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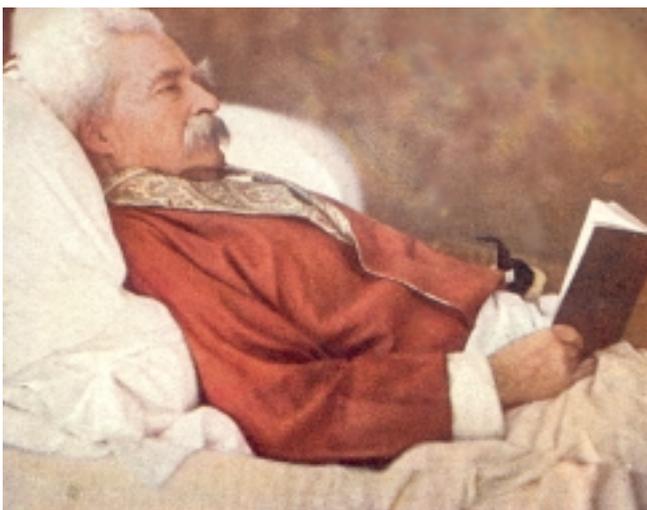
Hubert H. Bancroft

Mark Twain Photo Op—December 21, 1908:

Alvin Langdon Coburn, Mark Twain, and Isabel V. Lyon

Some day they will have color photography,” Mark Twain predicted to a young friend in 1907. In fact, by 1904, Auguste and Louis Lumière had indeed invented the *Autochrome* method of making color transparencies, which by the time of Mark Twain’s prediction, had become readily available and easy to use. In late 1908, Mark Twain was twice photographed using this method. William Ireland Starr visited him at his home in Redding, Connecticut, but reported on December 20 that “all his photographs (the colored ones) had come to nothing in the developing except one.” No color print of even that one has been found.

Yet on the very next day, December 21, Mark Twain was successfully photographed in color (and in black-and-white) by twenty-six-year-old Alvin Langdon Coburn (1882–1966), a precocious young star in the growing world of serious photography.



Autochrome by Alvin Langdon Coburn, reproduced from Archibald Henderson’s Mark Twain.

Coburn had earlier met and photographed Mark Twain in March 1905. Now he was invited to visit him at Stormfield, his newly completed home in Redding, Connecticut, along with Archibald Henderson, a young professor of mathematics at the University of North Carolina who was then gathering materials for his *Mark Twain*, a critical biography that would be published in 1911. Mark Twain’s secretary at the time, Isabel V. Lyon (1863–1958), was herself an avid amateur photographer, and she recorded their visit on December 21, both with her camera and in her journal:

Such rich, darling folks do come here to see the King. Today Prof. Archibald Henderson & Alvin Langdon Coburn came. . . . we had a charming day with plenty of talk & Hearts & a walk down to my house. . . . He made a lot of photographs, color prints too, of the King & he got some plain ones of me. After dinner he showed us a few of the very wonderful photographs he has made of Bernard Shaw, George Meredith, George Moore, Yeates—oh, a wonderful Yeates [i.e., W. B. Yeats], May Sinclair, Chesterton, Henry James, Rodin & others.

Coburn had obviously shown his hosts a preview of his book, *Men of Mark*, which in 1913 would include a photograph of Mark Twain taken on this



*Clemens in his Oxford robes. Autochrome by Alvin Langdon Coburn. Original at the Mark Twain House, Hartford, Connecticut.**

day, as well as portraits of the other famous men (33 in all) mentioned by Miss Lyon. In the commentary provided there, Coburn recalled the December 21st visit in this way:

The great fireplace was a delight, particularly after a tramp in the winter air, and in the afternoon there were “hearts” and billiards to be played, and it was understood that our good host, clad in white, was to be allowed to win in all of these contests, by just the narrowest of margins! . . . Mr. Clemens enjoyed being photographed, and I must have made thirty or forty negatives during this visit, many of which appeared in Doctor Henderson’s book.

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From the Director

Bancroft's New Building?

Because of the serious deficiencies of the Doe Annex, the building that houses Bancroft (see *Bancroftiana*, n. 116 [Spring 2001]), last year we commissioned Mark Cavagnero Associates to carry out an architectural study to document Bancroft's current condition and future space needs. In addition to an aging infrastructure, the building is rated seismically poor and is utterly inadequate to house Bancroft's collections. We have been unable to make any net additions to the collections stored on campus since 1980. For every book or carton of manuscript materials we add, we must send one to off-campus storage at the Northern Regional Library Facility in Richmond.

The Cavagnero space study was given added urgency this past summer when Tom Koster, Assistant Vice Chancellor—Capital Budget & Planning, called to tell me that the Office of the President had determined that funds would be made available to start seismic retrofitting in 2004. Within the university's complex system of managing capital projects, 2004 is just around the corner. The call came, fortunately, the day before Bancroft's strategic planning retreat; so we were able to use part of the retreat to map out the issues that we would need to resolve in light of the imminent seismic work.

Because of the urgency of retrofitting the university's infrastructure to make it earthquake proof, the state of California has determined that it will fund only seismic work on existing buildings. "Programmatic enhancements," i.e., renovations or expansions necessary to provide more space or to upgrade existing space, must be funded from other sources.

A tall order. In the first place we had to determine how much money the state

would provide for seismic retrofitting of the existing building. At the same time we had to determine how much it would cost to provide the space that the architectural study has shown that we need. Then we would have to find some way of providing the difference between these two sums—and all this within a very tight time frame. In fact, by this summer we must have a formal Project Planning Guide that defines in detail the scope of the project and identifies the source of at least 80% of the funding for it.

Bancroft currently occupies just under two thirds of the Doe Annex building (66,000 of 103,000 "assignable square feet"), with the rest occupied by other library operations, including the offices of University Librarian Tom Leonard. The Cavagnero study has determined that Bancroft needs about twice as much space, approximately 122,000 square feet.

The only way to accommodate this need is to expand the current building. What makes the most sense to us is a three-story underground addition directly east of the Doe Annex, exactly similar to the underground stacks for the main library (constructed 1990-1994). The new addition would house the on-campus collections in a state-of-the-art facility with appropriate security mechanisms for both life safety and theft. The current building, then, could be devoted exclusively to public and semi-public space for technical and public services staff, exhibitions, seminar rooms, teaching laboratories, classrooms, offices for visiting scholars, and graduate and undergraduate research groups.

A renovated and expanded Bancroft, by allowing us to integrate research and teaching into the warp and woof of Bancroft programs, would turn Bancroft into one of the intellectual centers of the Berkeley campus, just as it is today the physical center.

Bancroft has three strong research programs that could serve as nuclei and models for similar programs: The Regional

Oral History Office, the Mark Twain Project, and the Tebtunis Papyri Project. With adequate space, each of these programs could begin to develop joint research and teaching projects with other academic programs on campus. Thus ROHO could become a Center for Living History; the Mark Twain Project could develop into a Center for the Study of Gilded Age and Progressive-era United States, while the Tebtunis Papyri Project could become the research arm of the Departments of Classics and Near Eastern Studies and the graduate Program in Ancient History and Mediterranean Archeology. Bancroft could then also contemplate serving as a home for the long-contemplated program in the History of the Book.

We still don't know if such an ambitious building project is feasible, either financially or technically. We are currently assessing both areas and expect to have answers later this spring. However, if we are given the green light by campus authorities, and if we can raise the necessary funds, the chronology will look something like this: 2002-2003, selection of an architect and preliminary design work; 2003-2004, completion of working drawings; 2004-2006, construction of underground addition and decanting of Bancroft collections and staff into the new space (Phase I); 2006-2008, seismic upgrade and partial renovation of Doe Annex (Phase II). Phase III, the final renovation of the Doe Annex, would then take place at some as yet undetermined time.

And all of this comes as we are preparing to celebrate the centennial of the University's acquisition of The Bancroft Library in 1905. You will be hearing more about a Centennial Campaign for The Bancroft Library.

Charles B. Faulhaber

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

Genentech, Inc. Celebrates 25 Years with Gift to Bancroft

ROHO completes key oral histories

Genentech, Inc., the world's pioneer biotechnology company, celebrated its 25th anniversary last year with a generous pledge of \$500,000 to Bancroft. The gift will fund through 2004 an ambitious new phase in the Program in the History of the Biological Sciences and Biotechnology.

Chancellor Robert M. Berdahl expressed Berkeley's gratitude at a gala anniversary reception and dinner in the library in October. "With Genentech's support, Berkeley is building a national center for research in the history of biotechnology," he said. "Just as Genentech was the first in the industry to develop a commercial drug (human insulin) using recombinant DNA technology, Genentech is the first to support Bancroft's program for historical documentation of the industry."

Arthur Levinson, chairman and CEO of Genentech, spoke at the reception about the day in 1979 he was approached about joining the fledgling biotechnology company. A postdoc at UCSF then, he had his whole professional career ahead of him when molecular biologist Herb Boyer and venture capitalist Robert Swanson came around and introduced their new enterprise.

"Bob Swanson was very matter of fact,"

Levinson said. "He simply told me, 'Join us and you'll change the world.'"

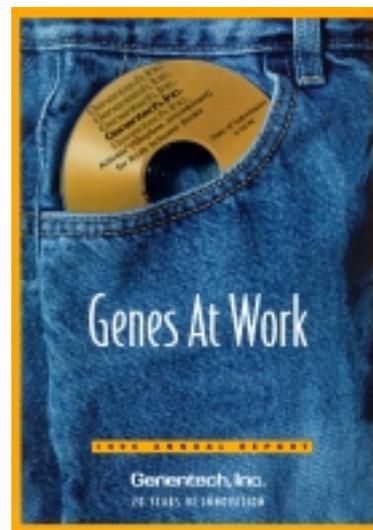
Levinson did.

Genentech formed around the technology for cloning DNA, which was developed in 1973-74 by UCSF's Boyer and molecular biologist Stanley Cohen of Stanford. The company's work with recombinant DNA technology has resulted in the manufacture of nine protein-based products for serious or life-threatening medical conditions. This transfer of rDNA technology to the marketplace is common today, but at Genentech's founding it was all in the uncertain future.

"What we tried to do in the early days of Genentech was to create a culture where anything was possible," said the late Robert Swanson in his oral history.

The two Genentech founders and Levinson himself have recorded their oral histories under the research component of Bancroft's program. Their interviews join more than a dozen others completed or in progress since 1992 at the Regional Oral History Office. Other key participants in the biotechnology boom will document their stories soon, most of them while still fully active in their careers.

"Some historians would say you have to wait for the perspective of time," says science historian Sally Smith Hughes, who



Genentech, Annual Report, 1996

conducts most of the project's interviews. "As I see it, we have a responsibility to carry out historical research now, even among the younger players."

In addition to oral history research, Bancroft's Program in the History of the Biological Sciences and Biotechnology features a sizable archive.

Curator David Farrell collects personal correspondence, laboratory notebooks, photographs, and other artifacts of the biotechnology industry.

"The Bay Area is the center of the biotechnology universe," says Bancroft director Charles Faulhaber. "With such generous funding, and with our committee of distinguished advisers, headed by Daniel E. Koshland, Jr., we can keep Bancroft's research and archival programs on the cutting edge along with the science."

Though biotechnology interviews tend to emphasize relatively recent events, Hughes resists the temptation to be too timely in conducting the oral histories. She always seeks a historically grounded account of the science in its greater context.

"Biotechnology did not appear fully formed out of nowhere," she says. "There was a before, and there will be a very long hereafter."

—Laura McCreery,
Regional Oral History Office



Chancellor Robert M. Berdahl (left) and Arthur Levinson (right).

Continued from page 1

Coburn gave a slightly more detailed account in a 1954 radio broadcast:

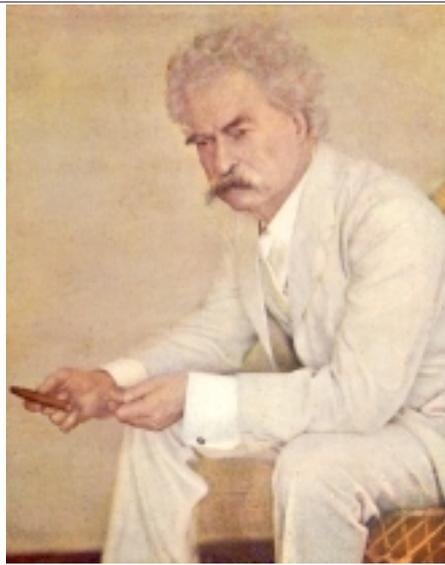
One [photograph] I especially recall. At his new home, Stormfield, . . . there was a circular basin of a fountain under one of the pergolas which was eventually to have a statue in it. At the time, the central pedestal was empty. Mark Twain said, "Why should not I be the statue?" "Why not indeed!" I answered, so he mounted the pedestal, cigar in one hand and staff in the other, an erect and dignified figure. The sun shone on the background of snow-mottled yew trees, and thus was made a unique picture of Mark Twain as a living statue.



Coburn's version of Clemens "as a living statue," reproduced from Archibald Henderson's Mark Twain.

He was never long parted from a cigar, and in most of the photographs I made of him a cigar is in evidence. The one I took when he was in bed in the red dressing-gown is an exception, for there he has a pipe. I suppose this was because he did not wish to drop ashes on the bed-clothes.

All of the photographs reproduced on these pages were taken on this day. Two of the autochromes were engraved as half-tones, printed, and then tipped into copies of Henderson's biography, along with a dozen of the black-and-white photographs. Among the latter was one of Clemens in his white suit, which he told Coburn was "the best yet," and one of him "as a living statue," reproduced here.



Autochrome by Alvin Langdon Coburn, reproduced from Archibald Henderson's Mark Twain.

A photograph taken at virtually the same moment, from a slightly different angle, by Isabel Lyon, is in the Mark Twain Papers, and is likewise reproduced here.

Perhaps the most striking image Coburn made that day is a third autochrome—preserved as a print owned by the Mark Twain House in Hartford, which has very kindly allowed us to reproduce it on page 1: Mark Twain in his white suit and Oxford robe—as good an excuse for color photography as he or anyone else ever needed.

—by Robert H. Hirst and Lin Salamo



Clemens "as a living statue," photographed by Isabel V. Lyon, Mark Twain Papers, The Bancroft Library.

* Paper prints made from autochromes are frequently misprinted as mirror images of the original, apparently from failure to recognize that the autochrome is itself not a negative or a mirror image. We have endeavored to correct this error here, flipping the image electronically where such things as buttons, for example, show that our source was itself mistakenly reversed.

Students Examine Original Documents in the Bancroft Collection

Seminar on Italian Manuscripts with International Expert

At the invitation of the Department of Italian Studies, Professor Armando Petrucci of the Scuola Normale Superiore di Pisa in Italy, one of the world's foremost authorities in the field of the history of written culture, came to Berkeley last fall to teach an advanced seminar on "Vernacular Manuscript Culture in Italy from 1200 to 1500."

Focusing on the styles of script used for the dissemination of various types of vernacular texts, Professor Petrucci covered from the time when such texts were first beginning to be written down in Italy around the year 1200, to the Age of Humanism. During each of the seven three-hour seminars, teaching materials included, as usual, photocopies and facsimiles. But it is worth noting that the range of the holdings of Medieval and Renaissance manuscripts at The Bancroft Library is such that Professor Petrucci was able to show and to circulate among the students a selection of original manuscripts, and thus to convey to them the real "feel" of what manuscript books produced in Italy in the pre-Gutenberg era looked like. Facsimiles and photocopies are very useful and, indeed, indispensable—but for a true understanding of this fascinating subject nothing can ever replace the examination and study of the original artifact.

The seminar, originally scheduled to begin on September 17th, had to be postponed for a few days and would have been canceled altogether had Professor Petrucci not insisted on fulfilling his program despite the great difficulties caused by the temporary suspension of international flights at the time.

—Bernard Rosenthal

Bancroft Incunabula Database on the Web!



Bible. Latin. Vulgate. Nuremberg, Anton Koberger, 1478 (f.j). Note the monkey in the lower right corner.

The Bancroft Library recently mounted searchable database of the Incunabula Collection. Bancroft is one of twenty-five libraries accounting for seventy-five percent of incunabula holdings in the United States.

The Incunabula Collection comprises more than 430 titles printed before 1501. The word "incunabula" is Latin for "swaddling clothes," as these works are from the infancy of European printing, set and printed by hand from moveable type. Incunabula reflect the transitional phase between the manuscript and print traditions. The study of incunabula gives insight into the origins of a tradition that has vastly affected the course of human culture and development, and reveals much about the life, customs, and tastes of the educated during the Renaissance. The collection includes philosophical, theological, scientific, mathematical, historical, legal, and literary works.

Some incunabula are represented in the collection by leaf books, that is, modern books about a particular pre-1501 work, such as the *Gutenberg Bible* printed at Mainz about 1454, or the *Chronicles of*

England printed by William Caxton in 1480, containing one or more leaves from the original. In addition, there are collections of original leaves from German, Italian, and western European incunabula, described by Konrad Haebler, noted historian of incunabula, as well as a miscellany collection of unidentified original leaves, and a selection of modern facsimiles and photographic reproductions of other significant incunabula, and early type faces.

Incunabula are important not only for their content, and who produced them under what circumstance, but also for their physical characteristics, reflecting both their manner of production, their distribution, and who owned them. Some volumes have manuscript notes known as marginalia, or significant woodcuts, such as a copy of the *Nuremberg Chronicle*, printed by Anton Koberger in 1493, with a specially colored woodcut indicating ownership by the volume's patrons, Seybald Schreyer and Sebastian Kammermeister. Some are in their original bindings, such as a monastic binding reflecting use in a monastery or convent, others are in modern bindings by such firms as Rivière. Others in armorial bindings reflect former ownership, such as King Louis XVI of France. The collection also includes an example from the earliest known printing press operated by women, the nuns of the convent of Sanctus Jacobus de Ripoli in Florence.

Many of the works come from the library of James Kennedy Moffitt, a graduate of the University of California, class of 1886, for 36 years a University Regent, as well as Chairman of the Executive Committee of the Crocker National Bank of San Francisco. Several volumes are from the collection of John Henry Nash, one of the leading typographers of California. Another portion comes from the library of Charles Kay Ogden, noted linguist and originator of Basic English. Other volumes came through purchase and gift, most notably from the collector of Italian humanist manuscripts Charles William

Dyson Perrins, the Dante enthusiast George John Warren 5th Baron Vernon, the San Francisco attorney Alfred Sutro, the medievalist James Westfall Thompson of the History Department, University of California, Berkeley, and Charles Atwood Kofoid, head of the Zoology Department at Berkeley.

The database may be searched by author, title, bibliographic references (detailed descriptions in published catalogs such as the *Gesamtkatalog der Wiegendrucke*), subject (key word), and call number, as well as a series of special indices:

The Incunabula Database can be found on The Bancroft Library web site at <http://sunsite.berkeley.edu/incunabula>. The collection is open for research and student use, although permission of the Rare Books Curator is required for the use of all original items.

—Patrick J. Russell
Principal Cataloger Emeritus



Bible. Latin. Vulgate. Nuremberg, Anton Koberger, 1478 (f.iiiij). Jesus appears seated in the lower right corner.

Photos: Dan Johnston

A RECIPE FOR SUCCESS

Photo: Erica Nordmeir



Charles B. Faulhaber, Director of The Bancroft Library, and Alice Waters enjoy the Friends reception.

Alice Waters opened the doors of *Chez Panisse* in 1971 as a neighborhood bistro named after a character in Marcel Pagnol's 1930's trilogy of movies ('Marius,' 'Fanny,' and 'Cesar'). The Restaurant and Café, an homage to the sentiment, comedy, and informality of these classic films, became a Berkeley landmark. Thirty years later, on August 26th, 2001 The Bancroft Library celebrated the acquisition of historical documents and images from this renowned Berkeley restaurant which helped revolutionize eating and dining in the United States and abroad. Still operated by Alice Waters (Berkeley, Class of 1967, Alumna



San Francisco Public Market Collaborative Benefit Dinner, n.d.

of the Year, 1999), the restaurant has become a symbol of the movement to eat fresh produce that is grown locally.

In honor of the anniversary, The Bancroft Library opened a new exhibition, "California Culinary Culture: Sampling the Collections of The Bancroft Library." The display drew upon Bancroft's rich collection of California cookbooks and menus, in addition to a selection of other culinary publications, photographs, albums, advertise-

ments, posters, letters, and oral history transcripts from the 1850's to the present.

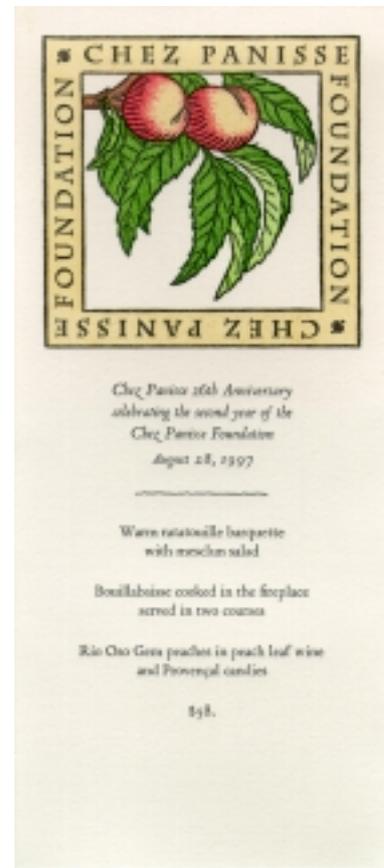
Interdisciplinary scholarly interest in California food and cuisine continues to grow, and promises to bring a new and creative perspective to the holdings of The Bancroft Library. Numerous publications within Bancroft's collections describe the human need and desire to grow, cook, and consume food and this exhibit demonstrated California's ongoing fascination with methods to produce, preserve, present, buy, sell, and appreciate food. Other works illuminated the social, cultural, economic, and political aspects of food.

California's cuisine is shaped by many cultures, strengthened by the bounty of the land and waters, and polished by technological developments in agriculture, transportation, and communication.

The traces of this potpourri of cultures are found in California's culinary innovation, its willingness to try the new and unexpected. The recent exhibit focused not only on the early chefs of the state who tested their skills on sometimes discriminating clientele, but also the home cooks, concerned with satisfying hungry family members and friends. A certain sophistication in California's cuisine followed the arrival of a population of writers and artists, educated and refined travelers, and interna-

tional business people and professionals who came to demand more from California's cooks.

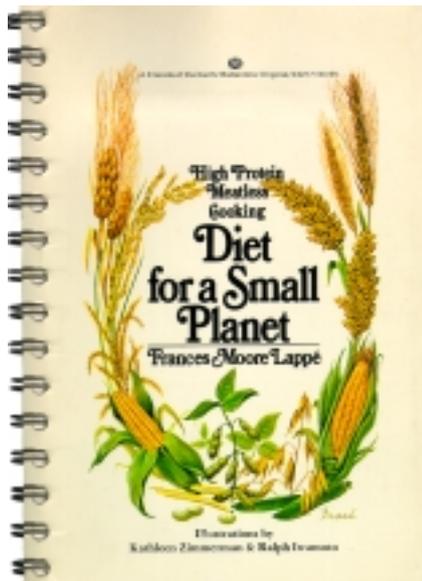
Alice Waters continued the tradition of California culinary innovation. Graduated from the University of California at Berkeley with a degree in French Cultural Studies, she then trained at the Montessori School in London, followed by a year traveling in France. Alice is author and co-author of several books, including *The Chez Panisse Menu Cookbook*, *Fanny at Chez Panisse*, a storybook and cookbook for children, and, most recently, the encyclopedic *Chez Panisse Vegetables*. She has also received numerous awards, which include being named one of the ten best chefs in the world in 1986,



Anniversary menu, August 28, 1997, *Chez Panisse Records*.

by the magazine *Cuisine et Vins du France*; Best Chef in America and Best Restaurant in America, from the James Beard Foundation, in 1992; and an honorary degree from Mills College, Oakland, California, in 1994.

As San Francisco food critic Patricia Unterman noted, "Julia [Child] set the stage for the culinary boom in America by



Diet for a Small Planet, Frances M. Lappé, 1971.

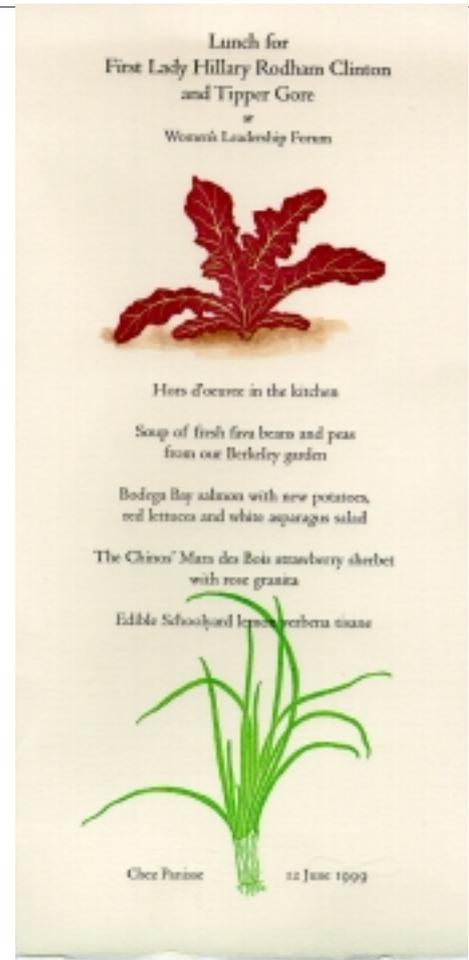
teaching people how to cook, and then Alice Waters took everyone to the next step by teaching about ingredients.” The *New York Times* dubbed her, “a patron saint” who has shown chefs and diners alike that unprocessed, unadulterated, chemical-free food ranks somewhere up there next to godliness. “The sensual pleasure of eating beautiful food from the garden,” Waters told the *New Yorker*, “brings with it the moral satisfaction of doing the right thing for the planet and for yourself.” Chez Panisse is not there to feed the masses. The restaurant is a model for others to aspire to. “The act of eating is very political,” she says. “You buy from the right people, you

support the right network of farmers and suppliers who care about the land and what they put in the food. If we don’t preserve the natural resources, you aren’t going to have a sustainable society.”

Waters is convinced that the best-tasting food is organically grown and harvested in ways that are ecologically sound, by people who are taking care of the land for future generations. Chez Panisse has stitched together a patchwork of over seventy-five nearby suppliers, who share Water’s concerns for environmental harmony and optimal flavor. To drive home her commitment to the local farmers Waters started the Chez Panisse Foundation to help young people, in particular, who are isolated from the land and deprived of the joys and responsibilities it teaches.

The exhibition opening complemented a seven-hour lunch for some 600 close friends of Alice Waters. Guests feasted at tables located near The Bancroft Library’s front door, beneath the linden trees, adjacent to the famed Campanile. The event celebrated the gastronomic and political style that imbues everything associated with Chez Panisse. What began as “a simple little place where we could cook and talk politics” is now an international icon for the use of fresh, locally grown, organic ingredients.

The exhibition opening included a si-



Women's Leadership Forum menu, June 12, 1999, Chez Panisse Records.

lent auction, held in the Edward H. Heller Reading Room, with a selection of Chez Panisse memorabilia, publications, and ephemera including historic menus and posters produced by some of the most recognized fine printers and graphic designers in the Bay Area. The proceeds of this auction went to the Chez Panisse Foundation.

Items in the exhibit included Gold Rush Era menus from noted San Francisco restaurants and hotels; nineteenth century photographs of the California wine industry by Eadweard Muybridge and unattributed photographs of Chinatown markets and restaurants; transcripts of oral history interviews with contemporary figures such as Robert Mondavi, Chuck Williams, and Polly Ghiradelli; and cookbooks from such California culinary icons as Helen Evans Brown. Additional materials on display include contemporary menus from a wide range of Bay Area restaurants; photographs and publications that address the

Continued on page 10



Views From a Trip to California, 1887–1889, Harriet S. Tolman.

Shark Illustrations:

An interaction between technology and scientific content

As biologists collaborating at Berkeley on a scientific project we decided to try to gather some data on a topic that had long interested us. We had noticed that the illustrations from literature on cartilaginous fishes of the late 19th and early 20th century were more useful than modern sources and wondered if this might have something

to do with the techniques in use for reproducing illustrations. We believed that The Bancroft Library would have exactly what we needed so it was the first stop on our data collecting expedition. Several lavishly illustrated and important books were made available for our use, but the most useful resource was not printed matter but Bancroft's unusual collection of printing plates, presses, and typesetting machinery. Bancroft Curator of Rare Books, Tony Bliss, generously explained the various printing techniques used over the past three centuries to reproduce illustrated material. Bancroft even hosts a course in historical printing techniques. Though we did not take the

course, Tony and his strange and wondrous ink depositing devices were the jumping off point for what has proved to be a fascinating journey through the history of shark illustration.

Sixteenth through nineteenth century expeditions to the subtropical and tropical New World and beyond returned to Europe with astounding discoveries of animal and plant species, many of

and preserving them was usually impractical. Expedition naturalists sketched fresh specimens, thereby capturing their natural shape and colors, in order to lend credence to the existence of these exotic fish. Not only were these sketches scientifically accurate, often times they were quite artistic.

The scientific content of a mass produced illustration was limited however by the printing technique (either wood cut or wood engraving)

which allowed only minimal detail. Interestingly, the high level of detail in the original oil or water color based illustration was often lost or misinterpreted in the mass produced engravings and subsequent copies. Greater detail and also hand applied color was available through copper plate engraving, an expensive alternative that limited both the number of illustrations and the breadth of circulation.

The invention of stone lithography made high quality scientific illustration commonplace in the late 19th century. Morphological accuracy became more important than artful execution, nevertheless many of these illustrations have an artistic quality inherent in highly detailed work. Printing innovations, artists as members of expeditionary staff, and the emphasis on the external shape of animals were contributing factors in the scientific and artistic success of the expedition monographs of the 19th and early 20th centuries.

While not strictly an expedition publication, Day's *Fishes of India* (1878), is a good example of this type of scientific resource. Francis Day (1829-1889) was a surgeon in the Madras Medical Service. He later

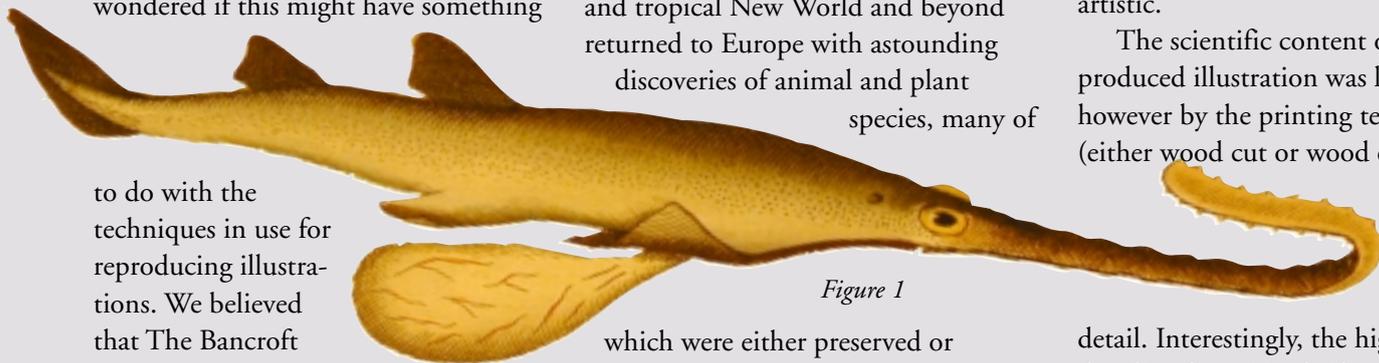


Figure 1

which were either preserved or brought back alive. There was no way to convey the beauty and strangeness of these natural wonders other than by illustration. Much of the most remarkable renderings of natural history were born of this need to inform the public about bizarre forms. To reach scientific circles as well as the public these illustrations were often published in first-hand accounts of expeditions. Later, the figures were copied, with various degrees of fidelity, and published in compendia and bestiaries. Many of the illustrations in the latter were gross misconceptions and clearly not drawn from life, others were accurate and wonderful renderings.

While sharks, skates, and rays were no doubt familiar to Europeans, primarily for their gustatory content, the near-shore, cold water animals were not very different from their usual fare of bony fishes. In contrast the sub-tropics and tropics were teeming with huge, and very oddly shaped forms such as hammerhead sharks, sawfishes, and gigantic stingrays. Transporting these creatures alive was obviously impossible

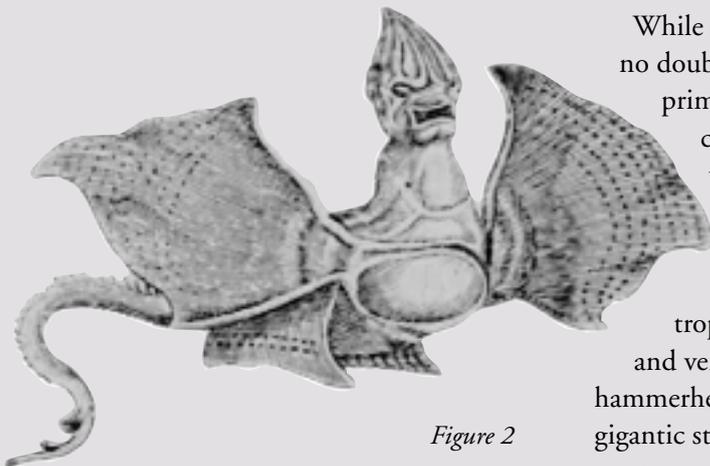


Figure 2

became (at his own instigation) the inspector general of fisheries for all of India and conducted a thorough survey of the fishes around the Bay of Bengal. In 1874 he returned to England to work in the British Museum, where he had sent many of his specimens, on the definitive guide to

We appear to be entering a renaissance of 19th century illustration quality with the widespread use of the relatively inexpensive color offset lithography systems (i.e. *Last and Stevens*, 1994).

Ironically, if we wait just a few more years, the scientific and artistic quality of shark art will have caught up to the 1890's.

—Adam Summers,
Assistant Professor, UC Irvine
—Tom Loob
Shriner's Hospital



Figure 3

Indian fishes.

Working with an artist (C. Achilles) he produced a volume with illustrations that are still useful to scientists.

The transition from fanciful renditions to anatomically accurate and artistically satisfying illustrations of elasmobranchs eventually gave way to a workmanlike iconographic style in the 20th century. The scientific content of these illustrations, reproduced with an inexpensive 'electroplate' technique, is not nearly as high as lithography, both because of the relatively heavy line and the lack of gray-scale detail. The process was so inexpensive that it was possible to provide line drawing outlines of dozens or even hundreds of species in a widely available book. These tomes, while invaluable for the scholarship of their text might very well have been published without illustrations given the lack of new information presented in the cartoonish black and white renderings (See for example *Bigelow and Schroeder*, 1953).



Figure 4

Figure 1. A hand colored copperplate from *Bloch's* (1796) monumental work on fishes. Many of the drawings, such as this embryonic sawfish, are clearly drawn from life while others are obviously drawn from second and third-hand accounts. Bancroft has an octavo edition which contains all the plates of the spectacular folio edition.

Figure 2. A skate from *Ruysch's* (1718) compendium of animals that included some fishes. The copperplate etchings in this volume are taken from numerous primary sources. In the present case he has copied a fanciful interpretation of a dried specimen. The wings have been sliced away from the head before drying, and resemble arms, while the nasal capsules, on the underside of the head have become eyes.

Figure 3. A lithograph from *Day's Fishes of India*. The proportions of the shark are true to life and the pattern is faithfully rendered. The shading clearly shows the depth of the body and the angle and attachment of the fins.

Figure 4. The illustration is from *Mueller and Henle's* (1841) catalog of cartilaginous fishes. The work contains original descriptions of about a quarter of all sharks and rays. The desiccated head and gracile body are testament to the difficulty of drawing from dried specimens rather than from life. This illustration is a stone lithograph.

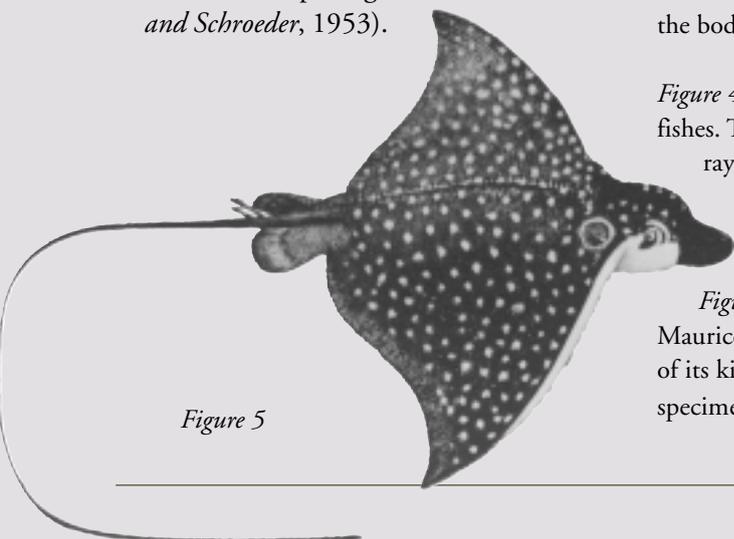
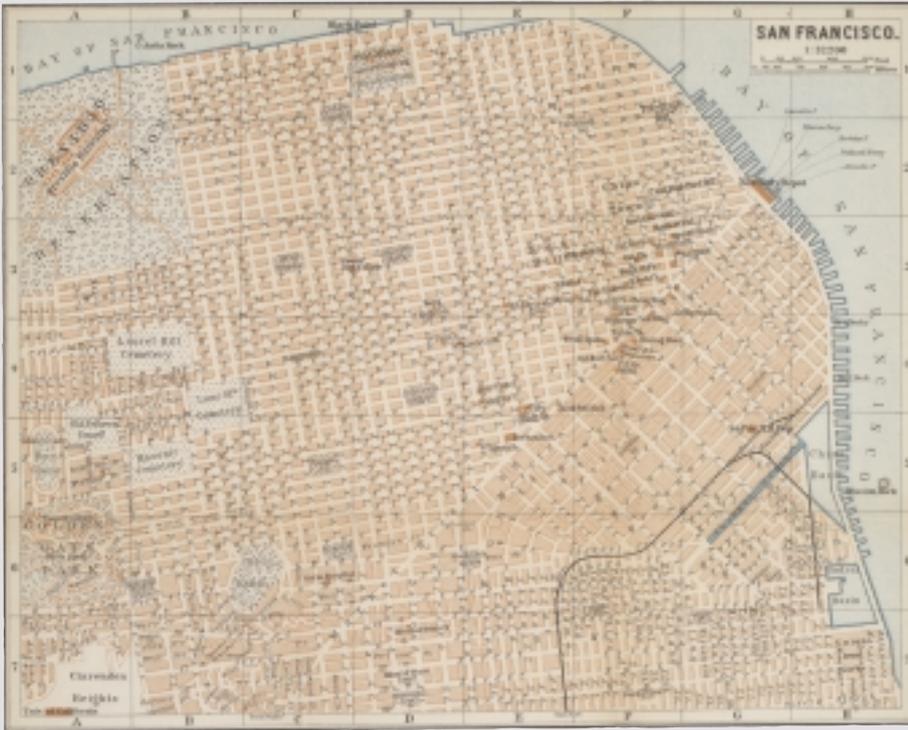


Figure 5

Figure 5. In 1638 George Margrave explored Brazil with the Dutch expedition of Maurice of Nassau. Margrave's observations on the fishes of Brazil was the first study of its kind outside the Mediterranean. Margrave's water color paintings capture fresh specimens with remarkable accuracy.

DESIDERATA



The United States, with an Excursion into Mexico. Handbook for Travelers, edited by Karl Baedeker, 1899. The volume offers potential visitors to San Francisco and the East Bay a wealth of information. With regard to Berkeley and the University, readers are informed that “the museums, the library (70,000 volumes) and the laboratories also deserve attention.” The city of Oakland is lauded as “the ‘Brooklyn’ of San Francisco.”

BAEDEKERS!

With enthusiastic support from faculty members and Library colleagues, Bancroft is launching a new special collection: the travel guides published in Leipzig by the firm of Karl Baedeker beginning in the 1830s. For now, we wish to focus on guides published up to the year 1914.

Baedekers were the preeminent travel guides for more than 100 years. In fact, the firm name became synonymous with the tourist guide book. The guides contain detailed information about museums, social customs, monetary exchange rates, city plans, travel arrangements, and a wealth of other information (including the ads) which are of use to scholars and students.

We plan to build up a substantial run of *Baedekers* for this early period for all the countries and regions covered by the firm’s publications and in all the languages employed (German, English, and French).

So we turn to our Friends and ask you all to look over your book shelves for those stout red volumes lovingly thumbed by an earlier generation of travelers. The books do not have to be in mint condition, as long as they are complete with all the maps.

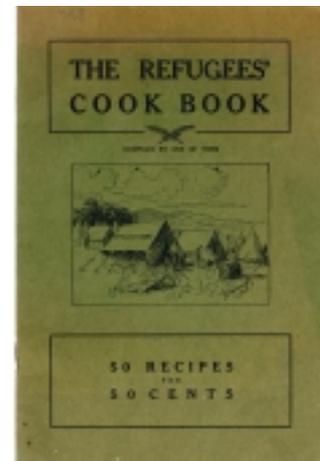
In future issues of *Bancroftiana*, we will update you on our progress on building the collection and its use.

If you have some old *Baedekers* you are willing to part with, please contact Bonnie Bearden in Bancroft’s Acquisitions section: (510) 642-8171 or bbearden@library.berkeley.edu

Continued from page 7

social aspects of food and diet during the 1960’s; and books and pamphlets that illuminate the technical and commercial preparation of food for railroads and other service industries.

Historical materials from the records of Chez Panisse included correspondence between Alice Waters and M.F.K. Fisher, the noted culinary author. A selection of Chez Panisse menus, particularly those holiday and special occasion menus produced by leading printers and graphic artists offered both a visual and sensual treat, as do a series of Chez Panisse cookbooks presented with elegant illustrations. Chez Panisse posters, the work of David Lance Goines, added additional luster. The exhibition closing was celebrated with a December 7th reception sponsored by the Friends of The Bancroft Library. Some 200 guests enjoyed one last “taste” of the exhibition, and comments by Charles B. Faulhaber, James D. Hart Director of The Bancroft Library, and Alice Waters, who traced the culinary and social history of Chez Panisse.



The Refugees' Cookbook, 1906.

Editors Note:

This is an historic edition of *Bancroftiana*: our first color issue.

This new color printing allows *Bancroftiana* to showcase many of our photographs, artwork, and other visual materials to full advantage. You can expect more colorful, art-enriched illustrations to appear in future issues.

—Camilla Smith

FROZEN IN THEIR TRACKS

Applied prophylaxis and the debugging of an incoming environmental collection

As a librarian and long-time environmental activist prepared to move from Maryland to Maine, she decided to dispose of many of her own collections which were stored in both basement and garage. Upon learning that The Bancroft Library is the repository for the Sierra Club and has particular strength in environmental collections, she contacted Theresa Salazar, Bancroft's Curator for Western Americana, and offered her records of the last 20 years detailing local Sierra Club activities and campaigns to protect coastal areas of the continental United States. Because of the donor's impending move, a quick decision needed to be made. Theresa Salazar agreed to accept the collection of approximately 18 cartons sight unseen.

An early shipment of books which the donor sent to another library was found to include some unwanted guests, in the form of silverfish. When she relayed this information to Bancroft, it became evident that this collection would have to be handled with the presumption that it had a silverfish infestation.

The first rule of prophylaxis is to contain any suspect material within a *cordon sanitaire*. This isolation is necessary to protect the Library from possible contamination. The Library at U.C. Berkeley unfortunately does not have a secure staging area for incoming materials which are suspect in terms of pests and other contaminants. Steven Black, the Head of Bancroft's Acquisitions Division and Gillian Boal, Rare Book Conservator in the Preservation Department, had to review quickly their options both on campus and extramurally for sites where the material

could be received, isolated, reviewed, and prepared for blast freezing if needed. The lack of such facilities in the Library has been a constant problem over the years and will be addressed: a quarantine room is being planned at the Northern Library Regional Facility in Richmond for staging and treatment of infested materials.

Steven Black arranged to have the boxes specially marked so upon delivery they were staged in an area near the Library's mail room. Once there, Gillian Boal spot-checked the boxes to see if there was any evidence of silverfish and to check the precondition of these materials; she also arranged with Art Slater in Campus Pest Management to spray around the boxes to kill any silverfish that might escape. Next, Susan Francisco of the Library's Facilities Office shrink-wrapped the boxes onto a pallet and transported the collection to U.S. Cold Storage Company in Oakland for freezing. The boxes were sent to cold storage on a Monday and picked up and delivered back to the Library on the following Friday. Any silverfish would have perished after being frozen.

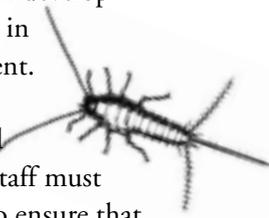
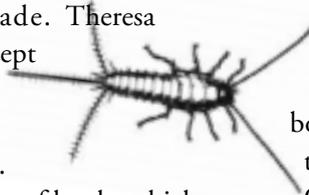
On their return from freezing the contents of the boxes, which had arrived from the donor packed in a black plastic bag within each box, needed to be examined. Upon investigation it was found that there was some previous damage to the materials and mold was in evidence in at least one box. These bags were removed and the boxes repacked to ameliorate the effects of possible condensation while drying. The donor had packed the collection into large banker's boxes and numbered them 1-18. In re-packing, care was taken to review the contents for any damage from freezing, and carefully retain the order of the files. It was also an opportunity to note evidence of mold which

could be dealt with by the Conservation Treatment Division to ensure the safety of Bancroft processing staff. This task took six people working together for two hours and resulted in two acid-free cartons being used to hold the contents of each banker's box, thus doubling the number of containers used to house the collection from eighteen to thirty-six.

If there is any lesson to be drawn from this detailed logistical account of acquiring new materials, it is to highlight the occasional unintended and unwanted ill-effects that can develop when collections are stored in an uncontrolled environment. Some indeterminate percentage of materials offered to the Library are at-risk. Staff must be vigilant as gatekeepers to ensure that these collections are handled safely, and do not bring with them any living problems that might spread.

In this particular instance, the perspicacity of the donors—William and Vivian Newman—in observing and communicating what was either known or suspected of the collection they had stored proved invaluable. A number of staff at the University and in the Library assisted in responding to the need for containment and special handling upon receipt, including Wendell Hogg, Bonnie Bearden, Art Slater, Dasha Ortenberg, Monica Hanna, John Wenzler, and Heather Nicholls.

—Gillian Boal and Steven Black



Edward P. and Elliot Reed Letters: A Family Legacy

My parents had the lovely habit of reading aloud in the evening, especially in the wintertime. I tell you this because it seems to me that it was a perfect setting for my mother Ellen, to read her grandfather's letters aloud to her husband and myself, then an eight year old girl. Later in my life, when I was a college student, I reread the letters, to flesh out my understanding of California history. Still later I read parts of them to my children when my eldest son was finding his fourth grade study of California's Gold Rush a less than exciting task. Last, I completed the cycle by reading some of the letters to my mother in her last years of life, to trigger her memories of meeting some of the people described in the letters, people she had met and known as a young child.

Edward P. Reed, my great-grandfather, and the primary letter writer in the Edward P. And Elliot Reed Letters, 1849-1879 (BANC MSS 98/48 c) lived with his family in Homer, New York. Like many young men of not quite twenty, he did not know what to do with his life. His father was an established lawyer and Edward was the oldest of the children. He and a friend, Frank Brown, who shared the same ambiguity of purpose, decided to go to Washington D.C. to see if they could find jobs, perhaps as clerks to Congressmen. This was early in 1848 and Edward's father, Edward C. Reed, had served in the House of Representatives for a term during Andrew Jackson's administration.

Shortly after this move, the news of a gold strike at Sutter's Mill, California reached New York. Edward and Frank immediately began discussions of travelling to California. They sailed out of New York on January 24, 1849, on the *South Carolina*. According to the records at the San Francisco Maritime Museum, this was the first ship from New York to reach "Gold Rush" California, by sailing around the Horn.

Edward and Frank traveled steerage, with most of their money, and surely some of their families' limited funds, invested in merchandise to sell to the miners. Edward's first letter home, dated February 24, 1849, includes twenty-six dense pages of notes and observations written aboard ship. The second letter, sent from Rio De Janiero, totals twelve pages and his first letter from San Francisco is an eighteen-page commentary on the 156-day voyage.

After a very long, quite adventure-some voyage, including a smallpox outbreak, and two lengthy stops in South America, they arrived in San Francisco during the first week of July. Edward now possessed about five dollars cash in his pocket. He got a job unloading lumber from a barge at the foot of Washington Street for eight dollars a day. Within a few days, with their resources restored, the young men took passage up-river to Sacramento, where all the action was reputed to be.

Edward's descriptions of Sacramento are striking. He described it as a town of tents, made from the sails of the deserted ships that were moored in the river. After hawking their merchandise for a couple of months, Edward had a chance to travel with some acquaintances to the Trinity River to search for gold himself. Frank declined, so Edward sold his remaining share of supplies and became a goldminer. In an August 14, 1849 letter Edward wrote:

Imagine the village of Homer [New York] with two streets running parallel . . . with a line of schooners & ships tied up to the trees on the bank & then these streets nearly filled up with houses and stores, constructed of poles cut from the adjacent woods & covered with shirting . . . or old sails, with hundreds of tents pitched in every direction & you have a faint idea of the present city of Sacramento [sic] . . . The party of miners camped at

a place on the Trinity, called to this day, Big Bar. There they panned for gold, with some success. Then fortune changed. The miners were relieved of most of their food by a stealthy Indian, and it began to rain. Now the trick was to cross the turbulent Trinity River with horses and diminished food supply intact. After quite a struggle the be-draggled group succeeded. As they traveled back from the Trinity River, Edward enjoyed his first view of Mount Shasta, and soon realized the difficult journey that lay ahead. The miners had a treacherous time navigating the sloughs, pulling and digging out their horses. They crossed the Sacramento River near its confluence with the American River in the company of a large party who had ox-teams and wagons, headed up by an ex-governor of Ohio. One met all types of people in the gold country.

Returning to Sacramento was no respite. At one point Edward rented a place to sleep and found it to be merely a table on which to lay his bedroll. He awoke in the morning with water a few inches below the tabletop. He moved to one of the boats on the river, which was being used as a hotel. Then he got sick, and nearly died. As he began to recover, a friend urged Edward to accompany him to Los Angeles. They took a steamer to San Francisco, where they waited for the coaster to Los Angeles. The sailing date was postponed, so greenhorns that they were, the two men bought a team of horses and a buggy to drive to Los Angeles. Needless to say, there were no roads to the south. Cow paths, yes, roads, no. They eventually got to the Salinas River, and realized the folly of this ill-advised trip. The weary travelers returned to San Jose, which looked even better than when they

passed through the city the first time.

San Jose was a bustling place, serving as the territorial capital and therefore full of legislators and attendant hangers-on. Edward seized the opportunity to buy a small hotel or rooming house. This situation worked

family by complete surprise. He made this a very festive time, taking the family on a trip to Montreal and Quebec, and seeing that his parent's home was in good repair before he departed. He met and fell in love with Clara Winegar, his sister Ellen's best

the varieties of racial, ethnic, and religious backgrounds encountered in frontier California. Clara knew that she must deal with them as peers and it was difficult, and she expresses herself in letters to Ellen. At one point she writes Ellen about a city father extolling the repair of a road, which was badly rutted. He was very proud of the repair, which consisted of filling the ruts with dead chickens.

Edward's letters to New York are often filled with descriptions of the erratic economics of the state and efforts to get the railroad to California and into San Jose. He derides the risky plans to develop the Central Valley. Both write of their concerns about the Civil War. Edward and Clara were Unionists and Abolitionists, and commented on the amount of Confederate loyalty in California. Women's voices and opinions seemed to carry as much weight as men's within their family. Their niece, Lucy, was an ardent suffragette, and her efforts were applauded.

I wish I could say that Edward and Clara had "happily-ever-after lives," but they did not. Clara died not long after the birth of her daughter, my grandmother. Edward remarried, but his children and his second wife did not get along well together. His brother Elliot lost his wife and daughter to tuberculosis, apparently they drank milk from a tubercular cow. Edward's sister Mariana moved to San Jose with her three children, after her husband, a Union Army doctor, died in the Andersonville prison. Edward lived until almost the end of the century, but he went broke, caught in one of California's depressions with more lumber inventory than he could sell. What makes these people vivid and perhaps remarkable is that by their regular detailed letters they have made a record of who they were and what their times were like. It has been most interesting to live with this history in my hands. I hope it will be useful to others.

—*Elise G. White*



Edward and Clara Reed, Wedding Portrait, ca. 1859

well for a short time, but the legislators decided that the state capital should be in Vallejo. Edward was fortunate to sell when he did. He then took a job in the city clerks' office, writing abstracts. Soon he became a city assessor. He also began to farm, first buying livestock to fatten and sell. Later he developed orchards near the area called Evergreen, located near Mount Hamilton. Edward also started a lumber mill, cutting redwood in the Santa Cruz Mountains. He worked at all of this for several years, until he felt securely established. In 1857 he returned home to New York arriving unannounced, and taking his

friend. He also arranged for his brother Elliot to come to California. Edward traveled to California, and then in 1859 returned to New York in order to marry Clara. When the newlyweds returned to California, there were now two correspondents writing letters to Ellen. Clara's letters have a very different tone than her husband's. Clara was determined, opinionated, well educated young woman, brought up to hope for, if not expect a genteel life. California was rough, uncouth, dusty, muddy, and populated with a mixture of people who were nothing like those in Homer or Ithaca. She had a hard time adjusting to

Papyrus Comes of Age

The Tebtunis papyri may be one of the University of California's better-kept secrets, but Todd Hickey, the Bancroft Library's new papyrologist, is working hard to change that. "Here you have this tremendous scholarly resource," Hickey says, "and for the bulk of the last century, it's been ignored. First and foremost, I see myself as an advocate for this collection."

The Bancroft's papyri were a gift of Phoebe Apperson Hearst. Unearthed in Egypt from the Fayyum town of Tebtunis in the winter of 1899-1900, they came to Berkeley in 1938 after a sojourn in Oxford, where their excavators, B.P. Grenfell and A.S. Hunt, and others had been preparing them for publication. Four volumes (in five parts) of the Tebtunis Papyri have now appeared (the last in 1976), but these have hardly put a dent in what was an incredibly rich find of papyri. Fewer than 2,000 pieces out of (approximately) 30,000 — the largest number of papyrus fragments in the New World — have been published. The vast majority of the unpublished texts have never even been studied. "This makes the job incredibly exciting," says Hickey, a Chicago history Ph.D. who comes to Bancroft from the University of Delaware. "Every time I open up a folder or one of the excavation tins, I'm not sure exactly what I'm going to find. The papyrus that I pull out to work on may just be a run-of-the-mill tax receipt, or it might be a lost piece of Greek literature."

The lack of attention in the past may be exhilarating for today's scholar, but it has had negative consequences for the health of the texts themselves. The tide was turned when the Bancroft joined the Advanced Papyrological Information System (APIS) Project (<http://www.columbia.edu/cu/lweb/projects/digital/apis/index.html>) several years ago, and Hickey sees conservation as a continuing priority. "Obviously we've got to ensure that these texts are around for future generations of scholars and students." To help with some of the more challenging pieces (for example, unopened rolls or unprocessed mummy cartonnage), Hickey has arranged for the Library's conservator, Lorna Kirwan, to study with Andrea Donau at the Vienna Papyrussammlung.

Hickey will also be teaching in the Departments of Classics and Near Eastern Studies. "This is a critical component of my position," he says. "If we want to ensure the health of the collection, if we want the study of papyri, that is, papyrology, to flourish at Berkeley, the faculty and students must find them relevant if not essential. To do this, we must transform their study from an arcane subdiscipline of Classics, one often perceived — sometimes justifiably — as excessively concerned with minutiae, into an interdisciplinary field that

has something to say to philologists, historians, archaeologists, anthropologists, et al." Is this a tall order? "I don't believe so," says Hickey. "It's simply a matter of exposure, of knocking down the barriers. Most people are quite receptive when they recognize the often unique opportunities that the corpus presents. No other body of

evidence tells us as much about the society and economy of the ancient world."

Hickey was hired as a result of the creation of the Center for the Tebtunis Papyri, a new Organized Research Project that is being supported for a period of up to ten years by the Vice Chancellor of Research. The Center has gotten off to a good start. "Thanks in no small part to the support and assistance that I've received from both the Bancroft and the faculty, we're doing well," reports Hickey. "We've already received a generous \$25,000 gift from a private foundation,



Todd Hickey, Papyrologist

which has allowed us to hire two graduate student assistants, to support Lorna's training, and to invite Professor Dorothy Thompson of Cambridge, a scholar with extensive knowledge of the collection, as our first Distinguished Visiting Lecturer. An undergraduate apprentice will join us in the Spring. My colleague Arthur Verhoogt [at the University of Michigan] has a fifth volume of the Tebtunis Papyri well advanced, and I've begun work on a sixth one. We're building relationships on campus, in the community, internationally. Every morning I wake up excited to go to work — this collection has that much potential. I won't rest until it's completely realized."

For more information on the Tebtunis Papyri, see:

<http://sunsite.berkeley.edu/APIS/index.html>

To support the Center for the Tebtunis Papyri, see:

<http://socrates.berkeley.edu/~tebtunis/>
— Todd Hickey
Papyrologist



Papyrus fragments from Roman Tebtunis, still in their 1900 excavation tin.

LINDA JORDAN

It is with great sorrow that we inform our colleagues and friends of the death of Linda Jordan during the Winter break.

Linda, a lead archivist at Bancroft, was a much loved member of Bancroft Technical Services. She originally came to us as a student employee, her interest in libraries having been spurred by service as the driver of the bookmobile in Elko, Nevada, where her husband served as a forest ranger. After his death, she returned to school, taking a B.A. in art history at Cal and then her M.L.S. degree at San Jose State University.

Linda came back to Bancroft full time in 1995 and worked on a variety of processing projects, among them the archives of Beat poets Ted Joans and Philip Whalen, the Gooch-Darby family papers, and the Paramount Theater archives. One of her colleagues called her "Bancroft's most versatile, energetic, and enthusiastic archivist. She attacked her work with the goal of getting it done quickly and properly, never losing sight of the goal of making it accessible for researchers. Her attention to detail did not stand in the way of the 'big picture.' She familiarized herself with the subject matter to such an extent that she also became a major resource person for any researcher working with a collection she processed."

Over and above her professional qualifications, Linda was a delight to be around. We shall sorely miss her.

ENGEL SLUITER (1906-2001)

Engel Sluiter, a longtime student of European overseas expansion, once predicted that curiosity would kill him, but he was mistaken: he died of a heart attack in Kensington, California on 28 May 2001, just over a month before he would have attained his 95th birthday.

Sluiter was born in a Dutch-speaking household on a ranch near New Holland, South Dakota. In significant ways his life was shaped by youthful enthusiasms. One was his inexhaustible passion for knowledge, reflected, for example, in his practice of regularly slipping through an open window of the closed local library in order to find materials that would satisfy his curiosity.

Sluiter obtained his B.A. in 1929 and in 1931 he returned to the San Francisco Bay Area to begin graduate work at the University of California at Berkeley under the supervision of the formidable Herbert E. Bolton. He earned his M.A. in 1933 and, following a year in the archives of Holland and Spain, his Ph.D. in 1937. He taught briefly at San Francisco State College before returning to Berkeley, where he would teach from 1940 until he reached mandatory retirement in 1973. Among his students were Roderick Barman, the late Fred Bowser, James Boyajian, James Guill, Henry Keith, Clifton B. Kroeber, Donald Rady, Herbert Raffeld, and Mario Rodrigues.

All of us became part of the Sluiter legacy. But there is also another, more durable part of that legacy and it consists of the Sluiter Collection now in The Bancroft Library. That collection represents six decades of far-flung multi-archival research in archives throughout Europe and Latin America. Sluiter undertook thirteen extended archival forays, each of which yielded thousands of frames of microfilmed documents in half a dozen languages that he meticulously transcribed in his office or in his study. His decades of toil produced a massive documentary collection of more than 160,000 pages organized chronologically and topically in fifty-six standard-sized file drawers. Each drawer is filled with complete transcriptions headed by a pithy summary.

Engel Sluiter was a unique scholar of exceptional drive and talent. He will be profoundly missed by all of us who were privileged to have worked with and learned from him.



Photo: Susan Snyder

Mary Morganti Takes Off

Supervising Archivist Mary Morganti announced her resignation from The Bancroft Library to accept a position as Director of Research Collections at the California Historical Society (CHS) in San Francisco. This is a wonderful opportunity for Mary, but at the same time leaves Bancroft with the very difficult task of replacing her. She has been at Bancroft since 1990, both processing and managing the processing of hundreds of manuscript and archival collections. Morganti played a key role in the reorganization of Bancroft Technical Services and has been intimately involved in helping Bancroft to move into the electronic age by designing the templates for Bancroft finding aids both before and after the development of the Encoded Archival Description. She has helped to plan and carry out grant-funded projects both in Bancroft and elsewhere on campus. She supervised the creation of catalog records for manuscript and archival collections; and supervised at any one time ten to fifteen staff members, interns, and students in these activities.

After receiving her B.A. from California State College, Sonoma, and her Masters Degree in Library Science from UC Berkeley, Mary worked for two years as a manuscripts librarian at, appropriately, the California Historical Society. She has also held archival positions at the Social Welfare History Archives (University of Minnesota), Utah International, Inc., a mining and construction company, Wells Fargo Bank, and the California Nurses Association, all three of the latter in San Francisco.

We shall miss Mary, and we wish her well in her new position.

Spring 2002 Calendar

EXHIBITS

January 21 – April 29

The Foundations of Anthropology in California: A Centennial Exhibit

Key personalities and events driving the establishment and development of anthropology in its first sixty years at Berkeley.

May 7 – July 31

Sites of Discovery: Art and Archaeology in 19th-Century Photographs of the American Southwest

This exhibit considers the archaeological ramifications of government sponsored surveys and their photographs, and places the photographs and photographers within the history of American landscape art.

ANNUAL MEETING

SATURDAY, APRIL 27

Luncheon, 12 noon

Business Meeting, 1pm

Program, 2:30pm, Maude Fife Room, Wheeler

Speaker Thomas Sanchez, will discuss California fiction in a talk, "Native Notes from the Land of Earthquake and Fire."

ROUNDTABLES

An open, informal discussion group, Bancroft Roundtables feature presentations by Bancroft staff and scholars. All sessions are held in the Lewis-Latimer Room of The Faculty Club at noon on the third Thursday of the month.

FEBRUARY 21

Allison Varzally

Yogores, Pachucos, and Zoot Suiter: The Making of a Multiethnic Youth Culture Among California Minorities

MARCH 21

Isabel Breskin

Above the City, Upon a Hill: 19th Century Lithographs of San Francisco from the Honeyman Collection

APRIL 18

Michelle Morton

New World Utopias

MAY 16

Adrienne S. Williams

Miracles of the Virgin: Popularity and Reception

The Council of the Friends of The Bancroft Library

2000–2001

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John Briscoe	Arlene Merino Nielsen
Kimo Campbell	Terry O'Reilly
Lucy Campbell	Richard Otter
Robert Chlebowski	Bernard Rosenthal
Gifford Combs	George L. Saywell
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