



*Hubert H. Bancroft*

## *Magnes Acquires Art of Prophetic Justice*

Thanks to a grant from the Koret Foundation, the Magnes and The Bancroft Library acquired a group of works by Jewish Bay Area artist, Bernard Baruch Zakheim (1896-1985).

Born in Warsaw, Zakheim studied art in Poland before immigrating to America. After arriving in San Francisco in 1921, he cofounded a left-wing Yiddish school and supported his family as a furniture designer in the city's Fillmore district. He also founded the Artists' and Writers' Union with bohemian poet Kenneth Rexroth. After WWII, Zakheim moved to Sebastopol, where he lived and worked.

A protégé of Diego Rivera, with whom he worked for a short time in Mexico, Zakheim is mostly remembered for frescos he created in the 1930s. These include *The Story of California Medicine* at the UCSF Medical Center, *Jewish Wedding* at the San Francisco Jewish Community Center, and *Library* at Coit Tower. The new acquisition includes sketches for the frescos and a painting of Rivera working on a mural.

After Zakheim passed away in 1985, his estate lay dormant in a warehouse until 2010, when the work was photographed, catalogued, and partially exhibited through the effort of Lehrhaus Judaica, the former Judah L. Magnes Museum, and the Fillmore Heritage Center with support and encouragement from the Koret Foundation. The exhibition, "Bernard Zakheim: the Art of Prophetic Justice," brought to light hundreds of paintings, drawings, and watercolors created by Bernard Zakheim during his lifetime.

The Magnes and Bancroft are the first public collections to acquire a group of the newly discovered works.

The painting of Diego Rivera with assistants working on a mural is particularly interesting among these. Rivera is depicted at work, seated with his back to the viewer. Two assistants, Louis Schanker and Frank Mechau, are standing in the center, facing the

viewer. Schanker and Mechau are well-known American artists and muralists, whose frescos still grace public buildings in New York and Colorado, respectively. The painting is dated 1932, the year that all three young artists—Zakheim, Schanker, and Mechau—spent in Paris. Most likely, the scene is fictional as there is no known mural project on which the three artists would

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*Bernard Baruch Zakheim created this picture of Diego Rivera painting a mural with assistants Louis Schanker and Frank Mechau in 1932.*



*From the Director*

## Shakedown Cruise

Breaking in a new Director is hard work at the best of times, and the past year has not been an easy one for the State of California or the UC Berkeley libraries. Despite these handicaps, the remarkable Bancroft staff and the Friends of The Bancroft Library have done their best, with a rookie at the helm and limited resources, to steer Bancroft through a year of challenges to some notable successes and exciting firsts. I am most grateful for their wisdom, patience, and advice.

Real high points of the year have been the opening of the Magnes Collection of Jewish Art and Life and its inauguration as a teaching center; the continued success of the first volume of the *Autobiography* of Mark Twain; Bancroft's first LGBT exhibit, "A Place at the Table"; the completion of the 10-year, 200-interview "Rosie the Riveter Oral History Project"; the Bancroft Technical Services "Symposium on Electronic Records Management"; and Kenji Sayama's (UC Berkeley Class of 1942) gift to The Bancroft Library of his Congressional Gold Medal.

On the downside, most Bancroft operations are affected by the continuing budget crunch. An enormous backlog of material that Bancroft has acquired (and continues to collect) will remain unavailable to patrons until we have funds to process it into the collections. Lean staffing in the curatorial and public service divisions is making it difficult both to meet the demand for classes taught at Bancroft and to handle patrons' requests for assistance, whether online or in the reading room.

Even so, we are putting more patrons than ever in touch with the treasures of Bancroft, both online and in person. Bancroft Technical Services (BTS) has completed several more digi-

tization projects including the Rosalie Ritz courtroom drawings, 1968-1982; Buenaventura Sitjar's *Vocabulary of the Indians of the San Antonio Mission*, Monterey County, 1791-1797; and Felipe Arroyo de la Cuesta's *Vocabulary and Grammar of the Mutsun Language, Mission San Juan Bautista*, 1815. BTS also created a website for "On the Same Page" to make it easier for teachers to use material from the exhibit for their classes, and it has a site under construction to stream video of Cal football games. This year 2,167 Berkeley students attended classes at Bancroft; an additional 49 enrolled in classes at Magnes. There were 287 individual sessions taught at Bancroft for a total of 31 courses. Nine courses were taught entirely at Bancroft; two more were taught at Magnes. Twenty-two Berkeley departments and programs were supported by Bancroft and Magnes teaching in 2011-12. In the last twelve months we served 7,569 readers in the Heller Reading Room.

The acquisitions budget, only about ten percent of which derives from state funds, has remained robust. Notable acquisitions of the year past include the papers of Beat Generation novelist Herbert Gold; several journals from the Gold Rush era, including J. Salter's diary of an expedition from Texas to the California gold fields; the Phil Frank archive of *Farley* comic strips, 1975-2007; photographs by Ira Nowinski of California Native Americans in the 21st century; Pierre-Simon Laplace's *Théorie analytique des probabilités*, 1812; and—in the category of whimsy—the original Diamond Register from Shreve & Co. (1883-1890), a manuscript with charming designs for pieces of jewelry and the names of the San Franciscans who ordered them in the Gilded Age.

The research programs continue to distinguish themselves. The Center for the Tebtunis Papyri (CTP) has completed its NEH multispectral imaging grant (see *Bancroftiana* 139). CTP

Director Todd Hickey has led a two-year project of the International Association of Papyrologists entitled "Building Capacity in Egyptian Papyrology," to provide advanced training and networking opportunities for the next generation of papyrologists from the US, Europe, and Egypt. Bancroft will host the final meeting of the group in September, when six young Egyptian papyrologists will come to Berkeley to receive advanced training.

The Magnes Collection of Jewish Art and Life, the most recent of the Bancroft research programs, has been hosting visiting scholar Jeffrey Shandler (Rutgers, Jewish Studies), who specializes in modern Yiddish culture, Holocaust remembrance, and media in modern Jewish life. He will curate an exhibit at Magnes during his stay.

The editors at the Mark Twain Papers and Project are hard at work on the second volume of the *Autobiography*. Both the hardback and the reader's edition of volume one are selling well. Volume one is also available online.

The Regional Oral History Office finished several of its multiyear thematic projects and about a dozen individual oral histories. In addition to "Rosie the Riveter" (mentioned above), ROHO concluded the "Venture Capital" project of 18 interviews and the "Slaying the Dragon of Debt" project of 24 interviews. In summer 2011 ROHO again conducted its Advanced Oral History Summer Institute, a wonderfully successful program that regularly receives more applications than it can accept and has by now some 300 alumni from all over North America and beyond.

In sum it has been a very good year. The state budget may be in the red, and the Bancroft Director may be green, but the Bancroft performance, thanks to its superlative staff and Friends, remains golden. What would you expect at Cal?

A handwritten signature in dark ink that reads "James D. Hart".

James D. Hart Director  
The Bancroft Library





Diego Rivera depicted painters as workers in his San Francisco Art Institute Mural in 1931, titled "Making a Fresco."

have worked alongside Rivera. The idea, however, of representing mural painting as labor, especially foregrounding the variety of individuals involved in the process, was introduced by Rivera in his famous mural *Making a Fresco* at the San Francisco Art Institute, which had been completed in the preceding year.

As the title indicates, there is a fresco within the fresco showing the building of a modern city, including portraits of many of the individuals who worked directly on the fresco

or indirectly as advisors and patrons. In the upper left section English sculptor Clifford Wight is sharpening a chisel; sculptor Ralph Stackpole (in a cap with



Bernard Zakheim painted a mural for UCSF Medical School, in San Francisco, 1936-1937.



Frank Mechau sketched his mural for the Colorado Springs Post Office around 1934.

goggles) works with a pneumatic tool on the head of a monumental stone figure; wearing the same blue pants, red shirt, and cap Wight appears again on Stackpole's right, kneeling on the scaffold. On the scaffold below them a sculptor works with a chisel on the



Louis Schanker painted a mural for WNYC public radio station, in New York in 1939.

lower section of the stone figure, while two men in overalls tend a small forge and the compressor for Stackpole's tool. At the center of the upper central panel is Rivera, who has painted himself sitting on the scaffold with his back to the viewer, holding a paintbrush and a palette ([www.sfai.edu/diego-rivera-mural](http://www.sfai.edu/diego-rivera-mural)).

Similar to Diego's whimsical mural at the Art Institute, Zakheim's painting is not a document of real work-in-progress. Rather, it represents a common vision of three aspiring artists. The dream came true when, upon returning to the United States in 1932-1933, Zakheim, Schanker, and Mechau received important mural commissions and were themselves documented photographically standing proudly in front of their own public murals.

—Alla Efimova  
*Jacques and Esther Reutlinger Director  
 The Magnes Collection of Jewish Art and Life*



## THE MAGNES COLLECTION OPENS ON ALLSTON WAY

The Magnes Collection of Jewish Art and Life, which has joined The Bancroft Library at the University of California, Berkeley, and has been in construction for over a year, held a joyous opening to the public on January 22, 2012, with overflow crowds serenaded in the rain by the Cal marching band in celebratory form.



Frances Dinkelspiel, Irv Rabin, and Deborah Kirshman cut the ribbon to open the new Magnes building.

“Surprising, bold, modern” are the most commonly heard comments on Peter Pfau’s design that transformed a nondescript onetime printing plant at 2121 Allston Way (and former temporary home of The Bancroft Library) into the eye-popping red-and-silver icon that

is the new Magnes. Fifty years after its founding, the pioneering Berkeley museum is being transformed into a flexible teaching and cultural center of The Bancroft Library.

With its close proximity to public transportation and parking at the interface between the campus and the community, its open storage display of the world-class collection of Jewish culture and history, its light-filled, spacious event space, and its website rich with information to serve an international audience of students, scholars, collectors, and enthusiasts, the Magnes will integrate public access with research and teaching. It will also engage visitors with experimental energy and living, pulsing new art.

The grand opening on January 22 started at noon with a mezuzah-hanging and a ribbon-cutting ceremony to welcome the entire Berkeley community to the new Magnes. Exhibiting artists and Magnes staff were on hand at the street festival-inspired event, featuring continuous musical performances, in addition to the Cal band, by local bands and university choral and instrumental groups. Local restaur-

rants served delicious food.

The opening exhibitions weave the global with the local, the old with the new:

- *The Magnes Effect: Five Decades of Collecting* tells the story of the former museum’s unique contribution to shaping Jewish art, culture, and scholarship.
- *Dissolving Localities/ Berkeley Jerusalem* is a site-specific multimedia project by Emmanuel Witzthum, an Israeli artist-in-residence at UC Berkeley.
- Gale Antokal: *The Spill* presents new video work by the Berkeley-based artist.
- Case Study No. 1: *Shaken, Not Stirred* highlights new finds from the collection, mined by the Magnes staff during the move.

The Magnes is free and open to the public from noon to 4 pm, Wednesday through Friday. The Magnes will be closed to the public from June 28 – August 28, 2012. Research hours, from 10 am to 4 pm, are scheduled to begin in Fall 2012.



Many friends of the Bancroft braved the wet weather to hear the Cal Band play to open the Magnes.

## Unveiling Mark Twain's Family Sketch

At Sotheby's New York in June 2010, The Bancroft Library succeeded in acquiring a unique, and uniquely treasurable, Mark Twain manuscript. Entitled "A Family Sketch," it has never been published. The short manuscript (64 pages) brought a price of nearly \$250,000, making it much the priciest Mark Twain manuscript ever sold. Samuel Langhorne Clemens, who kept a keen eye on the market value of his words, would be pleased.

If the manuscript's monetary value is impressive, its literary value is inestimable. It differs from Clemens's other autobiographical writings (such as his *Autobiography*, being published by the Mark Twain Project) in that it is a private document—as private as one of his notebooks, and even more private than a personal letter, since a letter is expected to have at least one recipient. In one passage Clemens speaks of distributing this sketch to family friends as a private memorial; he later struck out that passage, however. And so the intended audience of the "Family Sketch" is unclear; perhaps it has none. It speaks all the more directly to the reader, in the relaxed and intimate tones of a special confidence.

The "Sketch" is now in the Mark Twain Papers, housed within The Bancroft Library, and the Mark Twain Project is now preparing it for publication in the series "Jumping Frogs: Undiscovered, Rediscovered, and Celebrated Works by Mark Twain" (published by the University of California Press).

Clemens wrote the "Family Sketch" in 1901 or 1902 and revised it in 1906. It started out as one of a series of attempts to eulogize and celebrate his eldest daughter, Susy, who had died of spinal meningitis in 1896. The sketch's original title, indeed, is "In Memory of Olivia Susan Clemens"; but, as Clemens wrote on,

his subject got away from him—let us say rather he saw that memories of Susy belonged to a larger body of memories, just as Susy had belonged to the larger life of the household. Soon Clemens found himself memorializing, in a way he did nowhere else, the whole family. Way led on to way, and soon Clemens was writing about the family servants and, indeed, the extended household: the servants, horses, ducks, and at least one unusually stupid cat.

It is not quite like anything else. Clemens wrote about his family elsewhere, of course—anecdotes of their lives are found in the *Autobiography*, for example. But in the *Autobiography* the recollection of family life is not his main concern: there, in fact, he very daringly *has* no main concern, except to set down the fleeting contents of his mind. Consequently, the "family portrait" as given in the *Autobiography* is strewn piecemeal around the volumes. Then, too, it is skewed by Clemens's awareness that parts of the text were to appear in a contemporary magazine; inhibition—and perhaps a perceived

need to keep the material at least intermittently "funny"—got in the way.

In 1906, a heartbreaking number of these family and friends had died; the mood of the "Family Sketch," however, is not funerary but exuberant. Clemens's "people" (as he often called them) are alive again, and his eye and ear for telling detail are at their sharpest. And it *is* funny; and it is a sensitive and sometimes surprising portrait of 19th-century domestic life.

Among other things, the "Family Sketch" is Clemens's most substantial portrait of George Griffin, the family's African-American butler. George, beloved of the whole family, was among other things noted for his gifts as a betting man; well enough for servants, perhaps, but quite contrary to the family's official teachings:

*Every day, in the Hartford racing-season, he made large winnings; and while he waited at breakfast next morning he allowed the fact and the amount to escape him casually. Mainly for Susy's benefit, who had been made to believe that betting was immoral, and she was*

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*Clemens wrote his Family Sketch to memorialize his eldest daughter, a few years after her death.*





Susy Clemens, aged 1 1/2: "Sudden and raging tempests of passion."

always trying to wean George from it, and was constantly being beguiled, by his arts, into thinking his reform was imminent, and likely to happen at any moment. Then he would fall—and report a "pile" at breakfast; reform again, and fall again before night; and so on, enjoying her irritations and reproaches, and her solemn warnings that disaster would overtake him yet. If he made a particularly rich haul, we knew it by the ostentatious profundity of his sadnesses and depressions as he served at breakfast next morning,—a trap set for Susy. She would notice his sadness, presently, and say, eagerly and hopefully, "It has happened, George, I told you it would, and you are served just right—how much did you lose?—I hope ever so much; nothing else can teach you." George's sigh would be ready, and also his confession, along with a properly repentant look—

"Yes, Miss Susy, I had hard luck—something was wrong, I can't make out what it was, but I hope and believe it will learn me. I only won eight hundred dollars."

The intersection of life above and below stairs is of special interest. Nineteenth-century babies were, in some respects, closer to their servant-class nursemaids than to their mothers.

We learn that Clara, a finicky baby who was suckled by a whole succession of wet-nurses, felt entitled to add her nurses' surnames to her own, as a result of such close interaction: "As she did it with proper gravity and earnestness, not knowing there was any joke in it, it went very well: 'Clara Lewis O'Day Botheker McA-leer McLaughlin Clemens.'" The last-named nurse, Maria McLaughlin, in Clemens's retelling, has a stature, and an appetite, that are truly Rabelaisian:

*There was never any wet-nurse like that one—the unique, the sublime,*

*the unapproachable! She stood six feet in her stockings, she was perfect in form and contour, raven-haired, dark as an Indian, stately, carrying her head like an empress, she had the martial port and stride of a grenadier, and the pluck and strength of a battalion of them. In professional capacity the cow was a poor thing compared to her, and not even the pump was qualified to take on airs where she was. She was as independent as the flag, she was indifferent to morals and principles, she disdained company, and marched in a procession by herself. She was as healthy as iron, she had the appetite of a crocodile, the stomach of a cellar, and the digestion of a quartz-mill. Scorning the adamant law that a wet-nurse must partake of delicate things only, she devoured anything and everything she could get her hands on, shoveling into her person fiendish combinations of fresh pork, lemon pie, boiled cabbage, ice cream, green apples, pickled tripe, raw turnips, and washing the cargo down with freshets of coffee, tea, brandy, whisky, turpentine, kerosene—anything that was liquid; she smoked pipes, cigars, cigarettes, she whooped like a Pawnee and swore like a demon; and then she would go up stairs loaded as described and perfectly delight*

*the baby with a banquet which ought to have killed it at thirty yards, but which only made it happy and fat and contented and boozy. No child but this one ever had such grand and wholesome service. The giantess raided my tobacco and cigar department every day; no drinkable thing was safe from her if you turned your back a moment; and in addition to the great quantities of strong liquors which she bought down town every day and consumed, she drank 256 pint bottles of beer in our house in one month, and that month the shortest one of the year. These things sound impossible, but they are facts.*

The "Family Sketch" is too brief to make a satisfying volume, and the Project is taking the opportunity to publish it alongside yet another "private" manuscript: Mark Twain's "Record of the Small Foolishnesses of Susie & 'Bay' Clemens (Infants)." As the title indicates, this is a notebook of the kind many families keep, recording the unexpected and naive sayings of the children. The Clemenses kept this book starting in 1876, when Susy was four and Clara was two. Its value has been recognized before this; parts of it were used in the Autobiography, and others have been quoted in biographical studies; but never before has the manuscript (part of the University of Virginia Library's magnificent Mark Twain collection) been published in full. I will conclude by reproducing an entry from "Small Foolishnesses," leaving it to stand as an invitation to the "private writings" of Mark Twain in all their glory:

*When Bay was 3 years old, Susie was taken down to the town, one day, and was taken with a vomiting when she got back in the evening. Bay, off in the corner in her crib—totally neglected—observed the coddling and attention which Susie was receiving, as long as she could reasonably stand it; then sat up and said grandly and simply: "Well, some time I be dressed up and go down town and come back and throw up, too."*

—Benjamin Griffin  
Editor, Mark Twain Project

# A PLACE AT THE TABLE

## *A Gathering of LGBT Text, Image & Voice*

This April a remarkable new exhibit opened in The Bancroft Library exhibition gallery: “A Place at the Table: A Gathering of LGBT Text, Image & Voice.” Curated by William Benemann of the School of Law Library (Boalt Hall) and me, this is the first exhibition to showcase the lesbian, gay, bisexual, and transgender (LGBT) collections of The Bancroft Library.

The centerpiece item of the exhibit is a delicate teapot once owned by Alice B. Toklas. The teapot, handed down to author and tattoo artist Sam Steward and then to The Bancroft Library, is filled with rose petals from Gertrude Stein’s garden, still fragrant 60 years after being picked. The conceit of the exhibit is that Stein and Toklas are hosting a tea-party—or salon, or dinner-party—to which several generations of LGBT novelists, poets, photographers, composers, musicians, cartoonists, performers, and artists have been invited. Of course, you are invited too.

Didactic material is kept to a minimum in this exhibit, but we do have two interrelated goals: first, to document the very real and, perhaps, lesser-known networks among LGBT artists and, second, to inspire exhibit visitors to imagine conversations that never did take place.

Stein’s salon at 27 Rue de Fleurus in Paris is well documented and well known, especially in this year following two major museum exhibitions in San Francisco on Stein and her art collection. With *A Place at the Table*, we also wanted to document the long historical reach and artistic influence of Stein and Toklas. Not only are their contemporaries represented, so are those they mentored. For example, the exhibit includes a handwritten letter from Stein introducing Sam Steward to Pablo Picasso. In turn, local visual artist Chuck Arnett, influenced (and tattooed) by Steward, has drawings featured in the gallery. This queer lineage demonstrates

how creative LGBT people have engaged in a century-long conversation, passing along new ideas and challenging old ones from one generation to the next.

Similarly, “A Place at the Table” documents the robust and intimate networks among feminist and lesbian-identified women artists and writers in the 1970s and 1980s. Many items in the exhibit, such as the photo-essay collaboration between Eve Ensler and Paula Gunn Allen, demonstrate the power of creative networks in the flowering of feminist art during that era.

Beyond documenting networks that existed in reality, we hope to inspire exhibit visitors to imagine the gallery as a fantastical salon. We encourage visitors to stroll through the exhibit, examining the expected and unexpected juxtapositions of photos, poems, books, films, and more. We want the visitor to imagine meetings, conversations, and debates that probably never happened in real life but can be created in our mind’s eye, using the artifacts assembled in the exhibit.

To instigate these imagined debates, the exhibit is peppered with what we hope are provocative questions, asking visitors to think about the real and imagined relationships between the artists and their art.

For example, when visitors examine the first edition of James Baldwin’s *Giovanni’s Room* (1956) and watch Marlon Riggs’s “Tongues Untied” (1989), they might imagine the two men in conversation, perhaps debating the interplay of sexuality and race in our lives.

The exhibit also features an extraordinary letter penned by Walt Whitman in 1890 in which he discusses the content of his poetry. We hope the presence of this letter, in the same room as Stein’s teapot from the 1930s, prompts some visitors to wonder what might have been said had these giants of American letters sat down for cup of tea, mulling over the relationship between their art and their inner selves. What would Whitman in his little garden in Camden, New Jersey, have thought of being in the same room with Stein’s rose petals from the French countryside?

In this exhibit visitors won’t find long narrative blocks of text on the walls or in the cases. Benemann and I, as curators, do not seek to make complex interventions in the historiography or to wrestle out a new interpretation of “queer art.” We do hope, however, that after viewing the scores of remarkable items on display, visitors leave the exhibit with a host of questions that will encourage them to ask deeper questions and return to research in Bancroft’s collections so that they may make such interventions themselves.

—Martin Meeker  
*Regional Oral History Office*



*Visitors examine the significant and diverse material on display at the opening of the exhibit.*



## Deconstructing Bancroft's Last Crocodile Mummy

Of the many sites in Egypt that have yielded ancient literature and documents written on papyri, the necropolis near the ancient village of Tebtunis is unique: even the mummified sacred crocodiles were wrapped in or stuffed with papyri. The presence of texts in these crocodiles was not, however, immediately recognized. The British papyrologists Bernard Grenfell and Arthur Hunt report the story in the first volume of the Tebtunis papyri: “On January 16th, 1900—a day which was otherwise memorable for producing twenty-three early Ptolemaic mummies with papyrus cartonnage—one of our workmen, disgusted at finding a row of crocodiles where he expected sarcophagi, broke one of them in pieces and disclosed the surprising fact that the creature was wrapped in sheets of papyrus. As may be imagined, after this find we dug out all the crocodile-tombs in the cemetery; and in the next few weeks several thousands of these animals were unearthed, of which a small proportion (about 2 per cent) contained papyri.”

Among the crocodiles unearthed during these “next few weeks” were pieces of one animal that ended up

being stored in a tin excavation box numbered 13. This tin box, along with many others, was sent from Egypt to Oxford for Grenfell and Hunt to study after the excavation season in winter 1899-1900. But they were not meant to stay there: the Tebtunis excavations had been made possible through the generosity of Phoebe Apperson Hearst, who had funded the expedition on behalf of the University of California. As was usual in the early days of Egyptian archaeology, the sponsor was permitted to retain most of the finds for his or her collection. Thus, soon after the excavations, the artifacts found in Tebtunis were shipped to San Francisco, but because the papyri needed deciphering and Grenfell and Hunt were based in Oxford, they only began to arrive in Berkeley at the end of the 1930s. (Concerning the “odyssey” of the papyri and the contents of the crocodile mummies, see further Todd Hickey, “The Tebtunis Papyri,” *Exploring The Bancroft Library*, Berkeley-Salt Lake City 2006, 138–145, and <http://tebtunis.berkeley.edu/collection/history>).

The crocodile fragments in tin box 13 contain papyri that were written in Greek. The contents of the box were



Consolidated fragments of papyri from tin box 13.  
Image 2

extremely fragile as the papyri had been oxidized by the materials used in the mummification of the animal. Because Grenfell and Hunt had hundreds of better-preserved texts to publish, tin box 13 was left to the side. It had not, however, been completely ignored: A tag on top of the box reads, “Includes substantial roll of private accounts, disintegrating. Note: from same cartonnage as P.Tebt. 177.” This tag must have been affixed to the box after the publication of the first volume of the Tebtunis papyri, in which the private association (“club”) account numbered 177 is described.

In February 2009, conservation work on the papyri of tin box 13 commenced in the library’s Preservation Department. The papyri and fragments of the crocodile lay on old newspaper, and several pieces of the papyri obviously had text on them (see Image 1). A sketch of the contents of the box was made, and the placement of the fragments was documented photographically. The papyrus fragments were removed from the box, starting with those surrounding the still-intact piece of crocodile. Oxidation had made the normally quite durable and thick papyrus material extremely thin and brittle. The fragile layers of papyrus were carefully separated from one another and consolidated with methyl cellulose and Japanese paper (Image 2).



This is how tin box 13 looked in February 2009. Image 1





*A note on a scrap of paper in between the papyrus layers tells us when the first fragments of the crocodile were found. Image 3*

The process of separating and consolidating this kind of material is very slow. During my 2009 visit to Berkeley, only a small portion of the contents of box 13 could be treated. In February 2012, I was able to return to the box thanks to a grant project funded by the Academy of Finland. When preservation treatment on the papyri is completed, the work of reconstructing and deciphering the Greek fragments will begin in earnest.

Still, there are already some results to report: During my February 2012 visit, I was able to separate one layer of papyrus, part of the large account mentioned by Grenfell and Hunt that is dated to the 34th regnal year of an unknown king. As the papyri from the crocodile mummies generally date to the second and first centuries BC, we are left with only two possibilities for the ruling Ptolemy, namely Ptolemy VIII Euergetes II or Ptolemy IX Soter II. The nature of the handwriting suggests the latter of these, and thus we can most likely date all of the texts in box 13 to the 80s and 70s BC (the 34th regnal year of Ptolemy IX is 84–83 BC).

The accounts in the box are not the only thing that we can date. Beneath the layers of papyri that revealed the

34th regnal year, a scrap of paper was found. It reads, “Sed [= Said?] Osman eve Feb 5,” and, at a 90° angle, “some more somewhere” (Image 3). Todd Hickey suggests to me that the hand of the first part of the note belongs to Grenfell. This slip probably gives us the date on which the crocodile in box 13 was unearthed (5 February 1900) and the name of the digger who found it (a Mr. Osman).

But the plot thickens: after the large crocodile piece was removed from box 13, and the old newspaper that had been supporting it was transferred to another box, still another layer of papyrus fragments was revealed beneath it! In fact, it was discovered that box 13 includes four-to-five strata of fragments of the same kind as the ones described above (Image 4). The story of the conservation and publication of the contents of box 13 is thus only beginning to be written!

—Erja Salmenkivi  
*Academy Research Fellow*



*The second layer of fragments in tin box 13. Image 4*

## Bancroft Presents the Shakespeare Folios

Displayed just outside The Bancroft Library Reading Room, Shakespeare’s classic 17th century folios quietly astounded viewers. The first (1623), second (1632), third (1663), and fourth (1685) folios were presented in two cases. The collection, rarely seen together, is an example of the literary treasures that Bancroft preserves.

A folio is a large volume made up of full sheets of paper. Four pages of text are printed on each piece of paper, two on each side. Each sheet is then folded in half once to produce two leaves, making each leaf of the folio book or manuscript one half the size of the original sheet.

In addition to the four folios that were on display, there was one quarto. Quartos are small pamphlets that were produced in haste and sold on the street for a few pence. Several of Shakespeare’s plays were first published in quarto editions. Since they were small and ordinary looking, they were not generally preserved and are now scarce.

The first folio contains twenty of Shakespeare’s plays and appeared seven years after his death. The second folio is a close reprinting of the first with a few changes. The third folio is the first to include *Pericles*, and is the rarest because much of the edition was destroyed in the great fire of London in 1666. The fourth folio was the last to be published in the 17th century. The quarto contains a play called *The Two Noble Kinsmen* under the names of William Shakespeare and John Fletcher, dated London, 1634.

**Artists’ Books: A Selection from The Bancroft Library** is currently on display in the Reading Room exhibit cases.

## EARLY ITALIAN CHIVALRIC ROMANCES BROUGHT TO LIGHT AT BANCROFT

The early romances of chivalry that led Don Quixote to identify with chivalric heroes, setting off his madness (and Cervantes' brilliant parody), are universally known as *libros de caballerías*. The earliest and the most famous among the heroes of these prose narratives is Amadís de Gaula, an invincible and virtuous prince of the eponymous romance by Garci Rodríguez de Montalvo, *Los quatro libros del virtuoso cavallero Amadís de Gaula*, the oldest edition of which (Zaragoza: Jorge Coci, 1508) is at the British Library. From the adventures and the lineage of Amadís comes a cycle of 10 books, by different authors, which would become the model to be replicated, or the paradigm to be overcome, for a long series of chivalric novels published in Spain in the 16th and 17th centuries.

The corpus of the Spanish *libros de caballerías* has been reconstructed and for the most part recovered by scholars. It includes approximately 80 works in prose that, owing to the proliferation of the printing press, were published in hundreds of editions both inside and outside of Spain. The *libros de caballerías* were often the travel companions of Spanish soldiers across Europe and of *conquistadores* in the New World. The very name "California" is a direct testimony of the success of these novels. It is common knowledge that the word traces its origins to the name of the wealthy kingdom of the princess warrior Calafia, in love with Amadís' son, Esplandían, who is the main character in *Las sergas de Esplandían* (1510, ch. 157).

Almost five centuries later, in an extraordinary coincidence, the land that received its name from the *libros de caballerías* confirmed its ties with these works. In 1971, The Bancroft Library was given the manuscript fragments of a medieval version of *Amadís de Gaula*, dating back to circa 1420, which were discovered in 1956 by

Antonio Moreno Martín in the bindings of "old volumes." For this reason, The Bancroft Library is widely known to scholars researching the *libros de caballerías*, who are equally aware that it also holds the only manuscript of a later Spanish chivalric romance, Damasio de Frías y Balboa's *Lida marte de Armenia*.

During the 16th century, the Spanish chivalric genre became very popular across Europe. Several *libros de caballerías* in Spanish were printed and circulated in Italy, first in Rome and later in Venice. The Bancroft Library holds two important examples: a 1533 *Amadís de Gaula* and a 1534 *Primaleón*, both published in Venice by Giovanni Battista Pederzano in the types of Giovanni Antonio Nicolini da Sabbio.

Beginning in the 1540s, the major *libros de caballerías* began to circulate in translation as well. In the earlier

literary debates of the Renaissance, following the success of Ariosto's *Orlando Furioso*, the prevailing model was the neo-Aristotelian heroic poem. In contrast, chivalric novels of Spanish inspiration (disparagingly called *spagnole romanzerie* by Giovan Battista Pigna) were considered excessively free in their imagination and devoid of any literary self-restraint. Criticism soon reached the moral sphere, and these works were deemed frivolous, dangerous for public morals, and a source of bad examples, and even of depravity. Nonetheless, their reception by readers was overwhelmingly enthusiastic. Their popularity was such that, once the original Spanish texts were exhausted, original Italian works that imitated Spanish novels of chivalry started to appear, beginning in 1554, in the form of sequels or interpolations of the original cycles with new adventures that filled the narrative gaps

between books (*Aggiunte*). The Italian cycle of *Amadís di Gaula*, for instance, is composed of 21 books, more than twice the number of the original Spanish cycle.

Furthermore, in those same years publishers in other European countries (France, Holland, Germany, and Great Britain) did not hesitate to include the Italian books within the Spanish cycle they were translating into their own tongues. Books initially written in Italian entered the cycles translated elsewhere in Europe, without any concern for their language of origin. The Bancroft Library holds an almost complete series of the French cycle



Title page of Bancroft's copy of *I quattro libri di Amadís di Gaula* (Venice, 1547).



of *Amadís* (1540-1581), a few English and German translations, and a wide and precious collection of 16th- and 17th-century Italian translations and sequels of the *libros de caballerías*.

A large portion of the production of these Italian books is due to the partnership between a skilled Venetian printer, Michele Tramezzino, and a prolific author, Mambrino Roseo da Fabriano. Approximately 50 Italian works can be ascribed to the genre of *spagnole romanzerie* that were circulated across Italy between 1544 and 1630 in over 300 editions. From an editorial point of view, there are some significant material differences between the Spanish originals and their Italian translations. These variations are connected to differences in meaning and in audience: while the rich Spanish in-folio editions preserve the look of deluxe manuscripts, the Italian octavos were much easier to handle and less expensive—small portable volumes to be kept in a bag or taken along on a trip. Perhaps because they were widely read and loved, very few copies are still extant today, and because of their size and rarity they have been held in rare book libraries, where they have remained generally unstudied.

The “Progetto Mambrino” at the University of Verona, which I coordinate together with Professor Anna Bognolo, is devoted to the study of this corpus. Its main objective is to compile a list of all extant editions and copies of Italian chivalric works of Spanish inspiration. In collaboration with Randal Brandt, Principal Cataloger at The Bancroft Library, we began a systematic exploration of Bancroft’s holdings, and we have published our findings (in Italian) in the online journal of the University of Valencia, *Tirant* ([http://parnaseo.uv.es/Tirant/Butlleti.13/05\\_Neri.pdf](http://parnaseo.uv.es/Tirant/Butlleti.13/05_Neri.pdf)).

The Bancroft Library holds an important collection of Italian translations and sequels of Spanish *libros de caballerías*, including 32 volumes related to 29 editions of 22 individual works (approximately half the entire corpus of *spagnole romanzerie*), all printed in Venice between 1547 and 1612. Within the Italian series held by

Bancroft, a previously unknown edition of *I quattro libri di Amadís di Gaula* stands out for its value and uniqueness. This is the oldest known edition of the book, printed in 1547 according to the colophon: “In Venetia, Per Michele Tramezzino. Nel M D XLVII.” This work is an Italian version of the first book in the Amadís cycle, translated by Mambrino Roseo da Fabriano from one of the Seville Cromberger editions of 1526 or 1531. The edition held at Bancroft has never been listed in a published catalog or bibliography: the volume is unique and antedates by five years the edition that was

previously considered to be the oldest (1552). It presents certain typographical characteristics that connect it to the *editiones principes* of the translations of works in the Spanish chivalric genre printed by Michele Tramezzino between 1544 and 1548, including the same printer’s device, the same dimensions of the text-page, the same typographic characters, and, above all, decorated initials at the beginning of each chapter (a characteristic that disappears in subsequent editions). A study focused on paratexts, typographic settings, and comparison with other bibliographic descriptions sheds light on the possibility—if not the certainty—that this may indeed have been the *editio princeps* of this work.

Beyond its size and the presence of this unique work, the Bancroft collection of *spagnole romanzerie* is particularly attractive because it mostly comprises *editiones principes*, 15 altogether, some of which are extremely rare. Later editions, however, reveal another surprise: an extremely rare copy of a previously unknown edition of *Florisello di Nichea*, the 10th book of the Amadís cycle, printed in Venice



Beginning of chapter 1, showing decorated initial, of *I quattro libri di Amadís di Gaula* (Venice, 1547).

by Ambrosio Dei in 1608.

Although they cannot be listed as belonging to the corpus of chivalric novels of Spanish inspiration, two copies of works in *ottava rima* held by The Bancroft Library should also be mentioned here: the first edition of Lodovico Dolce’s *Il Palmerino* (Venice: Giovanni Battista Sessa, 1561), a rhymed version of the homonymous Spanish novel based on an Italian translation in prose, and Bernardo Tasso’s *Il Floridante* (Bologna: Giovanni Rossi, 1587), a sequel to his *Amadigi*.

Considering the close relationship between the *libros de caballerías* and Miguel de Cervantes’ masterpiece, one cannot close this overview without mentioning the presence of the early editions of *Don Quixote* in The Bancroft Library: the Valencia edition of Pedro Patricio Mey (1605-1616) and the Brussels editions of Roger Velpius and Huberto Antonio (1611-1617).

—Stefano Neri, *University of Verona*  
(Translated by Francesco Spagnolo  
and Jennifer K. Nelson)

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*A patron leans in to study an intriguing text at the current exhibit, A Place at the Table.*



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THE FRIENDS OF THE BANCROFT LIBRARY

*Exhibitions • Spring 2012*

April 2 – July 31

**A PLACE AT THE TABLE**

A Gathering of Lesbian, Gay, Bisexual, and Transgender Text, Image & Voice

*The Bancroft Library Gallery*

*10am – 4pm, Monday through Friday*

You are invited to a grand party. Gertrude Stein and Alice B. Toklas are your hosts. Gathered in one room there are over 150 years of Americans who embody a rainbow of diversity, but have one thing in common—a non-normative sexual orientation. Here are the old and the young of many races and ethnicities. In text, image and voice these individuals have taken their unique and often difficult life experiences and have transmuted them into beautiful and fierce art. In 1919 a Crow Indian named Woman Jim explained life as a berdache in four words: “That is my road.” For the LGBT guests at this party—the poets and the novelists, the cartoonists and the classical composers, the drag queens and the blues singers, the starving artists and the superstars—this is their road.

April 9 – December 1

**ALL HAIL TO THE CHIEF**

A History of US Presidential Visits to Cal, 1891-2002

*Rowell Cases, Doe Library, Floor 2*

Over the course of more than 120 years, Presidents of the United States—past, present, and future—have visited the University of California, Berkeley campus for commencements, Charter Day celebrations, and other notable campus occasions. From 1891 when Benjamin Harrison offered brief remarks from a carriage in front of South Hall, to 1962 when John F. Kennedy energized tens of thousands at California Memorial Stadium, Berkeley has welcomed these chief executives.

Drawing on records and documents housed in the University Archives, this exhibition highlights campus visits by eleven US Presidents.

*The Council of the Friends  
of The Bancroft Library*

2012–2013

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