributes can be seen in the design of *Porter Garnett: Philosophical Writings on the Ideal Book*, published in 1994 by The Book Club of California. Using Stone's Cycles typeface, in the design of which he was involved, Jack has produced effects which Stone found impressive, even startling.

Jack has found working with Stone "a rare and marvelous opportunity, like having your own type designer close by." At the same time he remains true to the composing stick and the tactile pleasure of handsetting metal type, a ritual to which he returns periodically for revival.

The appearance of Jack's second oral history marks the renewal, after a five-year hiatus, of the invaluable Regional Oral History Office series, "Books and Printing in the San Francisco Bay Area," which the late Ruth Teiser directed for 30 years. Comprising over 30 oral histories, it includes interviews with such luminaries as Edwin, Robert, and Jane Grabhorn, Lawton Kennedy, Adrian Wilson, William Everson, and James D. Hart.

Scheduled for the next oral history interview in the series is Sandra Kirshenbaum, editor and publisher of the periodical *Fine Print* (1975-1990). The selection of Kirshenbaum is particularly timely in light of Bancroft's recent acquisition of the *Fine Print* archives.

Robert Harlan is Professor Emeritus in the School of Information Management and Systems (formerly the School of Library and Information Sciences) and interviewer/editor of the Stauffacher oral history.



Jack Stauffacher printing his edition of Horace's *Odes* on the Gietz Press, May 1993

Photo by Dennis Lebetter

*From the Mark Twain Project***Where is the last portrait of Mark Twain?**—by *Lin Salamo*

When Samuel Clemens (Mark Twain) arrived at Genoa, Italy, in November 1903, a reporter was lying in wait for the celebrated author and his family party:

“I caught him while he was getting out of the train, surrounded by a whole outfit of nice little brass-studded trunks and portmanteaus of all sizes. With him were his daughters, lively girls with the real American freedom of manner; his wife, whose face looks dry and severe under the large spectacles which bestride her thin nose; and a smooth-faced young valet of the proper woodenness of bearing. With the purpose of avoiding any indiscreet questions, he seized some cushions, a shawl-strap, and a bag or two, huddling them together under his left arm, while a large book peeped out from under his right. Thus loaded down, he went off towards the custom-house at a rapid pace.”

Quoted in Raffaele Simboli’s “Mark Twain from an Italian Point of View,” in The Critic 44 [June 1904]: 318

The Clemenses were on their way to the sumptuous Villa di Quarto a few miles outside Florence, which they had rented for a year at the imposing price of 20,000 francs, hoping that the Italian country air would benefit Olivia Clemens’s failing heart.

But the Villa proved an unhappy location. The Clemenses were at odds with their landlady, and Olivia’s health worsened throughout the winter and spring.

In April 1904 Clemens found some diversion in a series of five sittings which he granted to Edoardo Gelli, portrait painter to the court of Italy and professor at Florence’s Royal Academy of Fine Arts. The completed oil portrait was dispatched to St. Louis to be exhibited at the Louisiana Purchase Exposition of 1904. Clemens wrote to David R. Francis, governor of Missouri, on 26 May 1904 from the Villa di Quarto:

“It has been a dear wish of mine to exhibit myself at the Great Fair and get a prize, but circumstances beyond my control have interfered, and I must remain in Florence. . . . Although I cannot be at the Fair, I am going to be represented there anyway, by a portrait, by Professor Gelli. You will find it excellent. Good judges here say it is better than the original. They say it has all the merits of the original and keeps still, besides.”



Edoardo Gelli’s 1904 portrait of Samuel Clemens

Peter Koch, printer

Just a few days after that letter was written, Olivia Clemens died. By late June the grieving family was returning to America for the funeral.

A full-page engraving of Gelli’s portrait was published in the *Harper’s Weekly* of 3 September 1904. The printing plate from which that engraving was made—a heavy, 7-by-12-inch rectangle coated with copper and showing both halftone and relief elements—survives in The Bancroft Library’s Mark Twain Papers. Peter Koch, printer and Bancroft Friend, generously agreed to print some sample proofs from the 1904 plate (see above).

Surprisingly, the location of the original oil painting (“the last portrait of my father,” according to Clemens’s

Mark Twain Project Tonight!

The celebrated actor Hal Holbrook, long a supporter of the work of the Mark Twain Project, brought his “Mark Twain Tonight!” to the Marin Veterans’ Memorial Auditorium in San Rafael on Nov. 1. Winner of a Tony Award, Emmy Award, and the New York Drama Critics’ Circle Award, Holbrook’s impersonation of the writer has been described by one reviewer as “unquestionably the most successful one-man production of the American theatre.”

To accompany his Marin appearance, Holbrook invited the Mark Twain Project to mount a lobby display of original Mark Twain materials from Bancroft’s collection, as well as samples of the Project’s award-winning books.

The display was a big hit with the sell-out audience of over 2,000. It included the manuscript of a letter to his wife in which Samuel Clemens celebrates the triumph of his first English lecture tour: “Livy darling, I never enjoyed delivering a lecture, in all my life, more than I did tonight. . . . It was such a stylish looking, bright audience. There were people there who gave way entirely & just went on laughing, & I had to stop & wait for them to get through. . . . Those people almost made me laugh myself, tonight” (9 December 1873).

Like many others, this letter appears for the first time in *Volume 5 of Mark Twain’s Letters*, the latest publication in the Project’s comprehensive edition of Mark Twain’s writings.

*Robert Pack Browning, Senior Editor,
Mark Twain Project*

daughter Clara) is unknown. The portrait—so characteristic of the author, with his signature cigar in hand, white mane, bristling white eyebrows, and sad, penetrating gaze—may be languishing forgotten in some attic.

*Lin Salamo is a Senior Editor
with the Mark Twain Project.*

Spring Calendar

ANNUAL MEETING

APRIL 18, SATURDAY

Luncheon and business meeting of The Friends of The Bancroft Library, 12 NOON, The Faculty Club.

Speaker: Kevin Starr, California State Librarian
2:30PM, 155 Dwinelle Hall

EXHIBITS

CLOSING MARCH 13, FRIDAY

Annual Gifts to the Library

Heller Gallery

MARCH 20—AUGUST 31

*"I am bound to stick awhile longer" –
The California Gold Rush Experience*

Personal experiences during the first years of the Gold Rush, as seen through letters, diaries, photographs, drawings, and other rare and unique materials from the Bancroft Collection.

Opening reception: Friday, March 20, 5:30–7:30PM
Speaker: Gary Kurutz, California State Library

SYMPOSIUM

MARCH 11, WEDNESDAY

Using Primary Source Materials. A workshop on the ways that different disciplines (e.g. history, anthropology, history of art, literary criticism) use primary source materials in scholarly research.
Maude Fife Room, Wheeler Hall, 1:30–5PM, free

ROUNDTABLES

An open, informal, discussion group, the Bancroft Roundtable features presentations by Bancroft staff and scholars. All sessions are in the Faculty Club's Lewis-Latimer Room on the third Thursday of the month at noon.

FEBRUARY 19

Professor Joseph Duggan, Professor of French and Associate Dean of the Graduate Division
Medieval French Manuscripts in Bancroft

MARCH 19

Susan O'Hara and Mary Lou Breslin
Documenting the Disabled Person's Independent Living and Civil Rights Movement

APRIL 16

Richard Warner, Bancroft Fellow
*Semana Santa in the Sierra del Nayarit:
Historical Roots of a 'Syncretic' Tradition*

MAY 21

Elizabeth Leavy, Bancroft Fellow
*The Artist's Genius and The Author's Facile Pen:
Word and Image in John Muir's "Picturesque California"*

UC EXTENSION COURSE

MAY 9, SATURDAY

The Adventures of a Modern Daguerreotypist featuring Robert Schaefer, the world's only full-time professional daguerreotypist, 9AM–5PM, \$85 (\$70 for Bancroft Friends); call 642-4111 to enroll.

The Council of the Friends of The Bancroft Library

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BANCROFTIANA

Volume 112

Editor Julia Sommer

Production Catherine Dinnean

Printer Apollo Printing Company

BANCROFTIANA

UNIVERSITY OF CALIFORNIA
BERKELEY, CALIFORNIA 94720-6000

NON-PROFIT ORGANIZATION

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