

*Hubert H. Bancroft*

## “Sinners & Pilgrims”

—by Robert Hirst

### Colonel Denny's Journal and Photo Album Give Different Version of *The Innocents Abroad*

In October 1867, near the end of the five-month-long *Quaker City* “excursion to Europe and the Holy Land,” Mark Twain wrote to his old friend Joe Goodman: “This pleasure party of ours is composed of the d—dest, rustiest, [most] ignorant, vulgar, slimy, psalm-singing cattle that could be scraped up in seventeen States. They wanted Holy Land, and they got it. It was a stunner. It is an awful trial to a man’s religion to waltz it through the Holy Land.”

**William R. Denny**

A former Confederate colonel and spy from Winchester, Virginia. The back of the photograph is signed, “An Innocent Abroad,” probably in his son’s hand.

That intemperate outburst gives us a fair idea of the animosity that had developed between Mark Twain and most of the 64 other passengers. When the ship reached home in November, he published a savage blast at the “pilgrims” in the *New York Herald*.

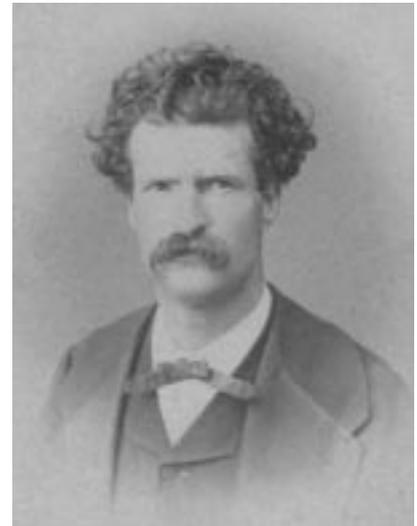
“Well, I was bitter on those passengers,” he explained to Mary Mason Fairbanks, one of the few who remained on good terms with him. “You don’t know *what* atrocious things women, & men too gray-haired & old to have their noses pulled, said about me. And but for your protecting hand I would have given them a screed or two that would have penetrated even *their* muddy intellects & afforded them something worth abusing me about.”

Indeed, he obviously hoped his *Herald* letter would “bring out bitter replies from some of the *Quaker City*’s strange menagerie of ignorance, imbecility, bigotry & dotage, & so give me an excuse to go into the secret history of the excursion & tell truthfully how that curious company conducted themselves in foreign lands and on board ship.”

The “strange menagerie” of passengers wisely refrained from answering Mark Twain in print. But he never really needed any “excuse” to go into the secret history of the excursion, and that vengeful impulse soon began to fuel the satire he ultimately directed at his fellow travelers in *The Innocents Abroad* (1869).

Essentially a factual account, *Innocents* nevertheless contained elements of fiction — incidents and characters based only remotely on the facts. Much effort has therefore been spent over the years to find independent or parallel accounts of the trip, the better to understand how Mark Twain altered or embellished the facts.

Colonel William R. Denny’s journal and photograph album, written and compiled while he was a passenger on the *Quaker City*, were recently given to Bancroft’s Mark Twain Papers by Denny’s great-grandchildren. These

**Samuel L. Clemens (Mark Twain)**

Embarked on a five-month-long “excursion to Europe and the Holy Land” in 1867—a voyage he would describe in “*The Innocents Abroad*” (1869), which became his first best-seller.

remarkable documents are among the most illuminating collateral accounts ever found for the *Quaker City* excursion.

In a narrow sense they are not entirely new to us. It is 25 years now since I first set eyes on Colonel Denny’s album and journal, in the summer of 1973. I stumbled on their existence while working as a graduate student for the Mark Twain Papers, visiting the library at the University of Virginia in Charlottesville. At the time I was also

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## *From the Director*

### Students? In Bancroft?

First, some statistics: Last year, the largest single category of Bancroft users—Cal undergraduates—accounted for 23% of the 16,207 visitors to Bancroft. Cal graduate students comprised the next largest category, 17.5%. Thus, just over 40% of Bancroft's patrons were Berkeley students. All told, 58% were students from Cal or other institutions—32% graduate students, 26% undergraduates. Not surprisingly, over half the visits to Bancroft were for the purpose of doing research on dissertations, theses, or term papers.

This is a far cry from the situation as recently as the 1970s. Undergraduates were not admitted to Bancroft on a regular basis until 1973, several years after professor of English James D. Hart became Bancroft's new director. He was well aware of the importance of exposing students to primary source materials—the raw material of scholarship. Reading a sanitized, regularized printed text is simply not the same as working with an original manuscript.

One of the principle tasks of higher education is teaching how to exercise critical judgment, how to find and evaluate evidence.

Over the past 25 years, faculty and staff have made effective use of Bancroft's collections to teach this lesson. Leon Litwack, for example, Pulitzer Prize-winning professor of history, regularly sends students from his introductory U.S. history course to work on term papers using Bancroft sources. The first time he did this, in 1989, 700 students descended on Bancroft's 35-seat Heller Reading Room without prior notice (students and faculty being what they are). The resultant chaos has become legend. Currently we work with about 120 students from the class each time Professor Litwack teaches it, showing them the kinds of documentary materials we have on topics ranging from the opening of the

American West to social protest movements of the 1960s and 1970s.

Other faculty members regularly schedule semester-long classes in Bancroft's three seminar rooms. Professors Joseph Duggan (French) and Alan Nelson (English) teach French and English paleography and textual criticism using literary and documentary manuscripts ranging from 13th-century French Arthurian romances and the *Roman de la Rose* to the household records of Thomas Howard, Earl of Surrey.

This past spring Professor Robert Brentano, one of Cal's most distinguished medievalists, held several sessions of his upper division course on medieval English history in Bancroft in order to show some of our 15th-century English manuscripts, including both of our Wycliff Bibles.

And the Classics Department offered, for the first time, a class on papyrology using Bancroft's collection of ancient Greek papyri—the largest in the U.S. and an incomparable resource for the study of Hellenistic Egypt, especially now that many of these papyri have been digitized and made available on the internet (<http://sunsite.Berkeley.EDU/APIS/>).

One of the most interesting classes taking place in Bancroft these days is Engineering 24, a freshman seminar on "Sources in Engineering, Science, and Technology" organized by Deputy Director Peter Hanff and Professor James Casey, Associate Dean of the College of Engineering. Beginning engineering students are encouraged to think about problem-solving by looking at classical instances, using sources such as the treatises on calculus (originally called fluxions) by Leibnitz and Newton in the 17th century, a 19th-century steamship engineer's diary of experiments to improve the performance of steam engines, the designs of steam car pioneer Abner Doble, and the papers of nuclear physicist E.O. Lawrence, creator of the cyclotron. (See the Spring

1998 issue of *Bancroftiana*, p. 12.)

Sometimes instruction takes place one-on-one, between a student with a question and a staff member behind the reference desk. Last spring a student came in to find out if we had any information on Rosy the Riveter, the World War II heroine of the home front. Circulation Supervisor Susan Snyder guided her to a large (and unfortunately still largely uncatalogued) collection of war posters. The result was a much more complex and interesting paper on the portrayal of women in the war effort. As Susan states, "she had come into Bancroft with trepidation, but she left as the devoted and grateful author of a smashing paper."

At the graduate level, thanks to the generosity of Kenneth and Dorothy Hill of San Diego, we've been able to award two fellowships each year to students working on dissertations that require the consultation of source materials in Bancroft. This year Elizabeth Leavy (Art History, UC Berkeley) has been studying the social and intellectual context of John Muir's *Picturesque California* (1888); while Rick Warner (History, UC Santa Cruz) has been working on the Cora Indian cultures of northwestern Mexico.

Bancroft's two editorial offices, the Regional Oral History Office (ROHO) and the Mark Twain Project, have also been involved with instruction. This is the second year that ROHO has sponsored a Working Group on Oral History in collaboration with the Townsend Center for the Humanities. It brings together students and faculty from many departments to share insights and problems with ROHO staff. And for the past two years, Bob Hirst, general editor of the Mark Twain Project, has been sharing his knowledge of America's favorite author with graduate and undergraduate students in the English Department.

Students? In Bancroft? You bet!

*Charles B. Faulhaber*

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

## Ovid's *Metamorphoses* Metamorphosed

—by Ralph Hexter

**H***abent sua fata libelli*: “Books have their own destinies,” wrote the Roman poet Ovid.

When it comes to books and destinies, he should know, since he was banished by the emperor Augustus to the shores of the Black Sea in 8 CE for a book — “Arts of Love,” published some years before — and some more proximate unspecified offense. Ovid cooled his heels in what is now Romania until his death in 17 CE.

As for his books, they lived on and were copied hundreds of times through the Middle Ages. Early printers issued myriad editions.

When in early March Anthony Bliss, Curator of Rare Books and Literary Manuscripts, e-mailed me that the Bancroft had just acquired a 1583 copy of Ovid's longest and most famous poem, *Metamorphoses*, I have to admit I expected to be underwhelmed. “Just another 16th-century impression!” I thought to myself.

I was in for a surprise, for it turns out not to be an edition of the poem at all. Instead, it is a Parisian printing of an illustrated reworking of Ovid's poem by Johannes Spreng (1524-1601), a remarkable Augsburg Meistersinger.

Just detailing the various traditions and practices out of which the book emerged opens a window on a fascinating set of cultural currents in Germany and France in the second half of the 16th century.

Ovid's *Metamorphoses* is treasured by current scholars of Latin literature for its witty, often ironic shifts of perspective, its complex narrative structure, its juxtaposition of literary styles. But over the long run of its European reception, Ovid's *magnum opus* was treasured above all as a compendious collection of classical myth. Glosses and commentaries indicate how much attention masters and students paid to the mythological lore it contained. Translations into just about every European

language, not to mention thousands of works in every medium inspired by tales from the *Metamorphoses*, brought Ovid out of Latin schoolrooms into the wider vernacular world.

Then as now, such obviously “irrelevant” learning had both cultural cachet and cultural opponents. The tales of pagan gods and heroes (and their amorous adventures) had often raised concerns among Christian educators. From the late 12th century, but with increasing fervor in the 13th and 14th centuries, Latin commentators variously mined the tales for universally applicable morals or allegorized them in specifically Christian terms, not only justifying continued study of the *Metamorphoses* but creating a new industry — a complementary tradition itself inexhaustible and infinitely malleable. Vernacular audiences presented new challenges and new opportunities, as did, of course, the great technical novelty of printing.

By the end of the 15th century, enterprising printers engaged scholars to prepare more and more material for publication. Latin books predominated, but the 16th century saw increased printing of vernacular texts, which opened new markets and called for new promotions. So it was that near the middle of the century, a German publisher, Ivo Schöffer, got Jörg Wickram to prepare a German translation of the *Metamorphoses* for printing.

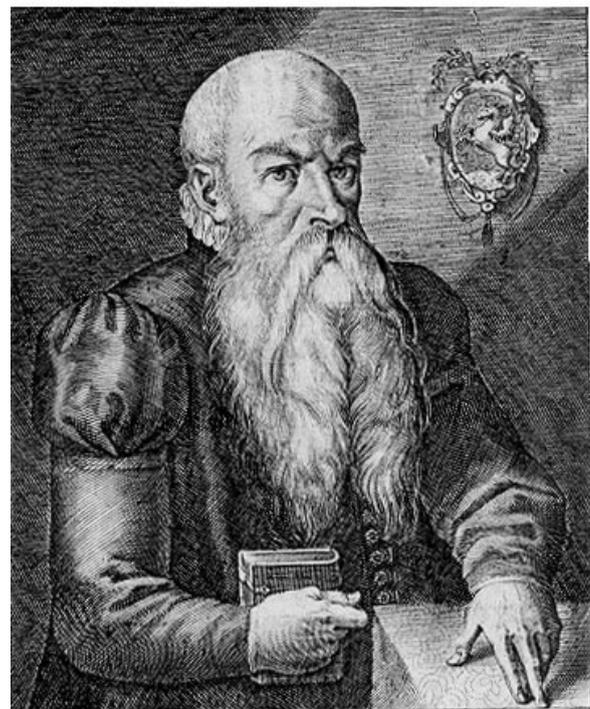
Wickram didn't translate the 12,000-some lines of Ovid's Latin anew. Instead, he got hold of a manuscript of a rare, late-12th-century German verse rendering of the *Metamorphoses* by monk and poet Albrecht von Halberstadt, likely written

for the great literary patron Hermann, Landgrave of Thuringia.

Wickram updated the language to appeal to contemporary tastes (think colorizing technician working for a 16th-century Ted Turner). The book came out in 1545 and had an immediate impact. No less a figure than Hans Sachs in the two months following publication of Wickram's *Metamorphoses* created over 40 songs inspired by tales from Ovid.

Collections of engravings based on tales from the *Metamorphoses* were also popular, and printers were quick to exploit the fact that the same set of woodcuts could be used to illustrate editions in Latin and multiple vernacular languages. This principle is well illustrated by the work of Bernard Salomon, master of the Lyons school of woodcutting. (Lyons was a much more important center for printing at the time than Paris.)

*continued on page 4*



*A portrait of Johannes Spreng taken from the first, posthumous printing of Ilias Homeri (Augsburg, 1610).*

**Metamorphoses** *continued from page 3*

A Solis woodcut from Bancroft's new *Metamorphoses*.

Salomon created an influential set of 178 illustrations for a 1557 edition of the *Metamorphoses* in which the text is subordinate to the pictures: while the drawings are inspired by Ovid, we read not Ovid's verse but verse summaries of the "fables."

By 1563 the very enterprising Frankfurt printer Siegmund Feyerabent had commissioned a Nürnberg artist, Virgil Solis, to produce a series of illustrations closely based on Salomon's originals. Feyerabent used these 178 woodcuts in no fewer than three books in that one year, all aimed at slightly different markets.

Accompanied only by four-line verse captions in Latin and German composed by Johan Posthius, they appeared in what was primarily a picture book. They also appeared in Micyll's edition of Ovid's Latin text, with a variorum commentary in Latin for the learned. Somewhere in between fell Spreng's book of fables from the *Metamorphoses*, published in 1563 in Latin. Spreng and Feyerabent would bring out a German version of the same work the following year; nor was that the last time Feyerabent used the Solis woodcuts.

Spreng himself exemplifies the wider, bourgeois public who snapped up such books and for whom the stories in Ovid's *Metamorphoses* comprised a veritable 16th-century "dictionary of cultural literacy."

Spreng studied at the famous university at Wittenberg and taught high school, first in Augsburg and then in Heidelberg, before returning to Augsburg to marry, practice as a notary, and participate in Augsburg's circle of Meistersinger.

Neither as a classical scholar nor as a poet is Spreng of the first rank — most would say, "not even of the second" — yet his accomplishments are by no means slight. Given his own education and pedagogical activities, his facility at Latin in no way surprises, but Spreng also had more than a little Greek. Indeed, Spreng was the translator of the first complete German version of Homer's *Iliad*, for which (typical of the time) he made use of existing Latin translations as well as the Greek original. That poets like Spreng, or the much greater Sachs, adapted material from Homer and Ovid shows that the "classical" and the popular were most definitely not incompatible.

Spreng's *Metamorphoses* (Latin, 1563; German, 1564) begin with a dedicatory epistle to the two oldest sons of emperor Maximilian II, the archdukes Rudolf and Ernst. In a foreword to the general reader, Spreng explains his mode of presentation, highlighting the educational aims and values of his *Metamorphoses*. For each of the 178 fables — and he is quite frank that he has a foreign source for this particular division of the *Metamorphoses* — Spreng provides a brief prose argument or summary. This appears directly beneath the woodcut on the recto of

each folio. On the verso he then retells the tale in Latin elegiac couplets, a verse form derived from but not identical to the hexameters of the original. With shorter syntactical units and more easily recognized patterns of agreement, these are certainly more quickly digested by intermediate readers. (Students of English might contrast Milton's verse paragraphs with Pope's heroic couplets.) As he says in his letter to the archdukes, Spreng often uses vocabulary from Ovid's own poetry. His aim is both to give all readers a shortened, simplified version with some Ovidian color and to give a leg up to those readers who, after reading his version, would move on to authentic Ovid.

Finally, filling out the verso, he adds for each tale a brief allegory, also in Latin elegiacs. All are "moral," in line with his claim (and not his alone) that beneath the fictions of the poets lie meanings that can help us advance on the "path of virtue" and avoid the "way of perdition."

For example, he provides the following allegory for Ulysses' comrades turned into pigs by Circe's hospitality: "The draughts of Circe represent the empty pleasures that fill hearts with blinding madness. Lethal poison destroys the human image in all who rashly love their charm. In filth, they are justly called pigs" (165).

Satan appears in quite a few of the allegories. The last, 178th metamorphosis — Caesar's transformation into a star — is overtly Christian:

*Venus bore the soul of Caesar to the vaults on high  
and placed it among the brilliant stars.  
So Christ carries off from the body's narrow prison pious  
souls to the free temples of heaven.  
For when the tabernacle assembled from fragile dust  
returns at death's summon to ashes,  
Then the most joyous mind rejoices in the pure visage of God,  
and happy lives 'midst choirs of angels.  
Until that most certain bound arrives, the final day,  
on which God moves the buried bones from the tomb,  
Then body will be joined with soul, and both will  
bear the rewards which they have merited by their deeds.*

**Metamorphoses** *continued from page 4*

This is the text we have at Bancroft in our new book, which represents, however, yet one more transformation. Spreng was initially inspired by Solis' recreations for a Frankfurt printer of Salomon's original Lyons engravings. Much more faithful, almost exact copies were effected in France, in particular for the Parisian printers Jerome de Marnef and Guillaume Cavellat, who used them in a series of books printed in Paris from 1566 on.

In 1583 de Marnef and Cavellat's widow combined Spreng's Latin text with these French copies of Salomon's illustrations to create the quite rare exemplar now in Bancroft.

It would be risky to suggest that this particular set of summaries and moralizations had a particular attraction in France in the 1580's, especially since printers often grasped whatever was at hand. Yet in the immediately preceding years, France had been wracked by battles between Protestants and Catholics. Those who urged any kind of tolerance or accommodation were attacked by extremists on one or both sides. Spreng's allegorizations would seem capable of appealing to readers of all factions. At least from the French vantage point, the Augsburg educator represents a pleasing balance in every regard.

It is a coincidence, but telling nonetheless, that only three years earlier Montaigne stopped at Augsburg and marvelled at, among other things, the city's many churches, Protestant and Catholic.

Ovid's *Metamorphoses*, illustrated and allegorized, distracted readers from contemporary crises, but more importantly, taught lessons that predated and transcended them.

*Ralph Hexter is Professor of Classics and Comparative Literature and Dean of Humanities in the College of Letters and Science.*

**Bonnie Hardwick Follows Her Passions**

—by *Julia Sommer*

"You discover what your real passion is when you find time for it no matter how busy you are," says Bonnie Hardwick, who will retire Sept. 1 at age 55. "I've come to a point in my life, however, when I no longer want to 'fit in' my passions. Now is the time to let them flourish."

Curator for Western Americana at The Bancroft Library, Hardwick will move to her 18th-century adobe home in Santa Fe, N.M., to paint sacred icons, take photos, and work on a book about Richard Kern's drawings of the Gunnison Expedition of 1853— an army foray surveying routes for a railroad to the Pacific.

"This plan has been a long time in the making," says Hardwick, "but I didn't want to leave Bancroft just as a new director was taking over and with so many projects unfinished. Now, with the library in better fiscal shape, I know that my position will be filled."

In the interim Hardwick also pursued a Master of Theological Studies degree at the Graduate Theological Union, which she started three years ago as a way of healing after the death of her husband. "His death taught me that life is such a fragile gift, and that if you've got a dream, you should follow it if you can," she says.

Hardwick received her MTS with a thesis on "Santos of the Southwest: The Iconographic Tradition." She will continue work on the subject in New Mexico and will probably return to the GTU next summer to lecture on it.

With a PhD in American literature, Hardwick had intended on a professorial career. But then she discovered that what she really loved—one-on-one contact with students and researchers— was best done as a research librarian.

She fell into a job at Denver Public Library's western history department, where she had done research for her dissertation on "Science and Art: The Travel Writings of the Great Surveys of the American West after the Civil War." After receiving her MA in Librarianship and Information Science, she became manuscripts librarian there, leaving in

1985 to become head of the manuscripts division at Bancroft.

One of Hardwick's biggest coups at Bancroft has been winning grants for several important projects, among them "Bancroft Library Manuscripts Retrospective Conversion and Access Improvement Project," "Documenting 100 Years of Conservation: The Sierra Club Records," and "Preservation of the Japanese American Evacuation and Resettlement Records." She will probably continue as a consultant in archives and historical research.



*Bonnie Hardwick*

*Photo by Jane Scherr*

"I really love the University and the Bancroft," says Hardwick. "I will always be dedicated to the Bancroft collections. I'm emotionally tied to the place—that makes leaving difficult. I have a wonderful position here—one of the best in the U.S.," Hardwick continues. "Bancroft is by far the most-used special collection in the country. But maybe it's time for someone new to take over, someone with new ideas, new energy."

Asked what she will miss most, Hardwick answers, "collegial relations with staff, faculty, and researchers."

But New Mexico calls. "It's a spiritual center for me," says Hardwick. "I feel at home there—the landscape feeds my creative spirit."

*Julia Sommer is editor of Bancroftiana*

**Sinners** *continued from page 1*

writing a dissertation on “The Making of *The Innocents Abroad*,” so I was more than a little excited to get wind of previously unknown primary documents from the *Quaker City*.

I was also preternaturally naive in 1973, but the Denny clan proved willing to overlook that, and were in fact quite eager to satisfy my curiosity about their documents. A single telephone call (and a Greyhound bus) got me to an interview with Elizabeth Chapman Denny Vann, one of Colonel Denny’s granddaughters, then living in Richmond. She showed me a photocopy of her grandfather’s extensive journal and urged me to visit Westminster, Maryland, where one of Denny’s great-granddaughters stood guard over the photograph album.

That was my reason for asking to visit Elizabeth Denny Dixon Whitfield and her husband Theodore, who kindly agreed to let me come, then insisted that I stay the weekend, which I did, enjoying their company, their matchless azaleas and leatherleaf viburnum, not to mention the family stories about Mark Twain handed down from earlier generations. Mrs. Whitfield showed me the photograph album in which Denny had collected nearly 50 portraits of the passengers Mark Twain later characterized so rudely to Joe Goodman. (Before Denny’s album, we knew of photographs for fewer than half a dozen passengers.) I can only say that these photographs proved to be a window on Mark Twain’s world unlike any other I have looked through, before or since.

Even more remarkably, perhaps, after only two days’ acquaintance, Mrs. Whitfield entrusted me with the photographs long enough to have them microfilmed in Charlottesville. I don’t believe I had the wit even to offer to sign a receipt for them!

To make a long story short, I brought that microfilm back to Bancroft, hoping to use it in our planned edition of *The Innocents Abroad*. I also used it to help write my dissertation,

after which I went to UCLA to teach for three years before returning to Bancroft in 1980. In 1990 we used a handful of the photographs to help document *Mark Twain’s Letters, Volume 2: 1867-1868*, but I still thought the full and proper use of the microfilm would come only with our edition of *Innocents*, which is even now several years off.

Then, just last year, word reached me (through her brother, John Dixon) that Mrs. Whitfield wanted to give the album to the Mark Twain Papers! It was a breathtaking idea, especially because we had never discussed such a possibility, even in our desultory correspondence since 1973. But she was very firm, very gracious, and as generous and determined as always. She also urged me to write to her cousins, Collins Denny III and his brother, Clifford, to whom the Denny journal had been given by their father. She warned them that I was “the world’s worst correspondent” (which is true), but eventually I managed to explain why Bancroft might be a good place for these documents to live, how they would be used and cared for, and why Mark Twain’s papers would provide a meaningful context for them.

In late October and early November, Denny’s great-grandchildren made their



**Dr. William M. Gibson**

*Mark Twain reported that Gibson tirelessly collected pebbles and other samples for “that poor useless, innocent, harmless old fossil, the Smithsonian Institute.”*

decision, the photo album and journal arrived, were appraised, and made permanent parts of the collection. The journal, and especially the photographs of the “pilgrims,” will make a major contribution to our fall exhibition, “Mark Twain at Large: His Travels at Home and Abroad,” opening September 25.

Why all the excitement about documents that Mark Twain did not write, and that don’t even quote him or refer to him all that often? In part it is simply invaluable to have Denny’s perspective on his rambunctious traveling companion: “Saml L Clemens of Sanfrancisco Calafornia, a wicked fellow that will take the name of the Lord in vain, that is no respector of persons, yet he is liberal, kind and obliging, and if he were only a christian would make his mark.”

In part, however, it is important to remember that Mark Twain “liked to get hold of true stories to tell them in his own fashion.” Denny’s journal gives us an independent view of the facts as set down by someone of quite different temperament, religious persuasion, and social expectation — a pillar of the Methodist Episcopal Church, South, a longtime Sunday School superintendent from Winchester, Virginia, and an ex-Confederate colonel and spy.

Yet Denny was also someone Mark Twain knew and liked well enough to travel with. They and six others took a side trip to Tangier; they and only two others risked arrest during the famous midnight visit to the Parthenon (Denny was mentioned five times by name in Mark Twain’s chapter about it); and they and six others traveled for three weeks on horseback down through the Holy Land, the trip which Mark Twain said was a “trial to a man’s religion.” Mark Twain was 31 and a charter member of the “Quaker City night-hawks,” while Denny, who was only 44, naturally allied himself with a much more sober and devout faction — “sinners” and “pilgrims,” as Mark Twain put it.

Yet we know from the journal (and from Denny family stories) that it was Mark Twain who sought out Denny as



**Bloodgood Haviland Cutter**

*Persisted in sending his endless doggerel to port officials "with the compliments of the Laureate of the Ship." Mark Twain therefore dubbed him the "Poet Lariat," but Denny was inclined to be kinder: "We were edified this evening by an original poem by its author Mr. Cutter of Long Island."*

a companion for the trip through the Holy Land. He also borrowed and read all the books on the subject which Denny had brought along. Denny at first declined to permit Mark Twain to join his party, saying that he had been planning this trip all his life, and knew he could not enjoy it in the company of someone who regularly took the name of the Lord God in vain. Only by promising to refrain from blasphemy for the entire three weeks did Mark Twain succeed in changing Denny's resolve. His reasons for doing so were purely practical — he needed Denny's help as an informed guide — but in retrospect we can see that Denny paid a price for having exacted that promise of good behavior.

Consider just one piece of the new evidence — Denny's description of his attempt to sail on the Sea of Galilee: "While the others were resting I rode to the sea shore and hailed a sail boat man who was gliding swiftly over the water. He came and I called our party and tried to get them to give us a sail over the sea to Tiberias but he asked such an exorbitant price that we would not give

it, and he seemed independant because he thought we were in his power and he reluctantly left, and we reluctantly saw him leave. So thus we were disappointed and so was he. He lost the money he could have made and we saved it." That is all he says.

Mark Twain seized upon this event as a way to cast comic doubt on the sincerity of the pilgrims' piety. He dwelt at length on their anxiety to "take shipping" on Galilee, saying that he feared they would "squander millions" in order to fulfill it. Then, when two Napoleons (about \$8) were demanded by the boatmen, all such plans collapsed:

"...in a single instant of time, as it seemed to me, that ship was twenty paces from the shore, and speeding away like a frightened thing! Eight crestfallen creatures stood upon the shore, and this — this after all that frenzied zeal, that o'er mastering ecstasy! Oh, shameful, shameful ending, after such unseemly boasting!... Instantly there was wailing and gnashing of teeth in the camp. The two Napoleons were offered, more if necessary, and pilgrims and dragoman shouted themselves hoarse with pleadings to the retreating boatmen to come back. But they sailed serenely away and paid no farther heed to pilgrims who had dreamed all their lives of some day skimming over the sacred waters of Galilee...and then concluded they had better not, because it would cost a dollar apiece!"

This result is scarcely fair to Denny, who is deliberately not named in the Holy Land section. But Mark Twain was at least more truthful about his own motives at the time: "How the pilgrims abused each other! Each said it was the other's fault, and each in turn denied it. No word was spoken by the sinners — even the mildest sarcasm might have been dangerous at such a time. Sinners that have been kept down and had examples held up to them, and suffered frequent lectures, and been so put upon in a moral

way and in the matter of going slow and being serious and bottling up slang, and so crowded in regard to the matter of being proper and always and forever behaving, that their lives have become a burden to them, would not lag behind pilgrims at such a time as this, and wink furtively, and be joyful, and commit other such crimes, because it wouldn't occur to them to do it. Otherwise they would. But they did do it, though, and it did them a world of good to hear the pilgrims abuse each other, too. We took an unworthy satisfaction in seeing them fall out, now and then, because it showed that they were only poor human people like us, after all."

*Robert Hirst is general editor of the Mark Twain Project and curator of the Mark Twain Papers. He first began work on the Papers as a graduate student in 1967. He became general editor in 1980.*



**Mary Mason Fairbanks**

*"Mark Twain" may have ridiculed our prayer-meetings and our psalm-singing—that is his profession—and his newspapers expected it of him; but the better man, Samuel L. Clemens, I believe in his heart reverences the sacred mission of prayer."*

# Rube Goldberg: An American Genius

—by William Roberts

That appellation has been applied to many, but the work of Rube Goldberg, '04, seems peculiarly American in nature, especially in conjunction with the intrusion of the machine age into everyday American life at the end of the 19th century.

Bancroft's collection of Rube Goldberg papers, received in 1964, includes more than 5,000 original cartoons, correspondence, manuscripts of articles and plays, congratulatory cartoons, and scrapbooks of clipped cartoons relating to his long and fruitful career. (On Nov. 1, 1963, Goldberg wrote Chancellor Strong: "I have literally thousands of original cartoons on hand and am wondering just how many I should send. I do not want to clutter up the Library.")

Reuben Lucius Goldberg was born in San Francisco in 1883, attended John Swett Grammar School, Lowell High School, took art lessons, and declared to his disapproving father, Max, that he was going to be an artist.

Max Goldberg, who had emigrated to the United States from Prussia before the Civil War, dealt in real estate and was active in Republican politics in San Francisco. He convinced his son to enroll in the University of California School of Mining Engineering, from which Rube graduated in 1904.

Goldberg also found time to create cartoons for the *Pelican* — the student humor magazine founded in 1903 — and the *Blue and Gold* yearbook, to which he contributed even after graduation.

Thanks to a summer job, Goldberg discovered that he hated mining, and he determined to forsake that glorious career for one of his own choosing. He was soon

drawing for the *San Francisco Chronicle*, at first only on the sports page, but soon Goldberg began producing political as well as humorous cartoons. Still, his

assignments there and later at the *Bulletin* did not give him enough scope, and he eventually succumbed to the lure of New York.

By the end of 1907 he had landed a job at the *New York Evening Mail* and was coming into his own. In October 1908 his first big successful cartoon series was born: *Foolish Questions*. By 1910 he had drawn 450 cartoons in this series and published a book with that title.



Rube Goldberg circa 1910



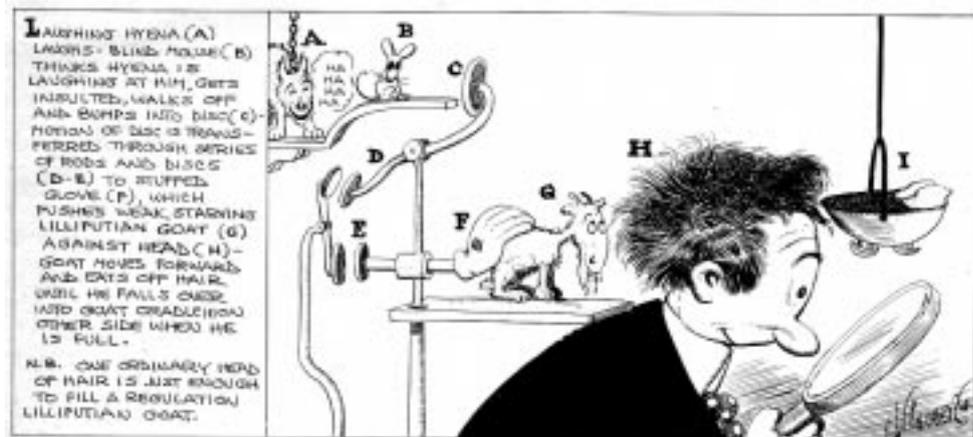
academics and industry. Pencil sharpeners, screen door closers, dishwashers, type-writer erasers, corkscrews, humane mousecatchers — all attracted Goldberg's attention.

His assemblages of improbable devices appealed to the popular imagination. People could immediately see that these intricately designed solutions to some of the trials and tribulations of everyday life would work, although it was easy to overlook the uncertainty posed by burning candles, frightened rabbits and other cogs in the Goldberg wheel which might not obey the laws of nature in a predictable fashion, or certainly not quickly enough for the device to work immediately. Between 1914 and 1935 Goldberg churned out one or two of these elaborate inventions every week.

In the early 1940s he started doing political cartoons for the *New York Sun*, which demanded an entirely new style. Gone were the intricate drawings that

Goldberg's fascination with machinery (his education in engineering was not entirely in vain) led to his best known series — his inventions — and to "Rube Goldberg" becoming a household word. He was the first living person to have his name become an entry in the dictionary!

His inventions, dating back to 1914, were elaborate mechanical devices to help with those small daily tasks ignored by



Now you know how to cut your own hair. Friday, March 10, 1922.

FRONZIE W. S. F. F. O. C. L. I. B. R. A. R. Y.





**Boobs Abroad in 1919: It's hard to break into Paris; but it's almost impossible to get out. Tuesday, March 11, 1919.**

people could dwell on, savoring every curlicue and penstroke. The political cartoon demanded immediate recognition and appreciation of its message.

While Goldberg's political cartoons were successful — indeed many of them became classics — they do not represent his best work, for several reasons. His heart lay with pen and ink, not with fat grease pencils; the format did not allow for second thoughts and side panels of commentary; he did not adapt to the negativism of the political cartoon; and there was no place for his own prose, which had always been part of his humor.

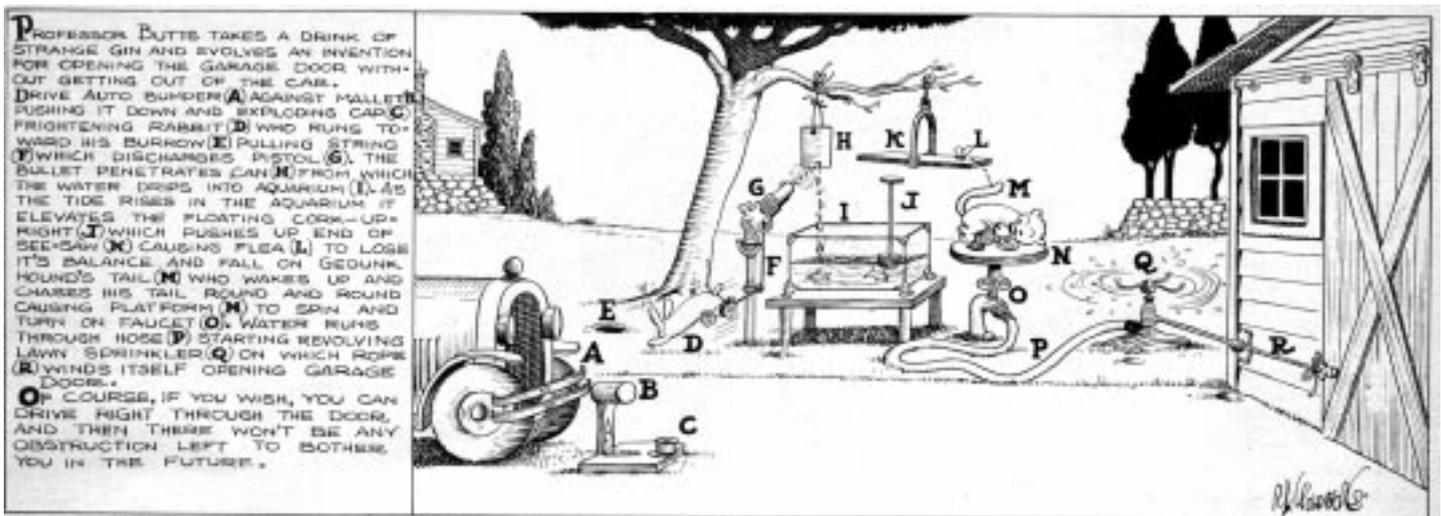
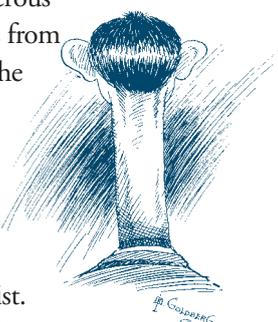
However little personal pleasure Goldberg reaped from his political cartoons, they brought him at least one very tangible success: the Pulitzer Prize in 1948 for his cartoon, "Peace Today,"



which occasioned numerous cartoon congratulations from his colleagues. In 1959 he received the Silver Lady award from the famous New York luncheon group, the Banshees, given annually to a newspaper writer or artist.

Goldberg transferred to William Randolph Hearst's *New York Journal* in 1950, where he continued his political cartoons until the age of 81, in 1964. He produced nine books in the course of his career and even turned to sculpture toward the end of his life. He died in 1970.

*William Roberts is the University Archivist.*



**[An invention for opening the garage door without getting out of the car.] June 11, 1928.**

## William P. Barlow, Jr.—A Friend Indeed

—by Bernard M. Rosenthal

“I am an accountant and a bibliophile.” This is how William P. Barlow, Jr. described himself in his farewell address as President of the Bibliographical Society of America a few years ago. This succinct formulation reveals two essential elements of his involvement with The Bancroft Library, but it cries out for amplification.

The accountant part is relatively simple: Bill Barlow received his AB in Economics at Berkeley in 1956 and has been practicing his profession in the Bay Area ever since, currently as partner in the firm of Barlow & Hughan in his native Oakland. A glance at the list of professional organizations to which he belongs and the committees on which he serves is evidence of his prestige and of the respect accorded him by his peers.

The bibliophile part is more complex. Bill Barlow the book collector was born in 1953 when the 19-year-old freshman at the California Institute of Technology in Pasadena walked into a bookstore and bought a copy of Milton's *Paradise Lost & Paradise Regained* printed by John Baskerville in Birmingham in 1758.

Being by nature both inquisitive and very thorough, Bill went to the Pasadena Public Library to find out more about this English printer who had produced such a handsome book, and he decided to acquire other works from this press. Today, the Barlow Collection of Baskerville is the largest and most significant collection of its kind in private hands.

Fond of facts, Barlow decided to make a survey of all the Baskerville imprints on the market and, undaunted by the magnitude of the undertaking (probably also unaware of it), he systematically collected past and current antiquarian booksellers' and auction catalogs. Soon this accumulation of catalogs acquired a life of its own and grew into a collection of catalogs quite independent of its Baskerville connection. It is now so large that it constitutes a superb resource for research in the history of the book trade from the 17th century onward, particularly in America.

The study of early book trade catalogs almost inevitably led to collecting books in the history of bibliography — the history of the reference works which illustrate the ever-changing, ever-pain-

ful, never fully adequate processes human beings devise to stay abreast of published knowledge. In turn, the history of bibliography is closely tied to the history of bibliophily, as it is recorded in the catalogs of collectors' libraries.

Such catalogs are notoriously rare (they were generally published in small editions), yet an astonishing number line the Barlow shelves. Years of research led him to publish, in 1986, a revised edition of Archer Taylor's *Book Catalogues and Their Uses*, a pioneering reference work dear to all specialists, first published in 1957.

Barlow has lectured widely and with verve, and several of his lectures on book collecting and bibliography are available in published form. His style is distinguished by a refreshing absence of the pretentiousness so often associated with things antiquarian and his wide-ranging scholarship is expressed in clear and witty prose. (Humor is a rare commodity in the world of bibliography, where things tend to be on the grim side.)

“I have always been interested in writing, not reading, mind you, just writing. In fact, my guiding principle has been that reading is destructive of one's personal style of writing,” Barlow said (tongue in cheek?) in 1984.

This love manifested itself early, when he published his first newspaper at age 11. The press run was a single hand-written copy. Then came a mimeograph machine and newspapers for a larger audience. With the acquisition of a five-by-eight Kelsey printing press at age 16, Barlow the printer and owner of Nova Press was born.

There are other Bill Barlows as well: the world-class water skier recently inducted into the American Water Ski Hall of Fame; the collector of stamps and post office seals and president of the East Bay Stamp Collectors Club;

*continued on page 12*



Photo by Noah Berger

William Barlow, left, was interviewed by Bancroft Friend and Council member Bernard Rosenthal.

## Plumbing the Depths of the Spring Valley Water Company

—by George Miller

My “career” at the Bancroft had its beginning with lunch in former University Librarian Peter Lyman’s office on Feb. 21, 1997. Halfway through my sandwich, Peter informed me that “the entertainment” would arrive at 1 p.m. I didn’t have a clue what he was talking about.

At 1 sharp, Tony Bliss, Curator of Rare Books, arrived pushing a library cart with an assortment of very interesting-looking volumes plus a mysterious carton. After a quick run-through of some of the papyrus collection, old ship logs, and other historic memorabilia, we got down to the “really good stuff”—a box of the M.M. O’Shaughnessy papers. (O’Shaughnessy was the San Francisco city engineer in the early 1900’s who supervised construction of the O’Shaughnessy dam at Hetch Hetchy.)

The three of us rummaged through the contents — photographs, musty old letters, official-looking documents — not unlike a bunch of kids at Christmas. I was hooked. I mentioned that this was really neat stuff and that if they needed some relatively unskilled labor to sort through it, I would be willing to help out. (All of this was a bit of a setup, as Peter Lyman was well aware of my passionate interest in California water issues.)

A few weeks later I received a call from Charles Faulhaber saying he had something that might be of interest and could we get together?

On the agreed date I walked into his office and was met by Tony Bliss, Bonnie Hardwick (Curator of the Bancroft Collection), and Mary Morganti (Supervising Archivist). I knew I was in over my head.

Charles acknowledged my interest in O’Shaughnessy and went on to explain that they had a more pressing problem at hand. The Bancroft had received the corporate archives of the Spring Valley

Water Company in 1950 and there was considerable interest in making these papers more accessible. Would I be interested?

I had never heard of the Spring Valley Water Company. I indicated that I was six months into retirement and really wasn’t looking for a job, but I would be willing to come in and work on the collection a couple of days a week. I had a new “career.”

Next came my introduction to “Level 3,” deep in the bowels of Bancroft. Going through two locked doors reminded me of a minimum security prison. My work area was all laid out with the first 20 of 95 cartons and 50 volumes (soon to be 80) of material to be processed. A couple of special touches were O’Shaughnessy’s suitcase, which he used while visiting Hetch Hetchy, and a model of a Pelton water wheel.

Now I had to learn a bit of rare manuscript processing etiquette. Pens are verboten. Post-its and scotch tape are under lock and key. Don’t even think about a cup of coffee or a quick snack at your desk! I was hopeful of being permitted my own scissors.

Then I learned the first law of cataloging — you must be very cautious about reading the material, or you will never finish. I had to constantly remind myself that I was not doing research. My mission was to put the material in order so that someone else would be able to use it in a more productive way.

How to start? I decided that the best way to get a handle on things was to review the minutes of the Board of Directors meetings. No simple task — 29 volumes, each 16 by 12 inches and 6 inches thick, bound in beautiful red leather and weighing 10 pounds. This exercise took several weeks and resulted in 110 pages of handwritten notes. A nice chronology of events, but devoid of any color or real insight.



George Miller

Next I started through the corporate secretary’s files, some 20 cartons dating back to 1910. Going through them, folder by folder, page by page, I gained a vivid picture of the ebb and flow of Spring Valley. I got an insider’s view of the battle over Hetch Hetchy, the eventual sale of the company to the City of San Francisco, as well as the easement for Phoebe Hearst’s septic tank. The user’s guide to these files runs some 30 pages. (In the process of putting the files in order, I accumulated a cubic foot of rusty paper clips which will become a sculpture when I finish. I was grateful that my tetanus shot was current.)

The best was yet to come. The president of the company from 1908 to 1923 was William B. Bourn, also president of the Empire Mines (largest of the California gold mines), president of the Pacific Union Club, and a trustee of Stanford University. He conceived and built Filoli as his personal residence.

Two cartons of Bourn’s personal correspondence were a treasure. He was a very colorful individual with a strong opinion on just about everything. He was a prolific letter-writer and had a marvelous sense of humor. He could be harsh, he could be kind. On many occasions I forgot my mission, reading and rereading his letters. I feel I know the man. I would like to have had him as a friend. Tragically, Bourn suffered a

*continued on page 12*

**Bibliophile** *continued from page 10*

the supporter of the arts, currently chairman of the board of directors of the Oakland Ballet; the gourmet chef (the only person I have ever known to bake a perfect brioche).

Barlow's involvement with The Bancroft Library began over 40 years ago when, as a senior at Berkeley, he often visited the Rare Book Room, which was then quite separate from the Bancroft Collection and had its own librarian, Kenneth Carpenter.

Carpenter asked this eager student to put together a Baskerville exhibition for display in Doe Library. When the wonderful collection donated to the University by James K. Moffitt began arriving in 1956, Barlow was on hand to help with shelving and distribution.

When James D. Hart became director of a newly reorganized and vastly expanded Bancroft Library in 1969, Barlow became treasurer of The Friends of The Bancroft Library and, with the exception of a few intervals required by the by-laws, he has held that post ever since.

Barlow's involvement with the University takes many forms. One is professional advice in financial matters, such as his recent finding that, contrary to commonly held opinion, the Internal Revenue Service does not prohibit institutions from paying for the appraisal of gifts they receive — a finding which made possible several donations from owners unwilling to bear the expense of an appraisal.

Equally significant are the contributions of Bill Barlow the teacher, who places his collections at the disposal of students and researchers. The staff of the Mark Twain Project, for instance, has been able to trace hundreds of previously unknown Mark Twain letters by systematically looking through Barlow's 30,000-plus catalogs — a staggering undertaking! The Mark Twain editors have also made much use of a somewhat mysterious contraption called the Hinman Collator, which ferrets out subtle typographical variants to distin-

guish between different issues of a text. Barlow is the proud owner of the prototype of this machine, which he got from the Folger Shakespeare Library in Washington and now keeps in his living room. It has been used for over a quarter of a century by students and researchers in analytical bibliography and textual editing.

Bill Barlow, an inveterate joiner, freely shares his time and knowledge with the numerous organizations to which he belongs. He is the treasurer of practically every book-related organization in our part of the world, including the Book Club of California (of which he is president emeritus). He accepted a post on the Council of the Grolier Club, even though this meant half a dozen trips to New York every year. As honorary consultant to the American Antiquarian Society, he has developed methods for using 19th-century business records as tools for bibliographical research. For several years he has taught at Terry Belanger's Rare Book School at the University of Virginia.

It was no surprise when the University of San Francisco awarded him the Sir Thomas More Medal for Book Collecting in 1989. The highest accolade came in 1992, when he was elected President of the Bibliographical Society of America. There could be no better measure of the esteem in which he is held.

We needn't be jealous or worried, though. Barlow's primary loyalty is firmly anchored here in California. After all, his ancestors came west on a covered wagon and there's a Barlow Trail near Mt. Hood in Oregon to prove it.

*"Barney" Rosenthal is an antiquarian bookseller in Berkeley. He serves on the Council of The Friends of The Bancroft Library.*

**Spring Valley** *continued from page 11*

stroke or a nervous breakdown in 1921. He was chairman of the Spring Valley Water Company Board of Directors until 1930, but never attended another meeting.

It was painful trying to decipher Bourn's handwritten notes from Filoli over the next couple of years. He died in 1936. I'll always wonder what he could have accomplished had he remained healthy those last 15 years.

I am nearing the end of the Spring Valley Saga. I've opened the last of the cartons and sorted out the volumes — no big surprises. By the time this is published I will have taken a few weeks off and started my next project — O'Shaughnessy's papers — all 110 cartons!

So what do I take away from this experience? Well, I certainly learned a lot about Spring Valley and the early history of San Francisco. I think I have a pretty good understanding of how the Hetch Hetchy project came about. I feel as though I've met many of early San Francisco's more colorful characters, including members of today's prominent Bay Area families. But most importantly I gained a much better insight into Bancroft Library and some of its fascinating collections. The appeal is not just to scholars — there's lots of really neat stuff that would have great interest for your average folk.

And finally, my thanks to Mary Morganti. It took a lot of courage to welcome a total neophyte to Tier 3 — even one with an MBA. Without her patience, tutoring, and encouragement, I would never have made it.

*George Miller received his MBA from the Haas School of Business in 1961. His 35-year career in the mutual fund industry ended in 1996 when he retired as president of the Income Fund of America. He is a supporter of the University Libraries, the Cal Band, and sponsors the Miller Scholar Program. His passions include water reform in California, small claims court reform, and a micro-credit loan program in Vietnam.*

## Basketball? At Bancroft?

### *The Oral History of Pete Newell*

—by *Camilla Smith*

A growing sense that Berkeley could compete with the best of the nation's universities developed in the 1950's, both in academics and sports.

The embodiment of national expertise in sports came in the form of Pete Newell, the basketball coach chosen to replace Nibs Price, who retired in 1954 after a 30-year career at Cal.

It was assumed that one of Price's assistants or former players would be asked to coach. Even Newell expected Berkeley to pick a Cal guy because "they always had." But athletic director Brutus Hamilton instead turned to the young Michigan State University coach who was building a national reputation for innovative basketball strategies.

At first Cal alumni were not pleased with this new outsider coach, especially when he went 1–11 his first year. And some were troubled when he recruited three black players to his first Cal team in 1954–55 — among the first black players in any sport to play for Cal.

But great success followed that first season. Newell is remembered most often as the first and last basketball coach to take the Bears to the NCAA championship, winning in 1959 and coming in second in 1960.

Many remember the towel that Newell

chewed during tense games. As Newell says in his oral history: "You don't realize unless you've coached the dark thoughts you can have. There's such a contradiction in coaching, where you have to speak positively of how you're going to win the game, and yet in the recesses of your mind you know how many mistakes you're capable of."

In 1960 Newell took over as Cal's athletic director, retiring in 1968.

Today Newell is a national basketball legend. Inducted into the Basketball Hall of Fame in 1978, he was cited for his contributions to the game as coach at the University of San Francisco (he took USF to the National Invitational Tournament championship in 1949), Michigan State, and California; as U.S. Olympic coach (his team won a gold medal in Rome in 1960); and as NBA executive and international ambassador.

In his own playing days, Newell starred in both basketball and baseball at Loyola University in Los Angeles. He signed a contract with the Brooklyn Dodgers in 1939, but an injury prevented him from playing more than one season in the minors.

Today, at 82, Newell still teaches at the Pete Newell Big Man Camp on the outskirts of Honolulu, which he founded

over 20 years ago to train top-flight professional and collegiate players. Its honor roll includes Shaquille O'Neal, Shawn Kemp, Hakeem Olajuwon, Bill Walton, Scottie Pippen, James Worthy, Ralph Sampson, Bernard King, Vlade Divac, Purvis Short, Otis Thorpe, and Brad Daugherty.

ROHO principal editor Ann Lage taped 22 hours of interviews with Newell at his home in Palos Verdes, as well as interviews with NCAA championship team members at their 35th reunion in Carmel in 1994. (Newell and the team reunite every five years.)

Through the oral history, you can see how Newell developed into an innovative basketball strategist and a teacher/mentor to generations of coaches and players. He discusses his exposure during World War II army years to midwestern and eastern coaching legends, the achievements and controversies of his term as athletic director at Cal during a time of student unrest and racial tensions, and recalls his work with NBA teams and contributions to basketball in Japan.

An expert on the press defense, Newell developed strategies that are still used today in NBA play. He emphasizes footwork: "You shoot the ball with your hands, but the quality of your shot depends on your feet," he says in his oral history.

As Kiki Vandeweghe from UCLA and the NBA explains, Newell's camps taught him that "there's always a weakness in the defense, and he teaches you how to take advantage of it."

Newell's oral history was bound and presented to him at the Pete Newell Challenge in December 1997— an annual college basketball tournament in Pete's honor at the Oakland Coliseum Arena.

In a half-time ceremony during the Cal-Brigham Young game (see photo), Lage joined representatives of Pete's college and NBA career at center court to pay tribute to this widely admired basketball legend. Lage thanked Newell for recording for Bancroft this "treasured resource for the study of University history, basketball history, and sport and society."

*Camilla Smith serves on the Publications Committee of The Friends of The Bancroft Library.*



*Regional Oral History Office editor Ann Lage presents Pete Newell with a bound copy of his oral history.*

## News Briefs

### UC History Journal Debuts

Marking the anniversary of the '06 earthquake, a new campus publication made its debut April 18 at Cal Day: *Chronicle of the University of California - A Journal of University History*.

Appropriately, the first issue's theme is "Alarums and Diversions: Disasters at Cal." It includes an article on South Hall and seismic safety in 1870 by Stephen Tobriner, professor of architectural history; eyewitness reports of the '06 earthquake by the dean of women and the 1923 fire by physics professor Raymond Birge; and articles on Jack London's and George Stewart's choice of the campus as a setting for science fiction.

The debut of this semi-annual journal also marks the centennial and carries on the traditions of *The University of California Chronicle*, published from 1898 to 1933, which included articles on faculty research and campus events, original writing, and plenty of photos and illustrations.

The new *Chronicle*, born in a Townsend Center for the Humanities working group — "The Life and Times of UC Berkeley" — was the brainchild of Carroll Brentano, coordinator of the university history project at the Center for Studies in Higher Education. She was joined by others devoted to

preserving and passing on Cal's history, including university archivist emeritus Jim Kantor, current archivist Bill Roberts, and Germaine LaBerge and Ann Lage from Bancroft's Regional Oral History Office.

The first issue of the reborn *Chronicle* runs an impressive 136 pages with plenty of illustrations. Chancellor Berdahl picked one up at Cal Day, promising to use it in his UC history freshman seminar fall semester.

Says managing editor Brentano: "We actually wanted a UC history museum, but we couldn't get the space or the money. Meanwhile, we have this publication to promote research in university history and encourage preservation of the university's past."

Even though the first issue covers only Berkeley, "we want to cover the entire UC system," says Brentano. "We're looking for writers on other campuses."

The theme of the second issue, due out this fall, will probably be women.

The *Chronicle of the University of California* was published with the support of The Bancroft Library, the Townsend Center, the Center for Studies in Higher Education, and the Graduate Assembly. Copies are \$12 each or \$24 for a subscription.

For more information, contact Carroll Brentano at 643-9210 or e-mail [cbrentan@socrates.berkeley.edu](mailto:cbrentan@socrates.berkeley.edu)

### Jean Stone Honored at Annual Meeting

On Cal Day, which also saw the 51st annual meeting of the Friends of The Bancroft Library, Jean Stone, widow of author Irving Stone, '23, LLD '68, was awarded Bancroft's highest honor: the Hubert Howe Bancroft Award.



Photo by Noah Berger

Jean Stone received the Hubert Howe Bancroft Award on April 18.

Jean Stone collaborated with her husband as researcher and editor on 18 seminal biographical novels, which repeatedly brought the Stones to Bancroft. Irving Stone dedicated every one of his books to Jean Stone, and in 1982 she was honored by P.E.N. with the Maxwell Perkins Award for editing.

A devoted Cal alumnus, Irving Stone edited *There Was Light* (1970), a collection of essays about Berkeley by notable alumni, including one of his own. It was republished in 1996, updated and edited by Jean Stone.

In 1996 Jean Stone funded creation of the Jean and Irving Stone Seminar Room in Bancroft — a marvelous and now heavily-booked study space.

There students are in the presence of The Stone Wall — Jean Stone's collection of the many editions and translations of Irving Stone's work from all over the world, complemented by part of his remarkable research library. Jean Stone has also established an endowment at Bancroft to support the collecting of biography and history.



Photo courtesy of University Archives

The Agriculture Building burning on April 16, 1897, from *Chronicle of the University of California*, Spring 1998.

## New Prize for Undergraduate Book Collecting

Thanks to the generosity of Kenneth Hill of San Diego and Albert Shumate of San Francisco, starting this fall Bancroft will offer an annual prize for the best book collection by an undergraduate.

Both Hill and Shumate are long-time members of the Friends of The Bancroft Library and consummate collectors. Hill has built four world-class collections in fields ranging from Pacific voyages to meteorology. Shumate, who still lives in the San Francisco house in which he was born in 1905, has one of the finest private collections of Californiana in the world.

The Hill-Shumate prize will be awarded to a Cal undergraduate whose collection (of books and other printed materials, ephemera, manuscripts, etc.) best exemplifies the breadth of vision, ingenuity, and contribution to intellectual and cultural history that characterize the collections of Hill and Shumate.

## Desiderata

The Bancroft would be particularly pleased to receive gifts of the books listed below for our MFK (Mary Frances Kennedy) Fisher collection. If you can help, please contact Bonnie Bearden, (510) 642-8171, email: bbearden@library.berkeley.edu

Berne, Victoria. *Touch and Go*. New York: Harper, 1939. Collaborative pseudonym of MFK Fisher and her husband, Dillwyn Parrish.

*The art of eating: the collected gastronomical works of M.F.K. Fisher*. Cleveland: World, 1954.

*The boss dog: a story*. Berkeley: North Point Press, 1991.

*Consider the oyster*. New York: Duell, Sloan and Pearce, 1941.

*A considerable town*. New York: Knopf, 1978.

*The cooking of provincial France*. New York: Time-Life Books, 1968.

*Here let us feast, a book of bouquets*. New York: Viking, 1946.

*How to cook a wolf*. New York: Duell, Sloan and Pearce, 1942.

*Long ago in France: the years in Dijon*. New York: Prentice Hall Press, 1991.

*Not now but now*. New York: Viking Press, 1947.

*Serve it forth*. New York: World Book Co, 1937.

*Serve it forth*. San Francisco: North Point Press, 1989, c1937.

*Sister age*. New York: Knopf, 1983.

*Conversations with M.F.K. Fisher*. Jackson: University Press of Mississippi, 1992.

Ferrary, Jeannette. *Between friends: M.F.K. Fisher and me*. New York: Atlantic Monthly Press, 1991.

## For Sale: Two New Bancroft Publications

The Bancroft Library has published two new volumes in its occasional series of scholarly works based on primary resources in its collections.

The first is *The Gold and Silver of Spanish America* by professor emeritus of history Engel Sluiter, who focused his 60-year career on Dutch-Iberian rivalry in the late 16th and early 17th centuries. (See the Fall 1997 *Bancroftiana*, p. 5.)

After he retired in 1973, Sluiter turned his attention to analyzing the records of gold and silver mining in the Americas used to sustain the Spanish Empire. He repeatedly returned to archives in Seville, Spain to gather information to balance the record in New World archives, thereby determining how much the American mines produced, tax revenues gathered for the Spanish Empire, gold and silver actu-

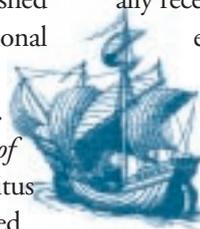
ally received in Spain, and ultimately the expense of defending the Spanish Empire.

Sluiter has distilled his research into some 50 tables of data, presented with brief essays on the nature and analysis of the statistical record.

In 1997 Sluiter donated his massive files to The Bancroft Library, where they complement the strongest collections of archival resources in the U.S. on the expansion of the Spanish Empire.

Bancroft is proud of its long association with and support of Sluiter's work and delighted to be the publisher of his monumental accomplishment.

*The Gold and Silver of Spanish America* is available at \$50, post-paid. Checks should be made payable to The Bancroft Library.



Bancroft's second publication of 1998 is *Utah Pioneer Merchant: The Memoirs of Samuel H. Auerbach (1847-1920)*.

Supported by a generous grant from the Beatrice Fox Auerbach Foundation of Hartford, Conn., the publication was compiled and edited by Judith Robinson from five separate manuscript sources in the papers of Eveline and Samuel Auerbach in The Bancroft Library. The memoirs detail a fascinating and full life: Auerbach's youth in Prussia, his emigration to America in 1862 when he was just 15, his journey from New York to San Francisco and the Gold Country and his early business experience there, and his partnership with an older brother in Salt Lake City, where they built up a prosperous department store.

Auerbach's keen recollection of business details, social life and customs, and pleasure in family and travels are complemented by an excellent sense of humor.

His friendship with Brigham Young benefited Salt Lake City and the Auerbachs in numerous ways. Auerbach records that his family's contribution of

medicine to the sick prompted Young to give orders that the Auerbachs be permitted to redeem Mormon tithing script at face value — the only non-Mormon firm "to whom this unusual privilege was ever granted."

*Utah Pioneer Merchant*, designed by Berkeley printer Peter Koch, is an excellent companion to *Frontier Reminiscences of Eveline Brooks Auerbach*, published by the Friends of The Bancroft Library in 1994 and still available for \$20.

*Utah Pioneer Merchant* is 232 pages, six by nine inches, bound in printed wrappers, and illustrated with six portraits. It is available from The Bancroft Library at \$25, post-paid. Checks should be made payable to The Bancroft Library.



Samuel H. Auerbach, pioneer merchant, 1890s.

# Fall Calendar

## EXHIBITS

SEPTEMBER 25 – DECEMBER 11

*Mark Twain at Large: His Travels Here and Abroad*

A restless and inveterate traveler and travel writer, Mark Twain spent much of his life on the road, both in this country and abroad. From the wealth of primary materials in the Mark Twain Papers, we have drawn together an enlightening selection of photographs, manuscripts, letters, notebooks and other artifacts documenting his travels and the compositions and revision of his many travel books.

### OPENING

Lecture: Robert H. Hirst, Mark Twain Project  
Friday, September 25, 3:30PM  
Maude Fife Room, Wheeler Hall

Reception: Friday, September 25, 4:30PM  
Heller Gallery, Bancroft Library

## SYMPOSIUM

SATURDAY, SEPTEMBER 26

9:30AM – 12 noon, Wheeler Auditorium

*Student Activism in the '60s: Recycling Our Past, Creating Our Future*

The Class of 1968 presents former student leaders from the 1960's and academic and administrative representatives from the era will discuss the emergence of student activism and student rights on the Berkeley campus in the late 1960s. The Bancroft Library will stage a mini-exhibition from its Social Protest Collection.

## ROUNDTABLES

An open, informal discussion group featuring presentations by Bancroft staff and scholars. All sessions are held at the Faculty Club at noon.

TUESDAY, SEPTEMBER 15

Werner Goldsmith, Professor of Mechanical Engineering  
*Mechanical Engineering at UC Berkeley: the First 125 Years*

THURSDAY, OCTOBER 15

Victor Fischer, Mark Twain Project  
*Never so wonderful a book written by man*

THURSDAY, NOVEMBER 19

Philip L. Fradkin, Rhetoric Department  
*Earthquakes and Earth Science as Measured on the Seismograph of Environmental History*

THURSDAY, DECEMBER 17

*Readings from The Bancroft Library* selected especially for the holiday season from favorite texts in our collections.

## NEW FACULTY LECTURE

THURSDAY, OCTOBER 15, 4 PM

Maude Fife Room, Wheeler Hall

José Rabasa, Spanish Department  
*Franciscans and Dominicans Under the Gaze of a Tlacuilo: Plural-World Dwelling in an Indian Pictorial Codex*

## The Council of the Friends of The Bancroft Library

1998–1999

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## BANCROFTIANA

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