Newsletter of The Friends of The Bancroft Library

BANCROFTIANA

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Exhibit to Show Mark Twain at Play

Samuel Langhorne Clemens—the real man behind the punning pseudonym "Mark Twain"—began his working life in 1847 at the age of 11 when his widowed mother apprenticed him to a Hannibal, Missouri printer. Over the next six decades he progressed from that printshop to a stint as a Mississippi River steamboat pilot, then through the rough and tumble of life as a miner and journalist in the Nevada Territory, and on to an immensely successful career as a lecturer and writer. By 1885 when *Adventures of Huckleberry Finn* was published "Mark Twain" was synonymous with American humor; by the turn of the century he was an international icon, whose words could prick the national conscience and prod the world toward a broader humanism. But he was not "all work and no play"; one thread that weaves its way through this long and varied and productive life is an unquenchable and irresistible playfulness that manifests itself in his literary work and also in his private pursuits.

He was a lover of music and song, of cats and cigars, of charades and amateur theatricals. He was a doting father always ready to spin a tale for his three daughters, an enthusiastic inventor, a fanatical billiards player, a club man and raconteur, a strong swimmer, an occasional hiker, a game but failed cyclist and equestrian. He enjoyed yachting and ocean travel and was a connoisseur of the ways of lazing away a summer day in a lawn or deck chair. As he grew older, he loved to while away the hours in his ornately carved bed, surrounded by a cloud of cigar smoke and books and writing materials.

His playfulness suffuses his literary work—in his renderings of the games and adventures of Tom Sawyer and Huck Finn and the ingenious contrivances of the Connecticut Yankee, Hank Morgan. It surfaces in his accounts of his travels at home and abroad, and in his love of the unexpected, often mischievous, turn of phrase. It bubbled out, for instance, in a delirious appreciation of the banjo, whose music, he rhapsodized, could "suffuse your system like strychnine whisky" and "ramify your whole constitution like the measles, and break out on your hide like the pin-feather pimples on a picked goose." Or in his deadpan description of an October day in his novelette *A Double-Barrelled Detective Story,* which reads in part, "the larch and the pomegranate flung their purple and yellow flames in brilliant broad splashes along the slanting sweep of the woodland; the sensuous fragrance of innumerable deciduous flowers rose upon the swooning atmosphere; far in the empty sky a solitary œsophagus slept upon motionless wing."

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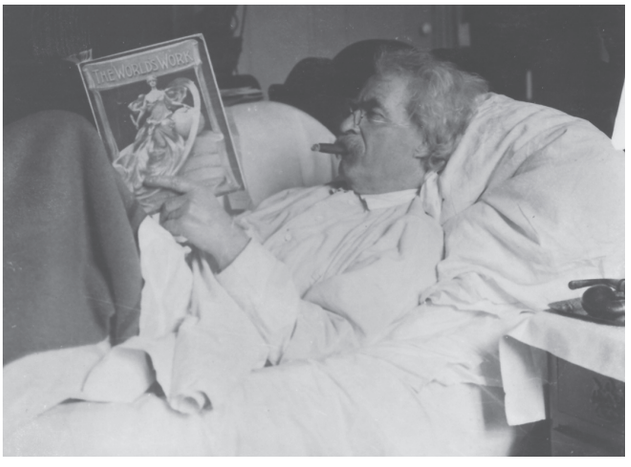
Mark Twain with his good friend Henry H. Rogers in Bermuda. 1907.



From the Director

$33,000,000—and Counting

In *Bancroftiana* n. 123 (Fall 2003) my column was headlined "$20,000,000" and the lead sentence read, "That's how much we need to raise from private and foundation sources for the renewal of Bancroft's home, the Doe Annex."

In the event, we needed to raise more than half again as much, thanks primarily to double-digit increases in the cost of raw materials and the booming Bay Area construction climate. That we were able to raise these funds in three years (after having been told by a consultant that the most we could hope to raise in that period was between $6 million and $8 million) is due to the dedication and hard work of a great many people, first and foremost Chancellor Emeritus Ira Michael Heyman and Vice Chancellor Emeritus M. Watson (Mac) Laetsch, the co-chairs of Bancroft's Centennial Campaign Committee. The leadership committee (Pete Bancroft, Mollie Collins, Mike Drew, Peter Frazier, Charlene Liebau, Bill Lyman, Bob O'Donnell, Terry O'Reilly, Dick Otter, Lila Rich, Jack Rosston, Steve Silberstein, Bruce Smith, Camilla Smith, Cathy Spieker, Bob Sproul, and Tom Woodhouse; successive chairs Jack Rosston, Sheryl Wong, and Al Johnson) played an absolute stellar role, meeting almost every two weeks for the last three years, plotting strategies for approaching potential major donors—individuals and foundations—and smoothing the way for the all-important "ask."

The building renovation was funded without the campaign ever having "gone public." In fact, Chancellor Heyman told me that this is the first campaign he has ever run that never moved from the quiet phase to the public phase—a real tribute to the loyalty of the Friends. But the campaign is not over, and in about one month, right after this spring's Bancroft Gala (see p. 3), we will finally go public. Our goal for this phase is more modest, "only" $15 million; but the time frame is daunting: we'd like to crown this effort with success by the time we move back into the building in the fall of 2008.

We shall then have an adequate setting for the jewel that is Bancroft, but we still need to burnish the jewel itself. One of the things that sets Bancroft apart from most other special collections libraries is that we not only collect significant historical materials; we also run world-class research programs that enhance their value many times over by providing intellectual and historical context:

The **Mark Twain Papers and Project** has been working since 1965 on the scholarly edition of everything that Mark Twain wrote. After more than 35 printed volumes, the first portion of the electronic edition will go up on the Web this fall. The *Autobiography,* sealed by the author for 100 years after his death, is the next major project, with publication scheduled for 2010.

The **Center for the Tebtunis Papyri** is making available to students and scholars—through editions, translations, and digitization projects—the tens of thousands of papyri from ancient Egypt excavated by the Phoebe Apperson Hearst expeditions of 1899-1905, thereby deepening and broadening our knowledge of the society and culture of Ptolemaic and Roman Egypt and, by extension, of the entire ancient world.

The **Regional Oral History Office** conducts focused interviews with individuals from all walks of life who have made significant contributions to the history of California, the West, and the nation. Current large-scale projects include Richmond during World War II, the Port of Oakland, the U.S. Forest Service in California, the evolution of Kaiser Permanente—the nation's first HMO—and civil rights and human rights organizations in California.

All three programs share, in addition to their distinction, a less enviable characteristic: They depend on soft funding—grants, contracts, and donations. Their respective directors—Bob Hirst, Todd Hickey, and Richard Cándida Smith—must spend a great deal of time raising money rather than devoting themselves to the intellectual direction of the programs entrusted to their care.

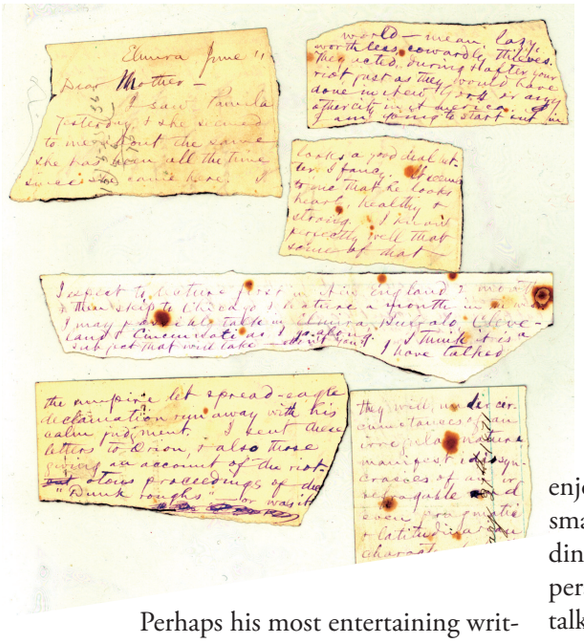
Bancroft's research programs will be a major focus of Phase II of the Bancroft Centennial Campaign. We hope to raise $13 million in endowments in order to secure their long-term survival as a legacy for the 21st century and beyond. But we know that these programs will not open the hands and hearts of all our donors. Therefore, in the early stages of Phase II, we shall listen closely to our friends. One of Bancroft's blessings is that our activities and collections are so broad that that they appeal to a similarly broad range of intellectual and pragmatic interests. We know that many donors like the idea of endowments. As the late Jean Stone, the wife (and editor) of novelist Irving Stone, used to put it, "You're buying a little piece of eternity"; and in this way we can preserve donors' names and memories for posterity, just as Hubert Howe Bancroft's name has been preserved for almost 150 years. We know equally well that other donors want to see their gifts put to work immediately.

In the coming weeks and months we shall discuss the campaign with many of you, soliciting your opinions before we solicit your support. I hope that *Exploring The Bancroft Library* and the Bancroft Centennial Exhibition at the Berkeley Art Museum last year have given you a richer understanding of the breadth and depth of Bancroft's collections and will move you to increase your support of Bancroft. It's your library.

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

MARK TWAIN AT PLAY

Continued from page 1



Perhaps his most entertaining written fancies turn up in his private correspondence, in letters to close family and friends, like his teasing 1871 letter to his mother, written on front and back of ten scraps of torn stationery recycled from other letters. He also regularly vented his irritation at importunate or insensitive correspondents by penning outrageous, but unmailed, responses—his satisfaction in the practice is apparent in every line.

He had an amazing capacity for enjoying social occasions great and small. At home, he would startle his dinner guests by jumping up and perambulating the dinner table while talking excitedly. In London he might be found enjoying the company of artists and writers at the Savage Club, where the evening's fun was punctuated at intervals by piercing communal war-whoops. In New York he might be found among theatrical friends at the Players Club or talking, smoking, drinking punch, and eating oysters into the wee hours with the artists of the Tile Club. He was the "Belle of New York," the darling of the "ladies who lunch," and was swarmed by adoring crowds of undergraduates at various university luncheons.

Clemens playing billiards with two members of his "Angelfish" club.

His gentle and genteel wife, Olivia, called him "Youth"—often in loving reproof for some social misdemeanor— and indeed the young Missouri boy— a tad wayward and lazy and prankish—often peeked out in the man and winked at the world.

The various facets of Mark Twain's playful genius will be on display at the Bancroft Gala on April 5, 2007 in the exhibit, "Mark Twain at Play," curated by the editors of the Mark Twain Project.

—Lin Salamo
The Mark Twain Papers & Project

An Evening of Wit, Wine & Wonder

THE MARK TWAIN PAPERS AND PROJECT received a matching grant from the National Endowment for the Humanities for $500,000. To help match the grant, the Friends of The Bancroft Library have planned *An Evening of Wit, Wine & Wonder* to be held on Thursday, April 5, 2007, at Bonhams & Butterfields auction house in San Francisco.

Rita Moreno will be the host of the Gala and Isabel Allende will receive the 2007 Hubert Howe Bancroft Award at the event. An exhibition of rare and unique materials from the Mark Twain Papers will focus on "Mark Twain at Play." Photographs, manuscripts, artifacts, and first editions will be on display documenting Mark Twain's lifelong interest in billiards, cards, chess, as well as his own invention of a "History Game." An short auction of literary and Mark Twain-related opportunities will also raise funds.

Sponsorship tables to the black tie event are being sold for $25,000, $10,000, and $5,000 to help raise funds to match the NEH grant. Those interested in details or in attending the event should contact Barbara Young (510-643-0116) at The Bancroft Library.

Mexican Inquisition Witnesses Tell of Women's Lives

One of the greatest strengths of The Bancroft Library's Mexican holdings is its collection of original Mexican Inquisition manuscripts. I have had the opportunity to work extensively with this collection, both as curatorial assistant to Walter Brem, the former director of the Latin American collections, and in my own research on women and the church in colonial Mexico.

The Bancroft Library owns roughly 120 original manuscripts from the Mexican Inquisition, making it the largest collection of original Mexican Inquisition manuscripts in the United States. These volumes cover the period from 1593 to 1817 and include the full range of crimes tried by the Inquisition. The Bancroft collection includes six of the most famous and dramatic trials of secret Jews, along with trials for bigamy, superstition, blasphemy, witchcraft, false visions, sexual misconduct, and clerical abuse of the sacraments.

The Bancroft's Inquisition collection is exceptional, because it consists primarily of nearly complete, well-preserved, and highly readable *procesos,* or trials. The Mexican Inquisition produced an overwhelming amount of material, as evidenced by the 1,555 volumes housed in the National Archives in Mexico City, but most of it was in the form of denunciations and testimonies that never made it to trial. For this reason, Bancroft's Inquisition collection offers a unique opportunity for scholars to study a wide range of trials in their entirety.

Close readings of individual trials have been particularly important to historians of women in colonial Mexico. My own work focuses on laywomen's spiritual, social, and material relationships with the church, and corresponds to a larger trend in Inquisition studies that is exploring what Inquisition documents can teach us about ordinary people's practices, beliefs, and life circumstances.

Women's experiences with the church are documented in Mexican Inquisition manuscripts.

My work with Bancroft's Inquisition collection has focused on women's testimonies in cases in which they are not on trial, but testifying as witnesses or accusers. I discovered that cases in which priests were on trial for abusing the sacrament of confession by sexually soliciting a penitent were goldmines for learning about women's relationship with the church. Because the women testifying were not on trial, the Inquisition tended to ask them open-ended questions about their experiences of the sacraments and with clergymen, and because confession was a prerequisite for the sacrament of communion, women often spoke about the meaning of the Eucharist in their lives.

Though women seemed to speak more freely as witnesses than when they were on trial, they were not always safe doing so, as is demonstrated by the late 18th-century trial against María Anastasia Gonzales. The Inquisition originally called María to testify against her former confessor for solicitation, but then turned its focus on her as a result of her testimony. I would like to end with her story as an example of what can be learned about women's lives from Bancroft's Mexican Inquisition collection.

Since childhood, María had experienced visions and heard God audibly speaking to her. She married very young and gave birth to 11 children, discerning too late that these experiences and visions were a call to the religious life of celibacy. In her mid-twenties, she entered a spiritual crisis after several clergymen told her that she had no choice but to fulfill her duties as a wife and mother. In a vision, God directed her to Father Zendejas and María asked him to be her confessor. Zendejas became the first priest ever to validate her spiritual experiences. During their five-year relationship, however, he also abused her, ordering her to engage in frequent and sometimes brutal sexual acts as a part of her penance. Though she initially resisted, María eventually became convinced that Zendejas' behavior must have been part of God's plan.

Their relationship ended when Zendejas moved to Guadalajara, where, a few years later, he found himself on trial for the solicitation of another penitent. During the course of the trial he made a full confession of all of his misdeeds, which included graphic descriptions of his relationship with María. By this time, María Anastasia's husband was dead, and she had taken a vow of celibacy, was living as a *beata*—an informal

holy woman—and was known in her community for her visions and piety.

When local Inquisition representatives called her to testify, María shocked them by insisting that God approved of what she and Father Zendejas had done. She further scandalized them by having convulsions, falling into a trance, and describing divine visions during her testimony. After three difficult days of recording her testimony, the examiners recommended to their superiors that she be tried for heresy.

The Inquisition began a decade-long investigation and trial, throughout which María continued to insist on the validity of her direct communication with God and on the interpretation of her relationship with Father Zendejas. She was sentenced to exile and penance at a women's hospital. During her sentence, she cared for the sick and performed her spiritual exercises with great devotion, but she refused to confess to the sins for which the Inquisition had convicted her, in spite of physical punishment. A year into her sentence, she began refusing food and died proclaiming her innocence.

In addition to the dramatic encounter with Church authority that María Anastasia's trial represents, it also reveals a wealth of information about her life circumstances and vision of the world. Mary Giles, in the introduction to her book *Women in the Inquisition*, describes the possibilities for women's history found in trials like this one, saying, "[W]omen step forward, like ghosts in a dream, to claim existence and identity in the reader's imagination. Poignant reminder that survival on any terms is tenuous, the portraits are at the same time testimony to the creativity of scholars who, in the tedium of research, effect for these women, a kind of resurrection." María Anastasia Gonzales is just one of the women whose memory and story lies waiting for such discovery and metaphorical rebirth in the yellowed manuscripts of The Bancroft Library's Inquisition collection.

—Jessica Delgado
Ph.D candidate in history

The Mario Savio correspondence recounts early civil rights movement.

MARIO SAVIO BEFORE FSM

Mario Savio, best known for his leadership role in the Free Speech Movement at the University of California, Berkeley campus, was also involved in other civil rights activities. Evidence of Savio's activities can be found in the recent Bancroft Library acquisition of letters to girlfriend Cheri Stevenson written during the summer of 1964.

Going to the American South as a volunteer for the Mississippi Freedom Democratic Party, Savio helped to register black voters and to teach in the Mississippi Freedom Schools. In his letters he describes his reasons for being there, despite the danger, giving the reader some insight into why he jumped on the police car holding Jack Weinberg in Berkeley later that year:

> *All the Southwest volunteers … realize how ambiguous is the question 'Why have I volunteered?' Nevertheless, none of us have backed out, even after the disappearance of those three volunteers in Neshoba County. I don't want to die. I never want to die. But damit [sic] I can't bear to sit safe at home while others are risking their lives.*
>
> (Holmes County, Miss., Mileston Freedom House, July 3, 1964)

The work in the South was not done. Savio debated with himself about staying in Mississippi past the summer, but his parents, worried over his education and his safety, sent Savio back to Berkeley in the fall of 1964, just in time for the Free Speech Movement. He writes Stevenson:

> *. . . in view of the reaction of my parents—as well as my understanding that although their concern for my education is a little-masked expression of fear for my safety, nevertheless, the argument holds its own weight—…I will proceed as per my original plans: … and be in Berkeley about a week later.*
>
> *(Miss., Aug. 16, [1964])*

These 10 letters go into great detail about the life of the volunteers and the African Americans living in Mississippi during the Civil Rights era of the 1960s, as well as Savio's personal motivations. They can be found in The Bancroft Library as "Mario Savio correspondence: Mississippi, to Cheri Stevenson, Berkeley, Calif."

—Alison E. Bridger
Archives and Manuscripts Cataloger

Environmentalism Seen Through the Lens of the Past

Pondering the occasion of The Bancroft Library's Centennial, I am prompted, as an environmental historian, to speak of what I see as the essential convergence of the environmental project and the historical project. By the historical project, I refer to the disciplines of collecting, preserving, authenticating, and analyzing evidence of the human past—endeavors most of us undertake for the sheer pleasure of learning. The environmental project is similarly characterized by the pure joy of experiencing the earth's past and present. Nevertheless, participants in both projects look to the past—human and natural—to understand how we came to this moment, to these surroundings.

I wonder what visitors unacquainted with American history "see" when they visit Yosemite National Park. I see the Ahwananeechee collecting acorns, John Muir wandering the valley, and Clarence King measuring the peaks. I see the geological forces shaping the granite and hear Indian legends of how lightening rent Half Dome asunder. By perceiving the landscape in this way I understand the present—where the trails led, why the crowds come, even the character of the vegetation. But once we see today through the lens of the past, can we look into the future? Historians and scientists are too wise to predict but do offer gingerly advice.

The conflation of the environmental and the historical projects is long standing. The Virginian William Byrd recorded the progress of the English settlement and the natural history of Virginia. Exploring its backcountry in 1728, he was thrilled by what he called this "desolate wilderness," identifying its strange plants and animals within the Linnaean taxonomy. He also acquired a library of 3,600 items. His enthusiasms anticipated our modern love of wilderness and libraries. For painter George Catlin the line between natural and human history was similarly seamless. Catlin recorded the western plains and the faces of the native Iowan people in 1836, the year before smallpox ravished those faces and not long before the bison and the buffalo grasses disappeared from the watersheds of the Missouri River. Catlin urged a vast national park to protect these people and their plains. Byrd's and Caitlin's interests were shared by contemporaries and subsequent Americans, like Thomas Jefferson.

We cannot understand the historical and environmental projects independently. The physical world is an actor in the human drama, opening and closing doors, diverting and directing the flow of humanity just as humans divert and direct the flow of rivers. It was no coincidence that the lives of Englishman Charles Darwin and New Englander George Perkins Marsh overlapped and their writings bore complementary messages. Both died in 1882 and published within a five-year period *On the Origin of Species* in 1859 and *Man and Nature* in 1864. Marsh had considered the title "Man: The Disturber of Nature's Harmonies."

Susan Schepfer explains the history of the Environmental Movement.

Amid the rapid industrialization of those decades time itself seemed at once so accelerated and so carefully delineated as to be qualitatively altered, permitting a new acuity in western visions of history. Marsh, founder of the Smithsonian Institution and, like Darwin, naturalist and traveler, described how humans transformed forested areas into semi-arid lands. Darwin told us that the ways in which we act, live, and look have been determined by the action of the natural world. The convergence of the environmental and historical projects characterized turn-of-the-century Progressivism as well. Reforms included the founding of The Bancroft Library and the Sierra Club. For decades, the club's *Bulletin* moved, without misstep, from essays on natural history to histories of western exploration and pleas for conservation.

Americans' simultaneous cultivation of natural and human histories helps to explain the modern environmental movement's high level of transparency. Organizations like the Sierra Club promote scholarly examination of their own histories and help build archives, from the collections of the Save-the-Redwoods League and the Sierra Club in Bancroft to the Wilderness Society's papers in the Denver Public Library, and the Cascade Conservation Committee's records at University of Washington. Bancroft's Oral History Office has interviewed dozens of environmentalists.

Eagerness to embrace the historical project is not necessarily shared by commercial corporations, nongovernmental groups, or public agencies, which often shred records for fear of lawsuits. Environmentalists are well acquainted with lawsuits and controversies. In an

Sierra Club's president Francis Farquhar stands on Mt. Whitney in September 1930.

oral history I conducted for Bancroft, the Sierra Club's David Brower commented that in the modern world one must be either paranoid or naïve, and, he added, he was not naïve.

Environmentalists know their views are often unpopular. I learned this interviewing a resident of northern California during the Redwood National Park controversy. A sitting judge in Eureka spoke into my tape recorder in private and in hushed tones of her hopes for a park. She explained that people in the area who suspected how she felt and who did not want more old growth redwoods pulled off the market had slashed her tires. A few years later I interviewed the president of a redwood lumber company in his home. He appeared receptive to my request to talk, inviting me into his home. But as I walked through his front door, his wife gracefully took my coat and my tape recorder and put them in the hall closet. I would not need them, she said quietly. No archival record was generated that day.

So why have envronmentalists been so willing to save records and examine even painful memories? They tend, of course, to be well-educated people who are proud of their accomplishments, but modern social movements also require public sympathy, prompting the cultivation of stories. John Muir's struggle to save Yosemite National Park was made almost mythic, not only by Muir but by Ansel Adams's photographs. There are the shadows, also cultivated of failures, from Hetch Hetchy Valley to Glen Canyon, both now under water. There are the tales of Muir borne up the flanks of the Sierra after having gone blind in a machine shop accident and Aldo Leopold watching the mystery of wildness, what he called "the green fire," go out in the eyes of a dying wolf felled by Leopold's own shotgun.

There is more to this cultivation of history than the wish to preserve instructional memories. Just as historians have long been aware of the role of the sea winds and currents in determining the course of human history, natural scientists have seen how humans have changed the earth. This is one story. When the Sierra Club's president Francis Farquhar built his private library and published western chronicles of exploration, when he championed conservation and honed the history of California, he honored the implicit and integral relationship between the historical and the environmental projects. The result of such recognition has been, as with The Bancroft Library, a fine partnership between oral historian, environmentalist, archivist, and historian. I am proud to have been part of this collaboration.

—Susan R. Schrepfer
Rutgers University

RENOVATION PROGRESSES

As of mid-February, the state-mandated retrofit portion of the project has been completed. As the seismic retrofit was the initiating force behind the project, completion is a major milestone. This work has been the emphasis of the project since the demolition was completed in December.

The seismic retrofit entailed the installation of concrete and steel shear walls. The application methods included concrete pours and also shotcrete, which involves shooting the concrete through a hose.

Current projects include pouring new topping slabs for the basement and first floor, as well as laying the new compact shelving rails. These concrete slabs will provide needed additional strength under the weight of compact shelving loaded with books. Finishing surfaces for the floors are also currently being examined.

This spring, the students in a civil engineering class on concrete are planning to tour the Bancroft construction site to learn about the applications of their in-class learning.

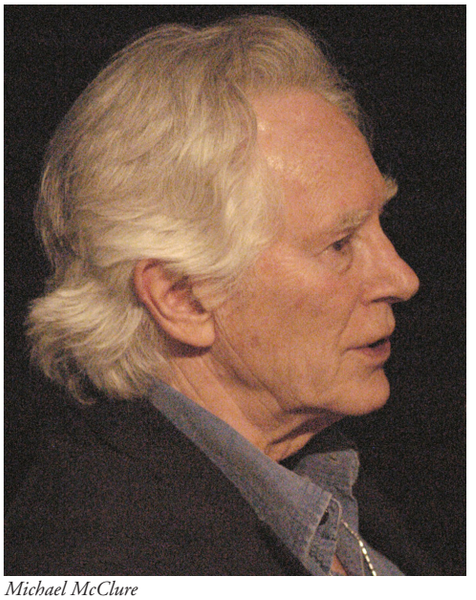
The project is on schedule for a completion date of summer 2008. The entire Doe Annex has been gutted, and the seismically unsafe mezzanine floors have been removed. The openings for the entry rotunda and the grand staircase have been cut. Floor openings for four new elevators, and for all the heating/AV and ventilation systems, have also been cut. The Campaign Leadership Committee have toured the work in progress with hard hats, safety glasses, and vests.

Library Architect Fred Yasaki indicated that the biggest surprises of the project thus far have been pleasant ones. "The contractors at McCarthy Construction have been impressed by how well-built the existing 50-year-old structure is—floors level, walls square, everything plumb."

—Damaris Moore
Library Development Office

POETRY RESCUED AT THE BANCROFT

Presented by Michael McClure in February 2006 at the Centennial Symposium



Michael McClure

"Thank me no thankings nor proud me no prouds," said Will Shakespeare. But I say, seldom in my life have I been as thankful to an institution as I am to The Bancroft Library and its Special Collections. Especially to everyone that I have met there beginning with Tony Bliss, Charles Faulhaber, Dean Smith, and all of their associates including the woman in the behind-the-scenes Xerox booth who Xeroxed unpublished gatherings from my collected notebooks and journals from 1955 till 2001. My thanks for the past occasions of kindness and thoughtfulness and those I anticipate in the future. Speaking of thanks and pride, I'm honored to have the core of my personal rumblings of 46 years watched over in Bancroft by what Richard Brautigan would call "machines of loving grace": dehumidifiers, elevators, furnaces, dryers, and sprinklers, as well as the human beings of such grace who nourish the documents maintained there.

I spent some time at The Bancroft Library a couple of years ago, making a once-over gleaning of some of my notebooks that no one, perhaps not even me, had looked at since their writing. And here with my thanks, is one of the "rescues," a notebook poem from about 1957 or 1958 written in honor of a great bop singer. It is unretouched, unrevarnished, and is here as I found it in the archive:

To the greatest singer of all time — ANITA O'DAY

Oh voice made the instrument of love, twist and funnel
of sound! Cheap words taken from their meanings
made pure again

in the flare of genius. Leaving the mark
of the womanly person

in the air. Disillusioned sensuality and genius

I REMEMBER EVERY LITTLE
THING YOU USED TO DO.

The beauty of the aged woman in meaning
and traces of loveliness gained

in seeking for bodily pleasure
material, beauty. Pure spirit of truth!

The music comes still wet from the enormous mouth
from the bleached hair, silver.

Cropped blonde hair—bop singer.
Twisting the sounds in the air to match the inner
picture.
She knows the warm inner flower, the rose

of the stomach and heart.

This is the pure flower dirty as the body.

The tune played forever in the body of the woman,

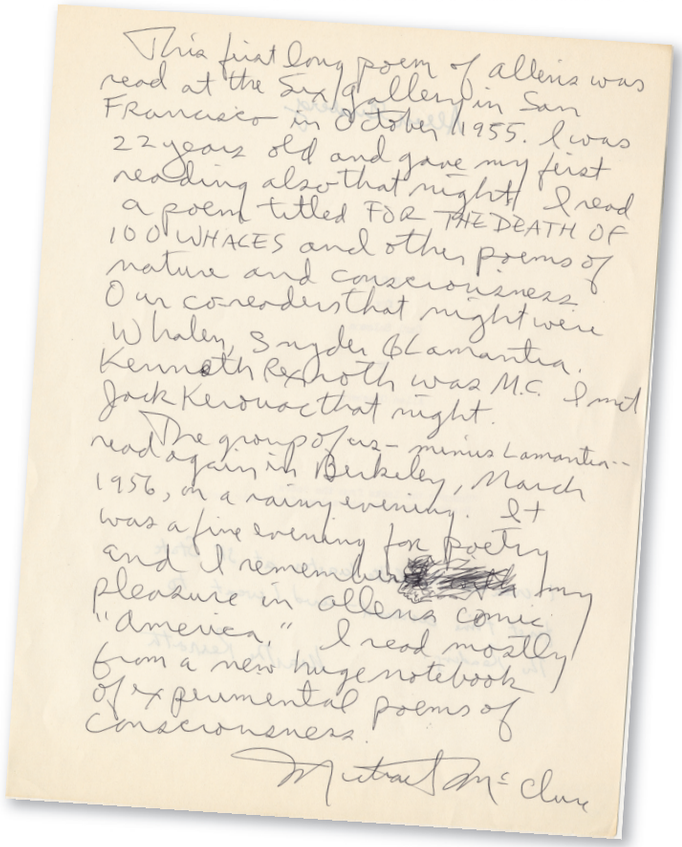
her words match the song of the Beloved

the chords of the song are insignificant

all but the icebergs and bonfires of sound

and meaning.

All is gone but the pleasure and feeling.



This first long poem of allens was read at the Six Gallery in San Francisco in October 1955. I was 22 years old and gave my first reading also that night. I read a poem titled FOR THE DEATH OF 100 WHALES and other poems of nature and consciousness. Our comrades that night were Whalen, Snyder, Lamantia. Kenneth Rexroth was M.C. I met Jack Kerouac that night.

The group of us - minus Lamantia - read again in Berkeley, March 1956, on a rainy evening. It was a fine evening for poetry and I remember [redacted] my pleasure in allens comic "America." I read mostly from a new huge notebook of experimental poems of consciousness.

Michael McClure

FOR JESS
for he sees it

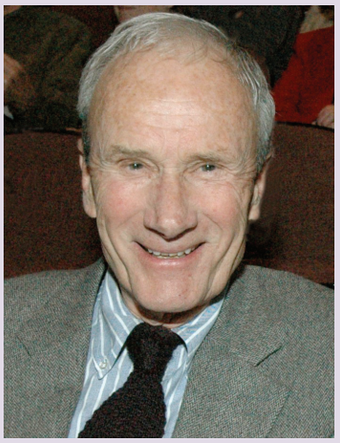
The yellow neckfeathers—a cape. The pale
purple head. Violet eyes. The circling curve
of the clean beak. The bright back.
White sides and breasts. The thing alive, bouncing
on the perch bar
watching me—

(A gentle angel of the morning,
the dream of a Byzantine maiden,
or the shape of joy of a Victorian parlor.)

—It clattered
to the cageside, showing
the long gleaming tail,
the spot of scarlet beneath it.

Hanging on the chrome bars
an image of fear in the eyes

the bird was so beautiful the words
are a failure.



J. S. Holliday
1924 – 2006

Jim Holliday was a piece of work, an original. He broke the mold.

Jim came to Berkeley as a graduate student in 1952, attracted primarily by Bancroft and its former director, Herbert Bolton, and bringing with him a copy of the Gold Rush diary of William Swain. He knew that only Bancroft had the kind of scholarly resources that would allow him to place Swain's diary within its historical context. It took him 30 years, but the wait was worth it. *The World Rushed In* is a California classic, never out of print since its publication in 1981.

Jim first appears in *Bancroftiana* in 1957, as a "young man with a mission," in fact as a donor of 19 letters about explorer Jedidiah Smith. His 1959 dissertation, "The California Gold Rush as Myth and Reality," led immediately to a job as Bancroft's Assistant Director and Head of the Manuscripts Division, positions he held until he left to teach at San Francisco State in 1961.

Jim joined the Council of the Friends of The Bancroft Library in 1966, was elected as chair in 1967, the same year he became director of the Oakland Museum of California, and served until 1973, chairing the Council again from 1969 to 1971. At the Friends' annual meetings in 1985 and 1991, he delivered magnificent tributes to former directors George Hammond and Jim Hart; they became the basis for "A Library for California" (2003). He gave his legendary Gold Rush lecture to the Library Associates in 1997 and then repeated it, as well as a lecture based on *Rush for Riches,* for a KQED series in 2000, later released on cassette tapes. That same year Jim also received our Hubert Howe Bancroft Award for a lifetime of study dedicated to the history of California and for his distinguished leadership of cultural and historical institutions, including, of course, Bancroft.

The following year he returned to the air waves with two more KQED lectures, "Like America Only More So: The Origins And Power of California's Image" and "An Entrepreneurial Genius: Henry J. Kaiser," both still available on the Bancroft website.

As we began to plan the Bancroft Centennial Campaign for the renovation of the building, Jim characteristically volunteered to help ("In years past I frequently sought donations and with some success"—there's an understatement); and he and Belinda hosted several campaign events in Carmel.

His last service to Bancroft came just a year ago, at Bancroft's Centennial Symposium, when he was already suffering from the pulmonary disease that would take his life. As the dean of California historians, he graciously and with his usual generosity presided over a session devoted to younger scholars who have followed in his footsteps.

Less than two weeks before his death, Jim sent us some of his papers, writing "that as I look back on my fifty-four years of living in California, The Bancroft Library has been at once a shelter and a force that has shaped my life." And Jim was a force, a force of nature, who shaped Bancroft as well. We miss him dreadfully.

—Charles B. Faulhaber

THE BIG SHAKE

THE 1906 SAN FRANCISCO EARTHQUAKE IN MYSTERY FICTION

Countless books on the Great San Francisco Earthquake and Fire of 1906 have analyzed the disaster from every conceivable angle: historical, geological, sociological, political, pictorial, etc. The quake has also proven to be a popular plot device for fiction writers, both in mainstream literature and genre fiction. The events of 1906 provide the backdrop for a significant number of crime and mystery novels. In these works, the disaster drives otherwise law-abiding citizens to commit criminal acts, provides the opportunity for people to change their identities, exposes criminal activity to the harsh light of day, and shows up as the ultimate *deus ex machina*, providing a solution—sometimes a permanent solution—to a particularly sticky situation.

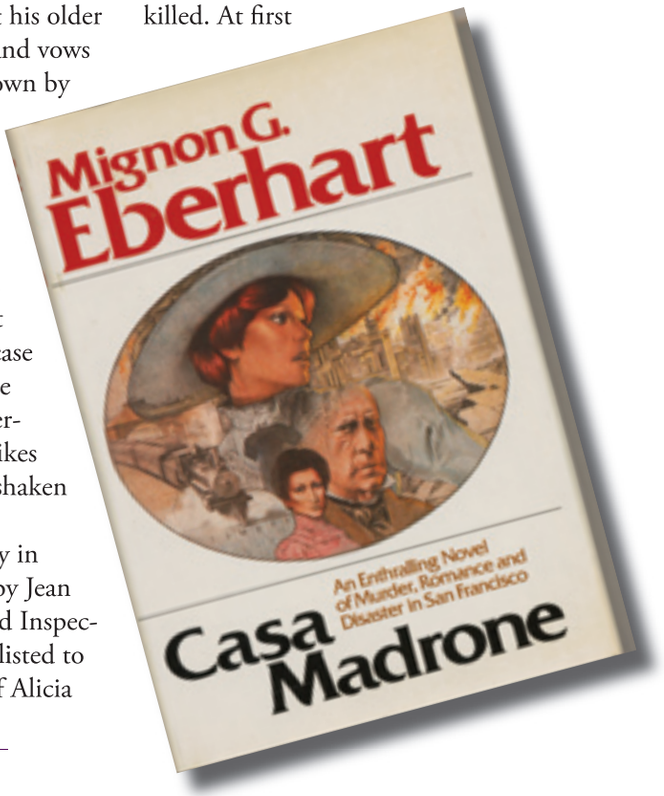
The first earthquake novel on the scene was *Travers: A Story of the San Francisco Earthquake* by Sara Dean. Although not a traditional mystery story, crime plays a central role in the plot. Published in February 1908, *Travers* is the story of a San Francisco socialite named Gwendolyn Thornton who is awakened by a thief in her home. As she confronts the intruder, the earthquake strikes, destroying her house. After escaping—with the help of the intruder—to the safety of a refugee camp on Twin Peaks, Gwen learns that her rescuer, a British ex-army surgeon named Keith Travers, had been dismissed from his regiment following a scandal and forced into a life of crime. The earthquake offers Travers an opportunity to reclaim his reputation and standing in society. Written so soon after the actual earthquake, the novel features graphic descriptions of the city and its residents in the wake of the disaster.

The great California writer Gertrude Atherton used the 1906 earthquake to propel the plot of her one foray into mystery fiction. In *The Avalanche* (1919) the mystery is more genealogical than criminal. In San Francisco, in the years immediately following the earthquake, Price Ruyler is married and has firmly established himself in business and society. After he overhears an exchange between his mother-in-law and a man known to have made his living as a pimp and a gambler before the earthquake and fire, he begins to suspect that his wife's past might not be as innocent as he was led to believe. He hires a private detective to investigate and uncovers a plot involving blackmail, betrayal, and the consequences of losing an entire city's public records.

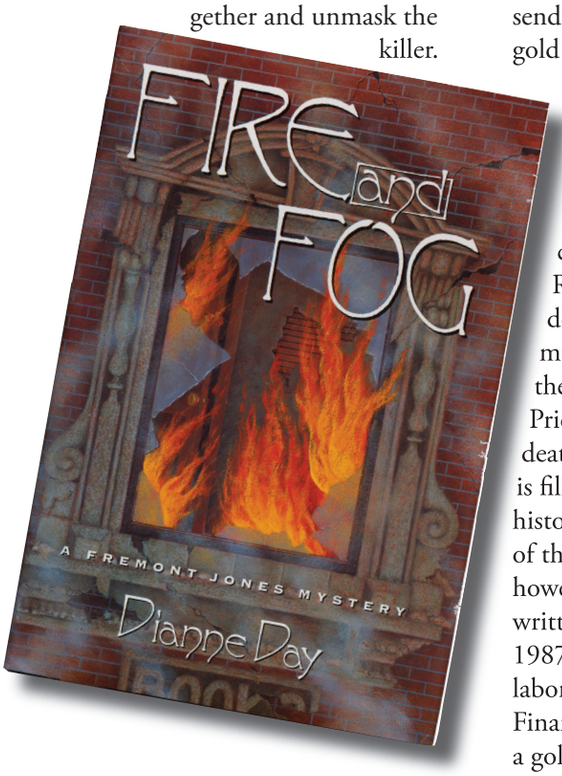
The earthquake arrives at a key moment and dramatically alters the course of the narrative in *Shaken Down* (1925) by Alice MacGowan and Perry Newberry. On an evening in April 1906, Patrolman Jerry Boyne of the San Francisco Police Department discovers that four-year-old Jamie Claiborne has been kidnapped and his nurse murdered. The boy's father is convinced that his older daughter is behind the plot and vows that he will not be shaken down by the kidnappers. After being frozen out of the investigation by his superiors, Jerry decides to conduct his own investigation and soon ends up with both the kidnappers and the police after him. Just as he is about the break the case wide open—and expose some of San Francisco's most powerful men—the earthquake strikes and the city itself is literally shaken down.

The British join the party in *The Golden Crucible* (1976) by Jean Stubbs. Retired Scotland Yard Inspector John Joseph Lintott is enlisted to investigate the kidnapping of Alicia Salvador—who is the sister and assistant of the famous magician, Felix Salvador. Lintott follows the kidnappers from London to San Francisco and discovers that the plot is part of an elaborate revenge scheme. He negotiates Alicia's release from a Barbary Coast brothel and as they are on their way to reunite with Salvador the earthquake strikes. This novel stands apart from other earthquake mysteries in that the mystery is effectively solved before the quake hits. The disaster, however, does manage to tie up some loose ends, meting out punishments that Lintott has no control over.

Mignon G. Eberhart, who wrote over 60 novels in her long career, set exactly one story in San Francisco. *Casa Madrone* (1980) takes place in April 1906. Mallory Bookever travels from New York to San Francisco to marry young and wealthy Richard Welbeck. When she arrives in San Francisco, she finds that Richard is an invalid in his Nob Hill mansion. In the aftermath of the earthquake, Richard is shot and killed. At first



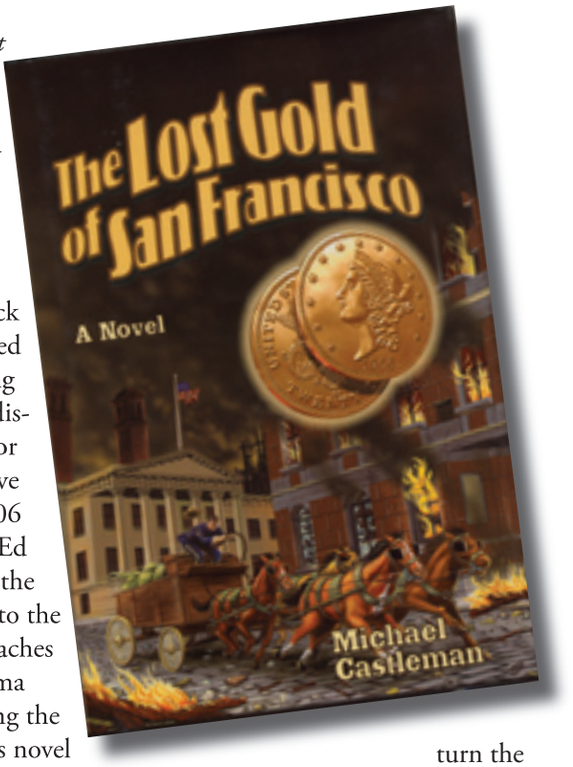
Mallory and Richard's best friend, Scott Suydam, believe a stray bullet fired by a patrolling soldier struck him. They soon suspect, however, that Richard has been murdered to prevent his marriage. As the fire approaches, they relocate to Scott's home, Casa Madrone, where they struggle to put their lives back together and unmask the killer.



Readers of Dianne Day's *Fire and Fog* (1996) do not have to wait long for the earthquake to strike. The story opens at 5:12 a.m., April 18, 1906, as Caroline "Fremont" Jones, a plucky, independent typist-for-hire, is tumbled out of bed by the earthquake. At her office, she discovers several crates filled with Japanese artifacts, leading her to suspect that her landlords are involved in a smuggling operation. Unable to stay in her room or occupy her office, Fremont relocates to the tent city in Golden Gate Park and makes herself useful driving for the Red Cross. She also becomes entangled in uncovering the mystery of the stolen Japanese treasures. In addition to vivid descriptions of the quake and fire, this novel offers interesting visions of life in a tent city, the emerging importance of the automobile, the relief efforts, and the outdoor kitchens set up around the neighborhoods.

Michael Castleman's *The Lost Gold of San Francisco* (2003) is distinct in the canon of earthquake novels—its plot provides a direct link between the Big One in 1906 and the "pretty big" one in 1989. In April 1906, the San Francisco Mint is preparing to send a large shipment of misstruck gold pieces to Denver to be melted down. In the chaos following the earthquake, the coins disappear. In 1989, the director of a museum slated to receive a donation of one of the 1906 coins is murdered. Reporter Ed Rosenberg, assigned to cover the donation, turns his attention to the murder investigation. As he reaches the end of the mystery, the Loma Prieta earthquake strikes, causing the death of the killer. Although this novel is filled with an incredible amount of historical detail, the central premise of the lost gold is fictional. An item, however, in the *San Francisco Chronicle* written by columnist Herb Caen in 1987 inspired Castleman's plot: a laborer digging the foundation for a Financial District high-rise discovered a gold coin minted in 1849 by the Miner's Bank of San Francisco.

Readers do not even have to open the cover of James Dalessandro's *1906* (2004) to know that the earthquake and fire play a major role in this novel. The dust jacket features a photograph of a devastated San Francisco street with the burning Call Building in the foreground. Marketed with the tag line "Every disaster has a backstory," Dalessandro's tale is told by young newspaper reporter Annalisa Passarelli. Annalisa is assisting the San Francisco Police Chief of Detectives to gather evidence of the graft and corruption of the city's mayor, police chief, and political boss Adam Rolf (an obvious reference to the notorious "Boss" Abe Ruef). When the Chief of Detectives is murdered, Annalisa and his son, Hunter, attempt to finish the job. The earthquake hits just as they are about to enter Rolf's Nob Hill mansion to make the arrests. Rolf and his thugs use the ensuing chaos to



turn the tables on their enemies and Annalisa and Hunter have to battle both the killers and the fire to save themselves and their city.

Locked Rooms (2005) is the eighth book in Laurie R. King's series about Mary Russell, wife and partner in crime-detection of Sherlock Holmes. In 1924, Russell and Holmes are in San Francisco so that she can sell the Pacific Heights house that she inherited after her family's death in an automobile crash 10 years earlier. When an unknown assailant shoots at Mary, she and Holmes begin an investigation into the secrets of the long-shuttered house and her family. Holmes hires a young, ex-Pinkerton agent and struggling writer named Dashiell Hammett to assist him. Hammett quickly uncovers evidence that the "accident" that claimed her family was no accident—it was murder. Although all of the action in this novel takes place years after the earthquake, the solution to the murders eventually leads directly back to the chaotic days of April 1906, when extraordinary events caused ordinary people to commit drastic, and sometimes illegal, acts.

—Randal Brandt
Principal Cataloger

July 1, 2005 through June 30, 2006

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Spring 2007 Calendar

EXHIBITION

March 21–September 21, 2007

PAST TENTS

California Historical Society
678 Mission Street, San Francisco

Opening Reception

March 21, 6:00–8:00pm

The book *Past Tents: The Way We Camped,* co-published by The Bancroft Library and Heyday Books in 2006, is now an exhibit. Hosted by the California Historical Society, the exhibit will be a humorous look at America's infatuation with the great outdoors.

EVENT

April 5, 2007

An Evening Of Wit, Wine & Wonder

Bancroft's Spring Gala

Bonhams & Butterfields

With honored guest Isabel Allende benefiting The Mark Twain Project

Individual tickets are $300 per person with table sponsorship (tables of 10) available for $25,000, $10,000, or $5,000. Please RSVP to Barbara Young at 510-643-0116 or byoung@library.berkeley.edu

ROUNDTABLES

An open informal discussion group featuring presentations by scholars engaged in Bancroft research projects. Sessions are held in the Lewis-Latimer Room of the Faculty Club on the third Thursday of the month at noon.

Thursday April 19
Bernd Brunner, M.A. Free University Berlin, independent cultural historian and book author, www.berndbrunner.com
How Early California Was Seen By Germans

Thursday May 20
Nat Zappia, Bancroft Study Award Winner, Ph.D candidate, Department of History, UC Santa Cruz
Raiding the Rancho: Livestock and Power in Native California

ANNUAL MEETING

Saturday, May 5

60th Annual Meeting of
The Friends of The Bancroft Library

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