



*Hubert H. Bancroft*

# BANCROFTIANA

## The Renewal of The Bancroft Library

On June 1, 2005, The Bancroft Library closed its doors to prepare the collections for their journey to temporary housing while the building undergoes renovation and seismic retrofit. The reading room, with a more limited capacity, re-opened October 17 at 2121 Allston Way in downtown Berkeley and will remain there for at least the next two years and probably until 2008.

The nine floors of material accumulated over the past century since this collection came to campus cannot be accommodated at our temporary location. The majority of the collections will be held at the Northern Regional Library Facility (NRLF) in Richmond. While the papers, manuscripts, books, and photographs are kept at NRLF, material such as the framed art will be inaccessible and stored at a fine-art storage facility in Oakland.

Coordinating and moving a collection of this magnitude and value is no simple task. The fine-art moving company, Atthowe Fine Art Services, began the physical move of the pictorial material in June. Bancroft staff worked closely with movers to identify and wrap the pictorial collection piece by piece before transporting it to its secure, climate-controlled storage. The marble bust of Hubert Howe Bancroft that had been a mainstay of the collection and greeted visitors to the library was also crated and moved. Aisles of books, manuscripts, journals, letters, and photographs are still being shuttled to their temporary quarters.

The Bancroft Library staff all took on new roles to ensure the collection

move was as smooth and secure as possible. They left their desks and workstations and respective positions as curators, librarians, archivists, and administrators to become monitors, security personnel, and consultants to the movers. With everyone pitching in, the goal was to retain every piece of material and recreate the stacks so that material could be retrieved when requested once the library reopened.

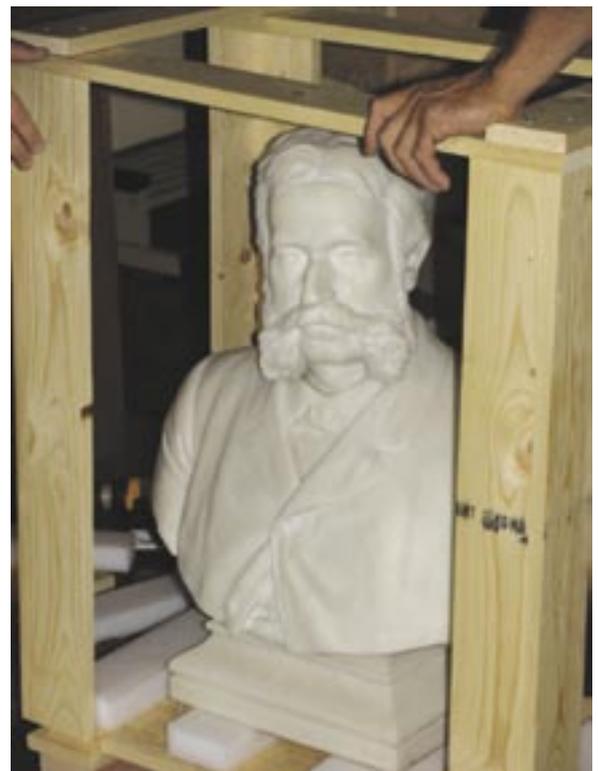
After July 5th, the move became a picture of efficiency. Each day an average of 75 book carts loaded with material was safely delivered to NRLF and reshelved. With five trips of the moving trucks per day, Nor-Cal Movers remained on track in the long summer move schedule. The book move successfully transported more than 1,800 carts representing an estimated 85 percent of the book collection. At the end of September, the staff closed the doors on the old building for at least the next two and a half years.

With so many changes, The Bancroft Library hopes to keep our many friends and patrons apprised of our progress and of the various programs we shall continue to offer. We couldn't have done it without the generous support of the Friends of The Bancroft Library and the new friends who have joined the Capital Campaign for the Renewal of The Bancroft Library. This

is an exciting time to be part of this effort, and we look forward to celebrating the centennial of The Bancroft Library in style, with 100 percent of our goal attained. We're almost there!

Bancroft Library administrative offices as well as the offices of curators, public service staff, and archivists moved to Allston Way in September. The mailing address and telephone numbers for The Bancroft Library will remain the same. The Mark Twain Papers Project is already established at 2195 Hearst Avenue; the Regional Oral History Office has moved to Evans Hall; and the Center for Tebtunis Papyri relocated to 2121 Allston Way

*Continued on page 4*



*Hubert Howe Bancroft's bust, which stood sentinel at the entrance of Bancroft, was crated for the farewell move.*



## *From the Director*

# The Move

The Bancroft Library made the journey across the bay to Berkeley in May 1906, it is no longer at risk from a major earthquake.

Moving more than 600,000 printed books, over three million photographs and paintings, drawings, watercolors, and other artistic works, millions of manuscripts and archival records, tens of thousands of oversize maps, posters, and architectural drawings, and 80 professional and student staff members is not something to improvise. In fact, detailed planning began over two years ago. Virtually every member of the staff has been involved in the process as well as in supervising the Nor-Cal and Atthowe Fine Art crews who did the actual moving. (During the move itself Bancroft staff wore specially designed mustard yellow t-shirts with "The Bancroft Library Surge 2005" on the front and the mot-

to "No Book Left Behind" on the back in order to identify themselves to the movers.)

The leader of The Move (and designer of the t-shirts) was Head Cataloger Randy Brandt, who came to Bancroft in 2001 from the Water Resource Archives on campus. Cataloguers by definition are detail-oriented, and the Bancroft move was nothing but a blizzard of details. Randy organized task forces for the preparation of the collections, for reviewing the entire contents of the building and deciding what not to move (after more than 50 years in the same building, there was a certain amount of dross among the gold), and for working out plans to serve the public before, during, and after the move. To prepare the collection, for example, it was necessary to survey it completely so that the Conservation Department could construct individual boxes for all rare books and all rolled items (such as large maps), move all nitrate film negatives to freezer storage, replace damaged archival boxes, etc.

Elsewhere in this issue (p. 1) you will find a description of what we have been calling The Move. As I write, in the late summer, the staff have all but settled into Bancroft's temporary quarters at 2121 Allston Way, just west of campus, which we are leasing from the Judah L. Magnes Museum; the site will eventually become the Magnes Museum's new home. Most of the collections have been moved as well, the bulk of them to the Northern Regional Library Facility in Richmond (NRLF). We reopened to the public on Monday, October 17. For the first time since

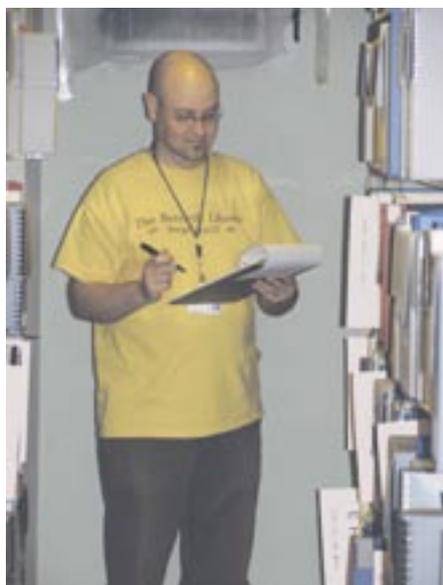


*A temporary fence and specially built ramp were constructed to ensure safe transport to the Northern Regional Library Facility in Richmond.*

The entire staff joined Randy in planning and carrying out the move. It is almost invidious to single out individual staff members; but by common consent certain people played absolutely key roles, going far beyond the call of duty.

Terry Boom, Copy Cataloging Team Leader, coordinated the staff moves. His calm efficiency in planning and implementing the move of office furniture, office contents, computers, and voice and data installations kept the rest of us from going crazy. This huge logistics task involved detailed coordination between the movers, the furniture installers, several campus departments, and the library's own staff members. Terry, the "go-to guy" for all the problems that inevitably occurred, handled them with sound judgment and good humor. His meticulous planning, coordination skills, and attention to detail enabled the staff moves to proceed smoothly, with downtime kept to the absolute minimum. Most of us packed up our offices one day and unpacked them the following day, ready to get back to work.

Alison Bridger, Manuscripts Cataloger and self-proclaimed "stacks mapping maven," plotted the locations of everything in the existing Doe Annex building, determined where each item would go in the Allston Way building or NRLF, and flagged both the origin



*Pictorial archivist James Eason checks the flags so that books can be retrieved easily after the move.*



*Custom-built book carts transported materials from the stacks to the reading room, where they were shrink-wrapped and loaded on the truck.*

and destination shelves so that staff and moving crews could put every item in the right place. She developed a well-thought-out plan, enlisted staff and student help, gave concise and accurate instructions, and executed the plan superbly. Thanks in large part to her, the collections move was completed two weeks ahead of schedule.

Alison's counterpart on the destination side was Iris Donovan, Circulation Supervisor / Stacks Manager, who managed the move of the collections of rare, fragile, oddly-shaped printed, pictorial, and manuscript items to NRLF, where she will continue to oversee the transfer of materials as needed to the Allston Way reading room after Bancroft reopens. While supervising the day-to-day operations of the library last year, she also planned the NRLF move, trained her student staff, and served on all of the move task forces, almost a second full-time job. Iris led the move itself, dealing with difficulties patiently, assigning duties to staff and students, solving problems—throughout a mainstay of strength, devotion, and common sense. Her high standards ensured that errors were nonexistent and that Bancroft staff and the moving crews worked together flawlessly. The constant juggling of priorities and schedules, all the while oversee-

ing the safe transport of the collections, was challenging, but Iris carried it all off with aplomb, never flustered or at a loss for ways to deal with any difficulty.

The Mark Twain Papers and Project and the Regional Oral History Office went through this same process in the spring of 2005, moving into a new building (2195 Hearst Avenue) and Evans Hall, respectively, and the staff of both programs performed just as admirably. It is gratifying to acknowledge the dedication and hard work of so many extraordinary individuals. It is even more gratifying to acknowledge that this was a self-managed team. All we had to do was point them in the right direction and get out of the way.

*Charles B. Faulhaber*

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



L-R Wearing their special Move T-shirts, cataloger Terry Boom, archivist Alison Bridger, and circulation supervisor Iris Donovan, worked with principal cataloger Randy Brandt to set up the stacks at Allston Way.

**BANCROFT RENEWAL** *Continued*

along with The Bancroft Library.

Other projects and activities of The Bancroft Library will continue as usual. The Mark Twain Luncheon Club meets semiannually, and its membership continues to grow. The Regional Oral History Office held its Summer Institute during mid-August and The Bancroft Library Roundtables resumed with the Fall semester. The first in this popular series coincided with the Centennial Authors Series and featured acclaimed author, Andrew Sean Greer, discussing his book *The Confessions of Max Tivoli*, which he researched at Bancroft. We invite you to join us in these events.

—Beth McGonagle



Oversized rare books are too large for the stacks at NRLF, so they rest on their sides.

*October Roundtable*

**Niimiipu  
Narratives**

Although there exist numerous accounts of the wars that led to the surrender of the Nez Perce Indians (the Niimiipu in their own language), virtually no attention has been paid to their ensuing trek into exile and eventual partial return home to Idaho. J. Diane Pearson, Lecturer in Berkeley's Native American Studies Department, is finishing a book on the tribe's own "trail of tears." Dr. Pearson gave a presentation entitled "Niimiipu Narratives: The Essence of Survival in the Indian Territory" at Bancroft's October Round Table. The trials of the Niimiipu, exhausted from their struggles, were born on a note of treachery. The surrender document, which called for their return to their ancestral homeland, was overruled by powerful Army generals Sherman and Sheridan. Instead, the several hundred survivors, led by their celebrated Chief Joseph, were taken on an epic journey on foot and via railroad and keelboat, all the way to the Indian Territories in what is now Oklahoma. At railroad stops along their journey, in towns in the Dakotas and Minnesota, their appearance was treated like a traveling road show. The Niimiipu, especially Chief Joseph, became adept at utilizing these public events as opportunities to reiterate the message that they were being mistreated and that they wished to return to their homeland in Idaho. Eventually, those who accepted Christianity were allowed to do that; many of the others were exiled to Washington State. Dr. Pearson's account was lively and filled with anecdotes and images. Her book promises to be colorful and historically significant in equal measure.

—David Kessler

# Tebtunis Papyri Returned To UC Berkeley's Bancroft Library Decades After Their Discovery

Just a few weeks ago, three tins of ancient papyri belonging to the University of California, Berkeley, finally arrived home, shipped across the Atlantic more than a century after they were collected in Egypt.

British archaeologists Bernard Grenfell and Arthur Hunt excavated the temple, town, and cemetery of Tebtunis, Egypt, in an expedition for UC Berkeley in the winter of 1899-1900 at the behest of university benefactress Phoebe Apperson Hearst. After uncovering a treasure trove of papyri and artifacts, they brought them to their home base at Oxford for study and publication of selected pieces.

Fragments of papyrus rest in pages from back issues of the *Oxford University Gazette* in which they were shipped back from England.

After the first two volumes were published, further publication was slowed by the illness and death of the two scholars, so the papyri remained at Oxford far longer than expected, said Todd Hickey, papyrologist and curator of the Center for Tebtunis Papyri at The Bancroft Library.

Although much of the mate-

rial was eventually sent to the campus from the late 1930s through the '50s, additional containers remained overlooked, Hickey said.

But a couple of years ago, Hickey noted that an inventory of the numbering applied by Grenfell and Hunt to many pieces in the center's more than 30,000-piece collection showed many gaps in the sequence. The newly hired curator also noted that a research paper published by a University of Toronto scholar cited pieces of papyri that he studied at Oxford; they contained excavation numbers that identified them as part of UC Berkeley's Tebtunis collection.

"So, we had a pretty good idea there was material at Oxford that belonged to us," Hickey said.

Next, Donald Mastronarde, a UC Berkeley professor of classics and director of the Tebtunis Center, wrote to the chief of Oxford's Oxyrhynchus Center, which houses an extensive papyri collection assembled from a community north of Tebtunis, through the Egyptian Exploration Society.

Oxford University acknowledged possession of some pieces of the Tebtunis papyri collection, said Hickey, and



*Fragments of papyrus rest in pages from back issues of the Oxford University Gazette (in this instance, the 15 July 1931 issue) in which they were shipped back from England.*

efforts began in earnest to bring them home.

Some of the papers went on display on October 18th at UC Berkeley in a ceremony at the Morrison Library within Doe Library to celebrate the largest papyri collection in the United States.

Among the new materials are fragments of Euripides' *Phoenician Women*, Homer's *Odyssey*, an ancient medical handbook, and papers from an influential prophetess of the local crocodile god, as well as writings that trace the history of a family of scribes over eight generations.

"There remain unknown and potentially blockbuster items in these boxes of mummy cartonnage," said Hickey.

Whatever they find, he said, UC Berkeley students and scholars will benefit by having still more papyri to review and study.

Mastronarde noted that Hearst had hired the German scholar George Reisner as her agent to help with the Egyptian and Greco-Roman civilization materials from Tebtunis, but he ended his employment with her in 1905. He went to work for the Boston



*Todd Hickey, curator of the Center for Tebtunis Papyri, Anthony Bliss, curator of rare books and manuscripts at The Bancroft Library, and Donald M. Mastronarde, director of the Tebtunis Center, examine papyri recently returned from Oxford. (Photos by Steve McConnell/UC Berkeley)*

*Continued on page 7*

## An Intellectual Home for Graduate Students

Graduate student assistants at The Bancroft Library are invaluable employees, helping the staff in various day-to-day activities as well as with long term projects. Their experiences at the Bancroft are often quite enriching and fulfilling. Not only do they work intimately with the collections, they also have the opportunity to interact with a variety of staff—reference librarians, archivists, curators, conservators, or exhibition preparators. Graduate students, especially those studying American history, are particularly well served by the opportunity to work with the Bancroft Collections. Here are a few of their tales.

### Joyce Mao

Joyce Mao, a Ph.D. candidate in American history at Cal, is currently writing her dissertation. She started as a graduate student assistant in the Library in 2001. Working behind the scenes at the Bancroft changed the way she approaches primary sources. While Ms. Mao considers research methodology one of her strengths, working on the “Earthquake and Fire” and “Chinese in California” digital projects opened her eyes to the importance of archival creation and organization. She states, “Wandering around the book and manuscript stacks also made me aware of the archive as artifact; the Bancroft is an amazing historical text in and of itself.”

During her senior year at Berkeley while studying American political conservatism, Joyce, who had applied to the History Department’s Ph.D. program, thought her dissertation might focus on the California conservative movement of the 1960s. That all changed when she began working on the “Chinese in California” project in January 2001. She states, “By Spring of 2002, inspired by the amazing resources I helped to identify and digitize, I was determined to produce the book on San Francisco’s Chinatown. Fast-forward

to today—I have happily settled down to write a dissertation that marries the two topics. ‘Asia First’ examines China’s impact on the rise of the American right while incorporating a socio-political history of Chinatown.” Her collective research experience at the Bancroft has allowed her to see what she wanted to write about.

Joyce’s knowledge of The Bancroft Library’s digital projects has enabled her to use them in her teaching. Since undergraduates are so well versed in the Internet, digital exhibits are an excellent way to show them the wealth of historical sources here at Bancroft. By understanding how libraries and archives structure and organize material, she can direct her students to the rich assortment of finding aids as well as images on the Online Archive of California, the University of California’s gateway to primary research. She observes, “For some people, the archive can seem aloof, even imposing. The Web, though, is completely within reach, and I think the Bancroft has done a wonderful job of making itself accessible in a way that allows all patrons to get their bearings before

even setting foot inside the Reading Room.”

### Dylan Esson

Dylan Esson, a Ph.D. candidate in American history with a concentration on environmental history, has been working at Bancroft since 2003. Working at Bancroft has instilled within him a new excitement for history because it has provided him with new skills and questions to guide his career as an instructor and researcher. Last summer, Dylan developed a number of the themes for the exhibit “Towards a Sustainable Earth” which concentrated on The Bancroft Library’s outstanding environmental holdings. Rather than searching for documents that could help drive a novel thesis as he was accustomed to doing, he narrated, through a visual display, chapters in environmental history. He states, “Quotes from important documents and letters were no longer my only quarry as they had been for my research papers. Now I sought curious ephemera and provocative brochures and other documents that were useful for telling the



*Ph.D. candidates Joyce Mao and Dylan Esson used the Bancroft collection in their very different research.*

history of the Sierra Club, Earth Day, and the battle over Hetch Hetchy Reservoir among other issues. To tell a good story visually, I had to have more than text; I also needed pictures that would provoke the viewer to explore the whole exhibit. I learned to think as if I were a museum curator who had to make history exciting to all sorts of visitors."

Dylan has also spent time working on the 1906 San Francisco Earthquake and Fire digital archive, looking at many collections, books, and photographs dealing with the 1906 catastrophe. These documents have provoked new questions that he brings to the classroom. He states, "A familiarity with sources in the Bancroft has made me a better instructor who can confidently direct students to the Bancroft to find the answers to their research questions as well as dialogue with students about stimulating questions and issues."

#### Francisco Casique

Francisco Casique, a Ph.D. candidate in Ethnic Studies, worked in Bancroft from the fall of 2003 to the spring of 2004. He states, "When I started at the Bancroft, I had a pretty good idea of what I wanted to study in my graduate work. I was interested in the changing spatial narratives in San Francisco's Mission District, but have to admit that it was a bit unfocused." Francisco's project was to help with selection and transcription of documents that would be digitized for the 1906 San Francisco Earthquake and Fire Project. As he began working with some of the collections he found that vast amounts of material housed at the Bancroft were relevant to his topic. His excitement grew as he found many collections that were particularly pertinent. He states, "The Bancroft's San Francisco Earthquake and Fire project has allowed me to work with material such as the James D. Phelan papers that speaks directly to my project. This project has also furnished me with the opportunity to leaf through some documents and collections that I would have never even considered. For

example, materials related to the Panama Pacific International Exposition turn out to be relevant to my topic concerning the transformation of the Mission district. Working directly with some of the Bancroft's collections has had an enormous impact on how my project will inform itself and the form it will take."

#### Kathryn Eigen

Kathryn Eigen, a graduate student in American history, has found working at The Bancroft Library to be a great way to learn about how the archive operates and how to make the best use of its collections. When she started at the Bancroft her focus was more on American history along the east coast. She says, "Working at the Bancroft last year not only improved my skills as a researcher, but also enabled me to see the wealth of regional sources available in the library. That experience encouraged me to focus my dissertation research on California history. Helping on exhibitions for the Bancroft has also changed the ways that I look at historical evidence, since it has given me a chance to think of ways to display and present documents as well as to use them as evidence for an argument." Since many undergraduate history classes are asked to use primary materials, students often find Bancroft a good place to find such resources. Kathryn's experience with a variety of material in Bancroft, has enabled her to guide her students to rich primary documents. She states, "Working at Bancroft has helped me as a teacher, too, since I can now encourage students to take advantage of the resources that the library offers and guide them in their hunt for sources that will bring California history to life for them."

—Theresa Salazar  
Curator of the Bancroft Collection  
of Western Americana

#### TEBTUNIS PAPYRI

*Continued from page 5*

Museum of Fine Arts, where some of the Tebtunis documentary materials and four Middle Kingdom papyrus rolls remain to this day.

"We hope that the good example set by Oxford in the delivery of Mrs. Hearst's Tebtunis papyri may have some effect in persuading others to show a similar sense of cooperation," said Mastronarde.

Roger Bagnall, the 92nd Sather Professor of Classical Literature for fall 2005 at UC Berkeley and a professor of classics and history at Columbia University, said the recently transferred pieces of papyri appear relatively complete and in even better condition than some of the rest of the collection.

A leader in the field of papyrology, Bagnall said the items seem to push the date back even earlier for some of the materials found in Tebtunis, a village inhabited over 2,300 years ago.

The materials also will "connect some of the dots" between the Tebtunis Center material and that obtained from the Egyptian village by clandestine means and housed in other institutions scattered around the world, Bagnall said.

In addition, he said, studying the new documents should help shed new light on the archaeological processes used by Grenfell and Hunt in excavating what he called "one of the great finds in the field of papyrology."

The collection is significant for the insights it offers into everyday social relations and economic life in the 2nd century B.C., said Bagnall, and reflects the differences and similarities between the past and present.

Some of the findings made from the Tebtunis collection will be explored in an international conference, "Papyrology: New Directions in a New Generation," to be held at UC Berkeley November 11-12.

More information about the Center for Tebtunis Papyri is available online at: [tebtunis.berkeley.edu](http://tebtunis.berkeley.edu)

—Kathleen Maclay  
Media Relations

*The Friends Annual Meeting, April 23, 2005*

## Annual Meeting Crowd Hears Centennial Plans

The Friends of The Bancroft Library met for the Annual Meeting on April 23, 2005, for the last time in the Heller Reading Room. The Bancroft Library will be renovated with a new reading room in a new location a few years hence.

Peter Frazier, Chair of the Council of Friends, reported on the activities of the year, including a number of small dinners at Friends' homes and a charming event at the Anchor Steam Brewery hosted by council member Beverly Maytag. The Friends also hosted a reception and symposium in honor of the Regional Oral History Office's 50th anniversary and for the publication of *Drawn West*, pictorial curator Jack von Euw's selection of western art from the Honeyman Collection. Nearly 300 people attended the opening of the Chinese in California exhibition in the Bancroft gallery in the spring, and a large crowd also enjoyed Our Collective Voice on the history of women in California with a program on April 29, 2005.

Connie Loarie, chair of the publications committee, was responsible for

projects, including the semiannual *Bancroftiana*, keepsakes for donors of \$250 or more, and zazzle.com, which provides extremely accurate reproductions of images from Bancroft's collections through the Bancroft website: [bancroft.berkeley.edu](http://bancroft.berkeley.edu) (click on the ZAZZLE button). Peter Frazier announced that this year's keepsake would be a portfolio of prints from the Honeyman Collection selected by Jack von Euw. Next year's keepsake will be *Exploring Bancroft*, a centennial guide to The Bancroft Library, which is being edited by former council member Stephen Vincent with Director Charles Faulhaber.

Peter Frazier announced the success the Friends have had so far in raising funds to renovate Bancroft, encouraged Friends to help raise the last \$3.8 million, and charged all members to serve as ambassadors for Bancroft. Future Bancroft Centennial plans will include raising an endowment to fund the continuing programs of the Regional Oral History Office and the Mark Twain Project.

Director Charles Faulhaber



Lynn Withey, Director of UC Press, spoke about *Abigail Adams* from her book, newly reissued by Simon & Schuster.

thanked the Friends and especially the members of the council for the time they had put into events, publications, and development. He was especially grateful to the Campaign Leadership Committee and its co-chairs, Chancellor Emeritus Mike Heyman and Vice Chancellor Emeritus Mac Laetsch, for spearheading the fund-raising effort.

He reminded the Friends that next year is Bancroft's centennial year. The Regents signed the contract with Hubert Howe Bancroft for the sale of the library on November 25, 1905, and began moving it to Berkeley at the beginning of May 1906, two weeks after the earthquake. The library was the only major San Francisco library to survive the fire. He explained how important it is to take advantage of this anniversary to finish funding the building and then to keep raising money for Bancroft's endowments for collections, but especially for Bancroft's world-renowned research programs: Mark Twain, ROHO, and the Tebtunis Papyri.

In the back of the Heller Reading Room, Friends viewed The Bancroft Library of the future, drawn up by the design team of Ratcliff and Noll and Tam. When the move is made back to the building in the spring of 2008, there will be some dramatic changes. An entrance from the Doe Library will connect with the main outside entrance to Bancroft. A larger exhibition gallery will share space on the entry floor



Longtime friends of The Bancroft Library, Igor Blake, Bob Janopaul, Elizabeth Blake, and Beth Janopaul attended the lunch and lecture.



*Jerry Cole and Meri Jaye discussed the lecture.*

with the Regional Oral History Office. For security reasons the reading room will move up one floor where it will join four seminar rooms, a reference center, and



*Curator of Bancroft's Collection of Western Americana Theresa Salazar lunched with environmentalist and council member Sylvia McLaughlin.*

the offices of the curators and the public services staff. Administrative offices and research projects will be on the upper floors. All of the collections will be stored in the two lowest floors of the building in state-of-the-



*Dr. Kevin Starr, California State Librarian Emeritus, was honored with the Hubert Howe Bancroft Award.*

art stacks with complete temperature and humidity control. A beautiful rotunda will be a focal point for the public areas.

Since last year Bancroft has added almost 8,500 books, 3,000 volumes of journals, and 800 linear feet of archival and manuscript collections. Highlights include the papers of the Beat artist Jess, a 1784 letter from Fray Junipero Serra to the heads of the other California missions, and the 19th-century photographic archive of the Weber-Murphy family of Stockton, a gift from Peggy Cahill and her family. Peggy's great-grandfather Charles Weber was the founder of Stockton.

The Hubert Howe Bancroft Award was presented to Professor Kevin Starr, the 8th recipient of the award given to recognize distinguished service to historical scholarship in the tradition of Hubert Howe Bancroft, founder of The Bancroft Library.

The speaker for the Annual Meeting was Lynn Withey, Director of the University of California Press, whose 1981 book *Dearest Friend: A Life of Abigail Adams*, was recently reissued by Simon & Schuster. She spoke on Abigail Adams, the wife of President John Adams, and her relationship to the American Revolution.



*Charles Faulhaber spoke to the Friends for the last time in the Heller Reading Room. A future reading room will be constructed on the second floor.*

*The Bancroft Library presents*

# ROSALIE RITZ AND WALT STEWART

## Two Artists of the Courtroom

“Journalism is history in a hurry.” There’s some truth to this cliché, especially for the courtroom artist, who is a cross between a quick sketch artist, a journalist, and a jurist. Being a successful courtroom artist requires deft draftsmanship and speed, the ability to intuit character in outward appearances and capture on a sketchpad society’s attempts to bring justice to the wronged, absolve the innocent, and convict the guilty within the confines and rituals of the courtroom.



*Rosalie Ritz worked quickly and deftly to bring courtroom scenes to life.*

Since the advent of the mass distribution of newspapers and magazines, reporters and artists have used pencils and pens, notebooks and sketchpads—the traditional tools of their trade—to record courtroom proceedings. In the 1850s, the artist Honoré Daumier brought his keen observation of human nature and mordant satire to bear on the inner workings of the French courtrooms in a series of paintings and drawings. In Daumier’s time, photography, requiring long exposures on individual glass plates coated with light sensitive emulsion, was ill suited

for use in the courtroom. As technology advanced in the 20th century, reporters made use of new tools such as still cameras and movie cameras to cover trial proceedings. And today, in our age of instant transmission of information, the courtroom artist would seem to be an anachronism, a quaint holdover from a pre-photography, pre-television era. Indeed, with the advent of Court TV, courtroom artists would appear to be as obsolete as the telegraph operator is.

The use of cameras and recording equipment in the courtroom, however, is still controversial—one has only to think of the O.J. Simpson trial—and is subject to different rules for different states, courts, and trials; its use remains up to the discretion of the presiding judge. Beginning in 1935, in the wake of the extensive media coverage surrounding the

trial of Bruno Hauptmann for the kidnapping and murder of the Lindbergh baby, reporters’ ability to use cameras to cover court proceedings began to be restricted. The American Bar Association recommended, and many states adopted, rules restricting the use of television cameras, still cameras, and broadcast recorders and microphones in courtrooms. In 1965, the United States Supreme Court held that Texas financier Bill Sol Estes had been denied his right to a fair trial because the court proceedings were televised. For many years as legal scholars debated the scope of the Supreme Court’s opinion, cameras and recorders were generally forbidden in court. The artists of the courtroom remained the sole visual interpreters available to the public through the broadcast and print media.



*Rosalie Ritz and Walt Stewart illustrated the same Soledad Brothers trial.*

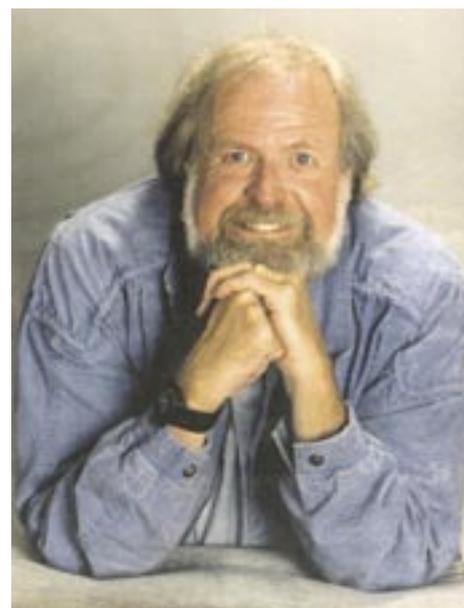
The Bancroft Library Pictorial Collection is fortunate to hold the visual archive of two of the foremost practitioners of the art of the courtroom, Rosalie Ritz and Walt Stewart, whose work covers over 30 years of many of the most famous and historically significant trials held in California and elsewhere from the latter half of the 20th century.

The exhibition, which ran last year, represented just a small fraction of the more than 4,000 drawings by Ritz and Stewart in Bancroft's collections. As always when faced with an abundance of fascinating material, the most difficult part of curating an exhibition is choosing what to show. I decided against simply exhibiting a "rogues gallery" composed of notorious criminals. Instead, I thought it would be more useful to show the differing visual approaches of two successful courtroom artists who covered many of the same trials. I then tried to establish a few selection criteria: (a) historical interest to California; (b) trials that were representative of the times; (c) trials that were in some way connected to each other; (d) trials whose subject is related to various materials held by the library; (e) portrayals that were visually compelling and that represented the

artists and the collections at their best.

The resulting exhibition consisted of seven trials: Charles Manson [Tate-LaBianca murders] (1970), Soledad Brothers (1971-1972), Angela Davis (1971-1972), Ruchell Magee (1971-1973), Patricia Hearst [Symbionese Liberation Army] (1975-1976), Eldridge Cleaver (1976), Larry Layton [People's Temple] (1981).

Charles Manson was a cult leader whose followers' gruesome acts signaled the end of California's "Summer of Love" and "The Age of Aquarius." Larry Layton was the only member of Jim Jones's Peoples Temple to stand trial for the murders of Congressman Leo Ryan and four members of his fact-finding party in Guyana. The Soledad Brothers, Angela Davis, and Ruchell Magee were all highly politicized trials that were connected to the Black Liberation movement of the 1960s and 1970s. A revolutionary of another sort, San Francisco heiress to a newspaper and media fortune, Patricia Hearst, after being kidnapped by members of the Symbionese Liberation Army, joined their ranks and became known as the "urban guerrilla, Tanya." Bancroft holds the papers of Eldridge Cleaver, a founding member and



Walt Stewart documented courtroom events with drawings that were then broadcast on the news.

spokesman of the Black Panther Party.

My hope is that the students, faculty, staff, members of the campus community, and users of and visitors to this great library had the opportunity to spend some time with these drawings that for the most part were seen as fleeting images on the television screen. In so doing, I am certain that the viewer appreciated the art, the importance, and the difficulty of Rosalie Ritz's and Walt Stewart's documentary achievement. Their skills seem all the more remarkable when one realizes that the colors and telling details in the sketches were often filled in with only minutes to spare before they were filmed to meet broadcast deadlines. Most of all, I believe the viewer was surprised and excited by the wide range of materials available in The Bancroft Library. The stuff of history comes in many forms and is worth preserving and studying.

—Jack von Euw  
Curator, Pictorial Collections



Defendants in the Soledad trial were drawn as they sat in court with their lawyer.

## The Class of '58 Takes Up Mark Twain

The procedure followed by leaders of the Class of 1958 in choosing the Mark Twain Project as the recipient of its 45th and 50th anniversary gift is not fully known to me, but what I have learned of it is reassuring. At some point in their thinking Roger Samuelsen and Don Kosovac, class leaders, discussed various possibilities with the late Joan Gruen, who served as the director of class gifts for the university's development office. After first speaking with Watson "Mac" Laetsch, one of the co-chairs of the Mark Twain Luncheon Club, an organization dedicated to raising money for the Mark Twain Project in The Bancroft Library, it was clear that the class wished to do something out of the ordinary for the university, yet something important. Mac recommended that the class consider raising an endowment for the Mark Twain Project, and Joan followed up, meeting with Roger and Don.

Mark Twain is known all over the world; the Mark Twain Project is not. Understandably, Roger and Don wanted to find out for themselves just what the project consisted of. They therefore paid it a visit on the top floor of The Bancroft Library and asked to be shown around. Michael Frank, one of the editors, responded with pleasure. Showing off Mark Twain's papers—letters, notebooks, unpublished manuscripts, photographs, scrapbooks, plus important collateral materials—is a joy, he says, and he never tires of talking about the collection and the man. The reason is obvious—Mark Twain was and is fascinating, and when you look at his life, or read his writings, you find yourself at the heart of American culture. Not surprisingly, the visit convinced Roger and Don that the Mark Twain Project presented a gaudy opportunity ("gaudy" was a word Mark Twain favored and might have used here), and after consulting widely with other class leaders and the 45th Reunion Planning Committee, all agreed that in Mark Twain they had a



Ed Peterson, Class of '58, shares a joke with the bronze sculpture of Mark Twain.

worthy project. What could be better or more important than establishing an endowment? Or more fun when you considered how interesting getting to know Mark Twain would be.

The Class of '58 has begun its work on behalf of the Mark Twain Project. It is a distinguished class with a fine committee working on its reunion gifts. At the top is Ed Peterson, who brings long experience in serving in such efforts on behalf of the campus. Don Kosovac, chairman of the 45th class reunion, when the effort to establish an endowment began, knows the campus well, and Roger Samuelsen, a veteran of the President's Office, knows the entire university system like the back of his hand. He, Ed Peterson, and Don Kosovac feel a powerful loyalty and affection for the Class of '58 and the Berkeley campus. Something similar could be said of just about the entire class, a class brimming with luminaries in all fields.

It is not surprising that the Mark Twain Project appeals to the Class of '58. The class has daring and imagination worthy of Mark Twain. It proved it could do the unusual at the time of

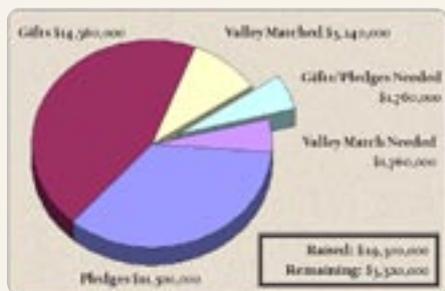
its 25th reunion when it endowed a chair. No class before it had done so by its 25th year. The class has started off this campaign with a flourish, buying a bronze statue of Mark Twain (sculpted by Gary Price) sitting on a bench reading *The Adventures of Huckleberry Finn* to whomever sits down beside him. The statue can now be found in the Doe Memorial Library and will eventually be placed in the renovated Bancroft. It is probably fair to assume that were Mark Twain alive today he would be pleased by the statue and that the class has already raised over \$300,000 of its \$580,000 target.

At the heart of the Mark Twain Project are the private papers of Samuel Langhorne Clemens (Mark Twain). Mark Twain himself established the basic collection before his death in 1910, placing it in the hands of his daughter, Clara. She deposited the collection on the Berkeley campus in 1949, and in 1962 bequeathed it to the university.

The collection has continued to grow, by gift and purchase, since it came to the campus; and since the 1960s, papers and works in it have

been made public through careful editing in the project. Some 30 volumes are now in print, volumes as faithful to Mark Twain's intent as is possible. Perhaps the most important is the new *Huckleberry Finn* (2002), but the printed letters (six volumes to date), *Roughing It*, *The Notebooks* and many others—now available in reliable editions—might serve to challenge that claim. What is essential is to have reliable texts with informed annotation—there are many editions of Mark Twain's classic works that are unreliable, marred by mistakes of commission and omission. And there is much that he wrote that has never been published. Having accurate texts of all these works serves everyone. The project and the Class of '58 have combined efforts to see that American readers—indeed readers everywhere—have them.

—Robert Middlekauff  
Professor Emeritus of History



## A Bancroft Centennial Campaign Update

Goal:  
\$45,000,000

Pledges and gifts:  
\$29,300,000

Remaining match for the  
Wayne and Gladys Valley  
Foundation Challenge Grant  
for the building:  
\$1,760,000

## THE MARK TWAIN CLUB HEARS RON POWERS, TWAIN BIOGRAPHER

Ron Powers, the author of the new, much-acclaimed *Mark Twain: A Life*, spoke to the Mark Twain Luncheon Club on October 6, 2005, at their semiannual gathering at the Berkeley City Club.

Powers was born in Samuel L. Clemens' hometown of Hannibal, Missouri, and has authored 10 books including *Dangerous Water: A Biography of the Boy Who Became Mark Twain*. He is a Pulitzer Prize-winning and Emmy Award-winning writer and critic. In introducing him, Professor and General Editor Robert H. Hirst said that he thought Ron Powers had written the book that most accurately caught Mark Twain.

Ron Powers dedicated the new book "to Robert Hirst, The best friend Mark Twain has ever had, and his associate editors, past and present, at the Mark Twain Project."

Powers worked with the Mark Twain Project at Berkeley, drawing on thousands of letters and notebook entries. During the lecture, Powers explained how rich Samuel Clemens' life was from his boyhood home in Missouri to life on the Mississippi during the golden age of steamboats. Clemens opted out of the Civil War by heading west to an uproarious newspaper career in Nevada and the Wild West. He then became a humorist and lecturer and took his presentation to the East Coast in the Gilded Age—and eventually to Europe.

Powers compared Clemens to a rock star today, in which the presence (appearance and demeanor) of the artist is as important as anything the artist may perform. Samuel Clemens had that great, charismatic draw in his humorous presentations.

The Mark Twain Luncheon Club was set up by friends of the Mark Twain Project. They believe that Mark Twain himself would have joined the Mark Twain Luncheon Club had it

existed in his time. He was fond of clubs, especially those with a purpose. In his own life he founded the Modest Club, in which he was the sole member. Its purpose, he implied, was to celebrate his modesty, but he was too modest to make such an assertion.



Mark Twain biographer Ron Powers discussed his new book at the Mark Twain Luncheon Club.

The Luncheon Club's modest purpose is to raise support for the Mark Twain Project at UC Berkeley. The project receives only about one quarter of its funding from the University and relies on the generous support of individuals and foundations to maintain Samuel Langhorne Clemens's vast collections of private papers, as well as the accompanying editorial project.

Membership in the Luncheon Club is limited to one hundred members paying annual dues of \$1,500. Those interested in joining should contact the Library Development Office at 131 Doe Library, University of California, Berkeley, CA 94720-6000. Announcements of luncheons are sent to members.

## Andrew Sean Greer Kicks Off Bancroft's Fall Round Table Series

Bancroft's annual Round Table series offers the campus community a chance to experience multiple facets of Bancroft's varied collections. Held at the Faculty Club on the third Thursday of the month during the academic year, the informal noontime event welcomes everyone to attend. In the fall we usually feature talks by Berkeley faculty, our own staff, and scholars and researchers who have made use of Bancroft's collection. Talented graduate students (usually Bancroft study award winners) present aspects of their ongoing research during spring semester. Speakers usually play to a full house.

Kicking off this fall's lineup was

Andrew Sean Greer, author of the best-selling 2004 novel *The Confessions of Max Tivoli*. Since the title character works as a Bancroft staff member, it seemed only natural for his creator to join us and reflect on his use of Bancroft collections in the book.

Greer revealed that in doing research for the book at The Bancroft Library, he looked through collections of letters and newspapers of the period of Hubert Howe Bancroft and became accustomed to how H. H. Bancroft collected material. Greer thought about what it must have been like to be a researcher for H. H. Bancroft. Greer also began to be interested in specific details of the period, such as a particular type of fountain pen and a glove. As he looked for material around San Francisco, he found that certain artifacts were passed down from generation to generation, and that people even had their photographs taken with these historical artifacts.

In October, J. Diane Pearson of Cal's Ethnic Studies Department offered

"Niimiipu Narratives: The Essence of Survival in the Indian Territory" based on extensive research on the Nez Perce people (see p. 4). In November, Judith M. Taylor will talk about her 2003 book *Tangible Memories: Californians and their gardens 1800-1950*, which is based on an unpublished Bancroft manuscript.

That this line-up includes a novelist, a faculty member, and an independent scholar serves as eloquent testimony to the variety of creative minds making use of Bancroft's collections.

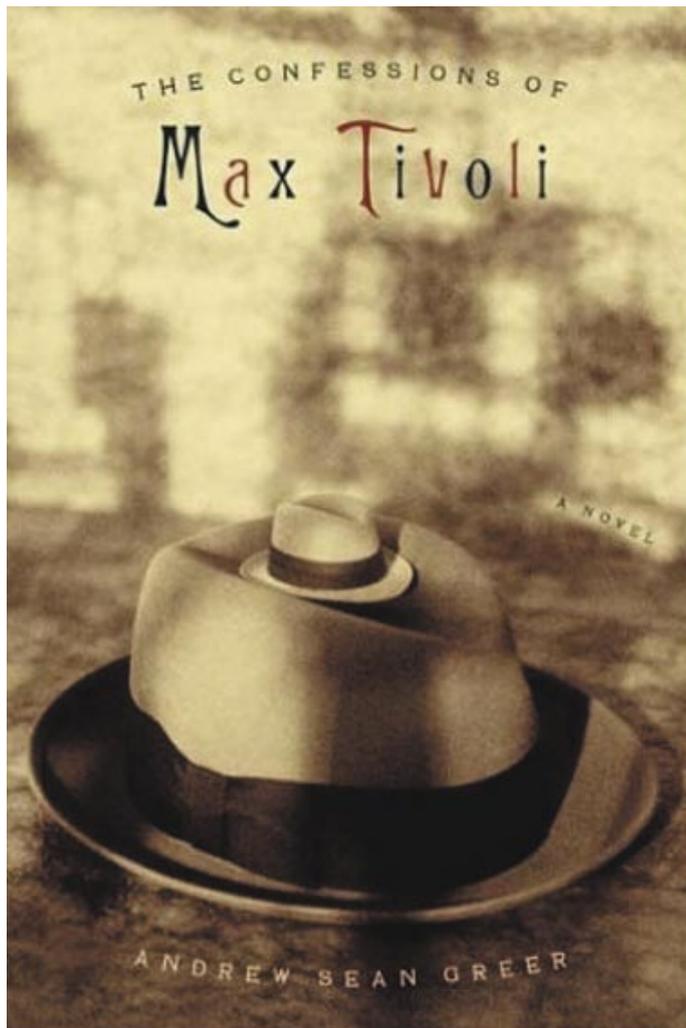
To give budding scholars a chance to present ongoing research represents the other goal of Round Tables. For example, last spring, Berkeley history Ph.D. candidate Rachel Chico gave a fascinating slide lecture on the impact of travelers on local culture in Jalapa, Mexico. UC Santa Barbara grad student Anil Mukerjee recounted his survey of the relatively unexplored and vast set of documents collected and donated to Bancroft by the late Professor Engel Sluiter. Yale grad student Edward Melillo illuminated the critical interaction of Chileans and Californians in the Gold Rush era and since. Look at our website or our spring calendar to learn which young scholars will present ongoing (and often fascinating) research projects in the spring of 2006.

Bancroft Round Tables offer the community a chance to experience the cutting edge of research and archival practice first-hand from people creating new cultural gems right in our Heller Reading Room.

—David Kessler



Andrew Sean Greer spoke at the Round Table Series.



Greer's first novel, *The Confessions of Max Tivoli*, was a critical success.

## Building with Nature Inspiration for the Arts and Crafts Home

Some of my happiest and most rewarding days over the past five years were spent doing research at The Bancroft Library. Because of the staff's diligence and detective work I was able to uncover a wide variety of never before published materials, many of which I have included in *Building with Nature: Inspiration for the Arts and Crafts Home* (Gibbs Smith Publisher, 2005, \$45.00, 229 pages).

While many books place the beginnings of the American Arts & Crafts Movement in Boston or Chicago, I argue that the numerous simple affordable middle class Arts & Crafts homes, and the once lowly, now widely revered bungalows being restored today across America originated in California in 1876. Frank Lloyd Wright in Chicago, Gustav Stickley in New York, and the Arts & Crafts Society in Boston figure into this story, but I have placed them in their proper chronology.

The book focuses on the lives—and philosophies—of some of the nation's most important thinkers, designers, architects, and naturalists. I intertwine the ideas of Frederick Law Olmsted, John Muir, Charles F. Lummis and those of the much lesser known but equally important Reverend Joseph Worcester of the Swedenborgian Church in San Francisco, an icon of the Arts & Crafts Movement and a recently named National Historic Landmark. These leaders shared their values with ordinary women and men eager to begin leading a less materialistic kind of life in which concern for nature, the environment, art and design would be integrated into their middle class family lives.

The first Arts & Crafts California Shingle Style house was designed by Worcester in Piedmont in 1876. Maybeck rented a cottage nearby in 1891 and according to a friend, found Worcester's house "a revelation."

Thereafter Worcester designed four more Arts & Crafts homes on

Russian Hill (1888-90), perhaps with the help of his cousin, the Chicago architect, Daniel H. Burnham. From 1889 on his architect friends, Bernard Maybeck, Willis Polk, Ernest Coxhead, John Galen Howard, Julia Morgan and many others promoted the artistically designed "simple home." I dedicate entire chapters to Maybeck, Keeler, and the Hillside Club in Berkeley, to Willis Polk and Ernest Coxhead, to John Galen Howard and Worcester, and to the beginning of the California Mission Style. Mission Style Arts & Crafts houses inspired by stucco buildings from Mediterranean countries, as well as by the Missions themselves, should not be forgotten. With their light colored stucco walls, sunny interiors, and arched openings they eventually became (and remain today) just as popular as the California Shingle Style, wood beamed houses of the same period.

This is a story of cultural, economic, architectural and philosophical change as the new middle class escaped dirty, industrial cities to return to the land in Garden Suburbs where a working family could own an architect-designed house built with nature in mind—a house designed to fit into the landscape rather than stand out from it, to simplify life and to uplift the soul. Women rejected Victorian-style cluttered rooms filled with bric-a-brac (not having the servants to clean them), opting instead for a simpler way of life.

I also suggest how the Arts & Crafts "simple home" spread from California nationwide. Beginning in 1901 and especially after his trip to California in 1904, Gustav Stickley (producer of Stickley Furniture and *The Craftsman* magazine, and a prime promoter of the Arts & Crafts Movement) advertised affordable Arts & Crafts house designs. He borrowed details from both California's Shingle Style and California Mission Style Arts & Crafts homes.

I end the book with two final

points: "In 1912, Stickley's magazine, *The Craftsman*, acknowledged 'California's Contribution to a National Architecture' and its importance to the Arts & Crafts Movement: 'The value of Western architecture, locally and to the nation at large, and its widening influence upon homebuilding all over the country, are facts not to be estimated lightly . . . . The East, on the whole, has still a good deal to learn—and perhaps even more to unlearn—before it can achieve much practical or artistic significance in the construction of its homes . . . .'"



Astonishingly the English appreciated California's prescience before most Americans: "Charles R. Ashbee, the English Arts & Crafts architect and founder of the Guild of Handicraft (1888), who visited both Northern and Southern California in early 1909, wrote: 'California speaks . . . Here things were really alive—and the arts and crafts that all the others were screaming about are here actually being produced. Curious it is that the best work in Arts & Crafts in America is already being produced on the Pacific Coast.'" Finally, I conclude: "It is time for Americans to acknowledge what an Englishman recognized a century ago."

Without the Bancroft staff none of this would have been possible. Many thanks to you all.

—Leslie M. Freudenheim

## Bancroft Events 2005

### EXHIBITIONS

October – December  
**CREATORS, TEACHERS, AND PRACTITIONERS OF THE MATHEMATICAL SCIENCES**  
 Rare books and manuscripts, documents, photographs, and other sources drawn from the Library's rich history of science and technology collections. Included are classics by Archimedes and Euclid, Newton, Leibniz, Laplace, Gauss, D'Alembert and others, and manuscripts and documents from the papers of notable Berkeleyans.

Bernice Layne Brown Gallery  
 in Doe Library

### 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.

September 15  
 Andrew Sean Greer  
*Max Tivoli's San Francisco: A Bancroft Odyssey*

October 20  
 J. Diane Pearson  
*Nimiipu Narratives: the Essence of Survival in the Indian Territory*

November 17  
 Judith M. Taylor  
*Tangible Memories: Californians and Their Gardens, 1800–1950*

### The Council of the Friends of The Bancroft Library

2005–2006

Paul Bancroft III	Katherine Schwarzenbach
Cynthia Bennington, <i>Treasurer</i>	Bruce C. Smith
Lucy Campbell	Catherine Spieker
Robert Chlebowski	James M. Spitze
Connie Loarie	Robert Gordon Sproul III
Alexandra Marston	John B. Stuppin
Beverly Maytag	Jeffrey Thomas
Amy McCombs	Robert R. Tufts
Sylvia McLaughlin	Daniel Volkmann
Velma Montoya	Craig Walker, <i>Chair</i>
Terry O'Reilly	Sue Warburg
Gregory Price	Christopher Warnock
Richard C. Otter, <i>Vice Chair</i>	Midge Zischke
Theresa Salazar	Charles B. Faulhaber, <i>Secretary</i>

### BANCROFTIANA

Number 127

<i>Editor</i>	Camilla Smith
<i>Managing Editor</i>	Elizabeth Gardner
<i>Copy Editor</i>	Ben McClinton
<i>Digital Images</i>	Beth McGonagle
<i>Production</i>	Catherine Dinnean
<i>Printer</i>	Minuteman Press

## BANCROFTIANA

UNIVERSITY OF CALIFORNIA  
 BERKELEY, CALIFORNIA 94720-6000

NON-PROFIT ORGANIZATION  
 U.S. POSTAGE  
 PAID  
 BERKELEY, CALIFORNIA  
 PERMIT No. 411

### IN THIS ISSUE

RENEWAL  
 OF THE  
 BANCROFT  
 Page 1



ANNUAL  
 MEETING  
 Page 8

TWO ARTISTS  
 OF THE  
 COURTROOM  
 Page 10

