



BANCROFTIANA

Hubert H. Bancroft

HIGHLIGHTS AND SHADOWS

The Reva and David Logan Collection of Books on Photography

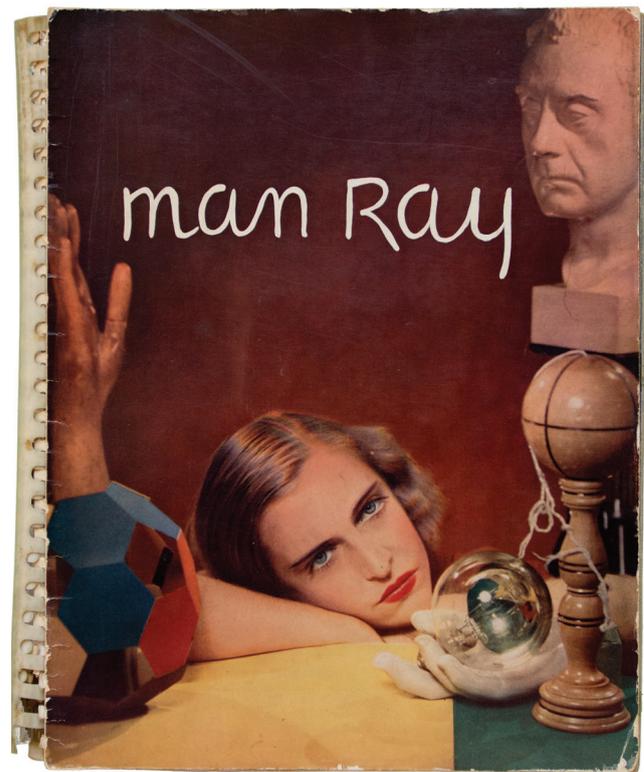
The latest exhibition in the Bancroft Art Gallery, *Highlights and Shadows: Books on Photography from the Reva and David Logan Collection*, opened to the public in May. We were thrilled to be able to showcase some of the major strengths of this collection, which was given to Bancroft last year by the Reva and David Logan Foundation.

At a time when many photography institutions and venues have divested themselves of their libraries in order to raise funds, this great collection of photography books, carefully and astutely assembled over a lifetime, has been kept intact and has not suffered the fate of being broken up by the auctioneer's gavel to be dispersed around the globe. This exhibition emphasized the importance of these books as a major vehicle for the dissemination of journalistic, documentary, and fine art photography throughout the 20th century and highlighted the vision of David Logan in amassing it. Thanks to David Logan these rare and important examples of the history of photography have been preserved and are now available to the community of scholars at a public university.

David and Reva Logan, along with their three sons, practiced philanthropy on a grand scale. Originally trained as an attorney, David Logan worked for nearly 50 years as managing partner of Mercury Investments in Chicago. He started the family foundation in 1966, with the goal of funding projects in areas that were typically under-invested, including education and the arts, and then later certain areas of medicine, investigative journalism, and social justice. In 1976 David began serving on the Illinois Arts Council, a position he maintained for 30 years. The Logan Foundation turned its attention to the Bay Area in general and UC Berkeley in particular in recent years. Here at Berkeley it funded the Center for Investigative Reporting, two endowed chairs at the Graduate School of Journalism, and the Reva and David Logan Gallery of Documentary Photography. Collecting artist and photography books was an ongoing passion for the Logans throughout their lives, and their formidable collections found homes in the Bay Area. The Fine Arts Museums of San Francisco, Legion of Honor, received the artists' books, while Bancroft had the great fortune to be given the photography books.

Pictorial curator Jack von Euw and I selected approximately 70 books representing different aspects of the collection, including early milestones and significant titles in documentary and photojournalism, fine art, and portraiture. Large facsimiles allowed viewers to examine different aspects of the displayed titles. Another 200 or so books were displayed to suggest the depth, breadth, and historical significance of the collection. A small photography gallery featured some photographs from the Bancroft Library Pictorial Collection, chosen to complement the books and place them within the context of Bancroft's holdings. The exhibition and collection as a whole underscored the significance of photobooks to the history of photography, including their central role in promoting and shaping a photographer's career, in instigating social and cultural change, and in establishing photography as the predominant visual medium of our time.

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Man Ray, Photographs by Man Ray: 1920 Paris 1934. Hartford, Conn., USA: J. Thrall Soby, 1934



From the Director's Desk THE CHANGING OF THE GUARD

The Library has been in transition for the last year, anticipating the retirement in June of University Librarian Tom Leonard, who has been a great friend to Bancroft, and waiting to learn the identity of his successor. Various routine operations, including development efforts, were slowed in preparation for new leadership and new campus directions in fundraising, while particular projects received extra support to bring them to fruition before the changing of the guard. Bancroft has experienced both these trends. It has been without a Development Director and a Head of Administrative Services and *Bancroftiana* Managing Editor since January 2015, with the result that this issue of *Bancroftiana* and the 2014 Keepsake are late coming to you. But the summer ended at Bancroft with what can only be called a “parade of wonderfuls” that I am happy to share with you.

The first of these is the great news that Jeffrey MacKie-Mason has agreed to become our new University Librarian



Bancroft welcomes University Librarian Jeffrey MacKie-Mason.

and will take up his duties in October. He comes to Berkeley from the University of Michigan, where he has been professor of both Economics and Public Policy and Information and Computer Science, as well as dean of the School of Information. He expects to give his immediate attention to the areas of scholarly communication, digital literacy, data sciences, and development—which are becoming increasingly important for Bancroft and its researchers. He describes himself as “passionate about public universities, where [he] has spent [his] entire career.”

Maxine Hong Kingston—author, educator, and recipient of the 2013 National Medal of Arts—accepted the Hubert Howe Bancroft Award at the Annual Meeting of the Friends in June. The Friends Resolution in her honor recognized the new lyrical voice she invented to deliver “a compelling account of the Chinese American experience previously unknown” in her memoirs, *Woman Warrior* and *China Men*. It also remarked her generosity as a teacher on the Berkeley campus and as the donor of her original manuscripts to the Bancroft collection. As a tribute to her work, acclaimed photographer Judy Dater made three portraits of Kingston for the occasion, presenting one to Kingston herself and adding prints of each of the three to Bancroft’s collection of Dater’s own work.

Bancroft hosted a full day of the 56th Annual Rare Books and Manuscripts (RBMS) Conference of the American Library Association (ALA) in June. The meeting was entitled “Preserve the Humanities!” and focused on special collections as laboratories of the liberal arts. It attracted more than 500 participants, many of whom attended multiple sessions and tours on the Berkeley campus. The program included seminars on donor and researcher relations, panel dis-



Hubert Howe Bancroft Award winner Maxine Hong Kingston as seen through the lens of photographer Judy Dater.

cussions of ways that digital projects enhance the function and fame of rare materials collections, and workshops for librarians and book dealers on the challenges presented by particular Bancroft collections. Many Bancroft staff members participated in sessions and gave talks at the Bancroft and Magnes galleries. The weather was perfect for a picnic lunch on the Doe Upper Terrace and for the group photo taken at the north entrance of Doe Library, recreating one taken in the same location a century earlier to document the first meeting of the ALA in 1915.

July marked the end of Bancroft’s five-year stewardship of the part of the Judah L. Magnes Collection of Jewish Art and Life located at 2121 Allston Way. Campus authorities have split the responsibility for the collection in two, placing the Allston facility and its contents under the supervision of the Program in Jewish Studies and in the able hands of its first Faculty Director, former Executive Vice Chancellor and Provost, George Breslauer, who

began his tenure at Magnes in March. This transfer also ends the collection's status as a research group of The Bancroft Library and begins a bright new chapter for "Magnes Downtown." The part of the original Magnes Collection that consists of rare book, archival, and other manuscript material documenting Jews in the American West remains at Bancroft, where it has been since 2010, and will have the status of a named collection. The official titles and inventories of the two successor Magnes collections have not yet been announced.

Despite limited active fundraising for the Library this year, Bancroft has been strongly supported by donors who made testamentary gifts and by the unflagging efforts of its own staff. Local attorney and Berkeley graduate (B.A., Political Science, 1983) Nancy J. Reavis, who died in May 2014, left Bancroft \$1.1 million that was set up this spring as a fund that can benefit the research groups. She had been a Bancroft donor since 2012. In July we learned that an anonymous gift of \$1 million has been left to establish an endowment to benefit the Oral History Center. And continuing his excellent record of grantsmanship, Bancroft Associate Director David de Lorenzo secured \$633,000 in grant monies this year to process collections.

As the summer closed, Bancroft had also achieved two of its longstanding goals. The curatorship for Latin Americana that has been vacant since the retire-



The May opening of Highlights and Shadows was well attended by members of the campus community and local visitors.



This 1914 photo from the wedding of Elise Stern to Walter Haas, Sr., is from the Richard N. and Rhoda H. Goldman papers, which remain at Bancroft (BANC MSS 2010/687 carton 48:02).



Both breakfast and lunch were served on the Upper Doe Terrace to visitors who attended the ALA Rare Books and Manuscripts Conference in June.

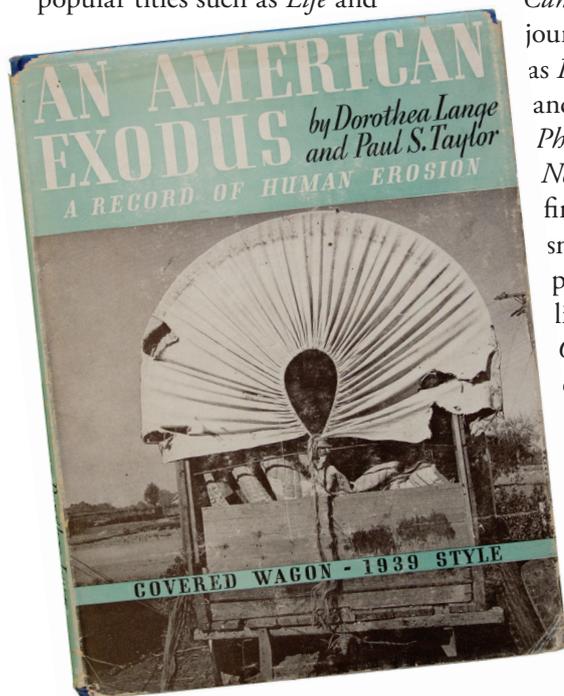
ment of Walter Brem eleven years ago has been restored. Tom Leonard approved this recruitment for Bancroft in February, and the job posted in September. And the publication of the Mark Twain *Autobiography* is now complete. Volume Three appeared two weeks ahead of schedule at the end of July, the culmination of a decade of superb editorial work by the Mark Twain Papers and Project. All honor to Bob Hirst and the Twainers! This is a wow-finish indeed for a season that got off to a pretty slow start.

James D. Hart

James D. Hart Director
The Bancroft Library

HIGHLIGHTS AND SHADOWS *from page 1*

The exhibition drew on the substantial Logan collection, encompassing approximately 2,000 titles from the mid-19th century to the early 21st, with books and periodicals on and about photography in all its forms. The scope of the collection is breathtaking. One of its strengths is the sheer number of 19th- and early 20th-century manuals on the technical aspects of photography, with texts explaining the developing process, varieties of printing processes, aspects of color photography, making enlargements, and so on. Critical texts on the history of photography are included as well, from a very early 1851 title by Henry Snelling to important 20th-century histories. The collection includes rare first editions by some of photography's earliest practitioners, including Thomas Annan's *Memorials of the Old College of Glasgow* (1871), Peter Henry Emerson's *The Compleat Angler* (1888)—the former containing pristine original carbon and albumen prints and the latter containing stunning photographs—and an early edition of Edward Muybridge's groundbreaking *Animals in Motion* (1902). Twentieth-century first editions include titles by such icons as Ansel Adams, Edward Weston, Dorothea Lange, Margaret Bourke-White, Walker Evans, Robert Frank, Roy DeCarava, Danny Lyons, Garry Winogrand, and scores of others, many signed by the artists themselves. Additionally, there are approximately 60 photographic serials and journals, ranging from long runs of popular titles such as *Life* and



Dorothea Lange, *An American Exodus: A Record of Human Erosion*. Text by Paul Schuster Taylor. New York: Reynal & Hitchcock, 1939.

The centerpiece of the collection, and exhibition, was a complete run of Alfred Stieglitz's seminal *Camera Work* (1903-1917), including the rare supplements. This journal is critically important not only to the history of photography—which counts *Camera Work* as one of the most influential art periodicals of the 20th century—but also to the formation of the collection as a whole. David Logan was

a young Chicago attorney with no real interest in photography until something transformative happened: fatherhood. The birth of his first son awakened an interest in photography as the ideal art form to document his new family in a creatively fulfilling way. This newfound interest in photography dovetailed with an existing love of books, and it wasn't long before the two interests intertwined. The



Henri Cartier-Bresson, *The Decisive Moment*. New York: Simon and Schuster in collaboration with Éditions Verve of Paris, 1952.

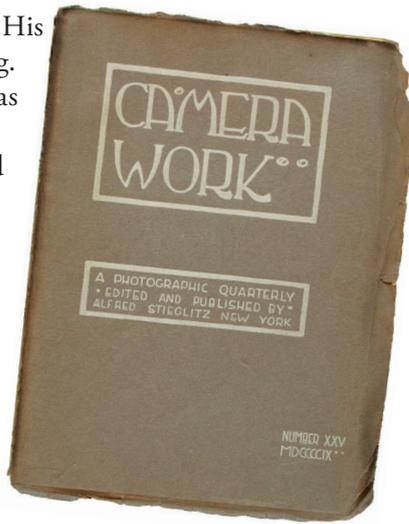
location for this happy marriage of photography and books would be Weyhe's Bookstore in New York. Logan's legal work frequently took him to New York, where he passed the time by looking at books at Weyhe's. It was there that he saw his first set of *Camera Work*. Weyhe had Stieglitz's private copy—a complete run, bound in deerskin—on sale for a price that was fair, but too steep for a young family living in a one-bedroom apartment. Yet it maintained a hold on him, and he returned to examine the set again and again, but the price only increased. Finally, the inevitable, yet unthinkable, happened: Weyhe sold the set to the Museum of Modern Art. To make it up to Logan, Weyhe found another set, and only charged him the original asking price despite the fact that its value had increased tenfold by that time. When he asked why, Weyhe replied, "Because you have the appropriate passion." In part to thank Weyhe, Logan went upstairs and promptly purchased, in his words, "a couple of thousand dollars worth of books on photography and art. At that time that was a lot of books and that became the start for the book collection that I've gathered on photography."

From this somewhat humble beginning, a magnificent collection was born. Logan followed no real policy or agenda in his collecting, apart from the dictates of his own interests and passions. In 1975 he said:

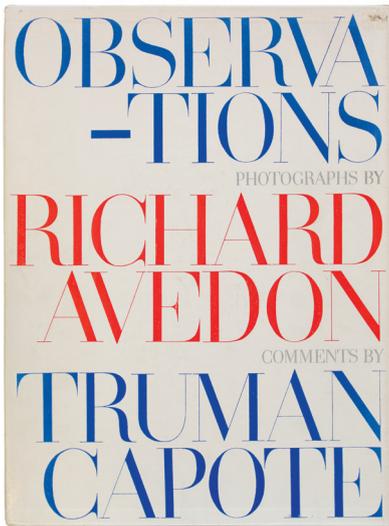
I collect "what I like" within the limitation that the items are American and English photographic prints and books "that make a difference" and, to the extent possible, I try to see to it that the collection is usable by others. I try to devote as much time and money to contemporary as to vintage material not only to give balance to the collection but as a way to pay my dues to the medium.

Why do I collect? Because I enjoy photographic prints and books and I enjoy the "discovery" and "chase" aspects of collecting. My approach is to set standards and goals and to work within the parameters I set. My difficulty is to avoid adopting the standards or goals of other people and to avoid collecting as an investment or as a form of self-aggrandizement, I am not a captive of my collection.

What did Logan like? His interests were wide-ranging. As mentioned above, he was interested in the technical aspects of the medium and amassed a nice series of early "how-to" manuals, as well as early histories. He also had a real affinity for books that illuminated *Camera Work*, as well as its primary photographers, including Alfred Stieglitz, Edward Steichen, and Paul Strand. He developed a strong interest in the San Francisco-based



Camera Work: A Photographic Quarterly. New York: Alfred Stieglitz, 1903-1917.



Richard Avedon, *Observations*. Text by Truman Capote. New York: Simon and Schuster, 1959.

Group f/64 photographers, including Ansel Adams, Edward Weston, and Imogen Cunningham, all of whom were interested in applying principles of straight photography to make the most beautiful print possible. His interests were not only American; he collected works by key European photographers including Brassai, Kertesz, Moholy-Nagy, Renger-Patzsch, and others. Photojournalism in general, and war photography in particular, was another important theme: books representing images of WWII, Korea, and

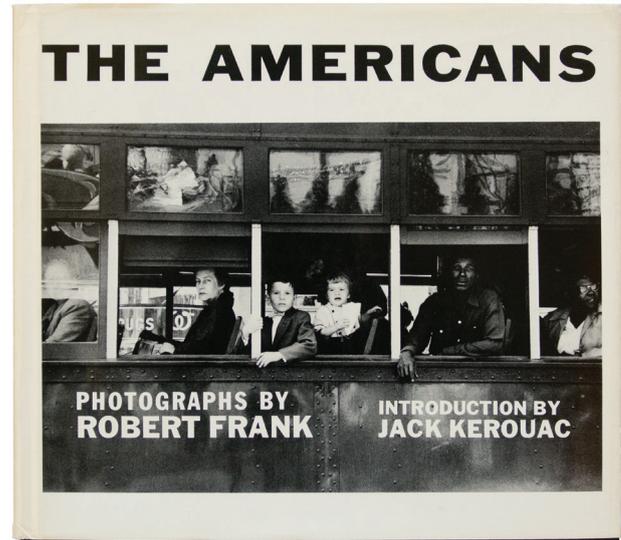
Vietnam are all well represented. He clearly liked portraiture, favoring the work of the British Cecil Beaton—who wrote prolifically about his life photographing the rich and famous

in Europe and America—but also collecting Yousuf Karsh and Richard Avedon. Finally, he was drawn to certain photographers because he really liked their work, and tried to locate some of the more obscure titles. Certain influential photogra-



Charles Gatewood, *Sidetripping*. New York: Strawberry Hill Publishing, 1975.

phers, like Robert Frank and Henri Cartier-Bresson, are well represented not only by their best-known titles, but also by smaller, hard-to-find works. Frank is best known for the influential *The Americans* (1959), for example, and it is represented here in its first French, and several American editions. Less known, however, is his little book for *New York Times* subscribers, *New York Is* (c. 1959), a collection of candid images from around the city. Another is a little-known oddity entitled *Zero Mostel Reads a Book* (1963), which contains pictures of exactly that, no more and no



Robert Frank, *The Americans*. With an Introduction by Jack Kerouac. New York: Grove Press, Inc., 1959.

less. These are the hidden gems in a collection of truly outstanding works, and help flesh out our understanding of certain artists' works.

This collection is a real testament to the vision and generosity of Reva and David Logan. Significantly, Logan wanted his books to be "usable by others," and with its present home at The Bancroft Library, that vision has become a reality. The books and journals are currently being processed, and a dedicated seminar room is being created to house and showcase the collection. Sometime this fall, the titles will be available to interested students, researchers, and scholars.

—Christine Hult-Lewis, Ph.D.
Reva and David Logan Curatorial Assistant



Colonial Mexican Treasures Acquired at Auction

W. Michael Mathes (1936-2010), recipient of the 2010 the Hubert Howe Bancroft Award, was both an esteemed researcher and friend of The Bancroft Library. He had already received the two most coveted honors for his research related to Mexico: the Order of the Aztec Eagle in 1985, usually awarded to notable Mexican citizens; and the Order of Isabel la Católica from Spain in 2005, reserved for Spanish writers, artists, and notable individuals. Thus it surprised many of us that Mike was so touched to receive the Bancroft award, coming from an institution in the United States.

His great body of scholarship reflects his brilliance as a historian of California, the U.S.-Mexico borderlands, and the broader area of Mexican history. Written in both English and Spanish, his scholarship, especially that related to Baja California, is groundbreaking and enduring. Not only was he a distinguished researcher, but also a captivating and sharing teacher and colleague. He used The Bancroft Library regularly and was always willing to consult with the staff and to share information about his current research enterprise or something he found in the collection. He was also a noted collector; and last year, when his private collection came up at auction at Swann Galleries in New York, we were able to acquire a number of splendid items, both printed and manuscript.

The one manuscript we acquired, *Privilegio y real executoria perteneciente a Olayo García de León sus hijos y descendientes y subcesores infinitum*, is a book of privilege that fits nicely with other manuscript items we have in our early Mexican manuscript holdings related to land and lineage. Dated 1752, this document is a confirmation of the coat of arms and a patent of nobility for the grantee, Francisco García Munis, a descendant of Olayo García de León, and includes a cal-

ligraphic title in red and gold, framed with a colored floral border and another leaf with the painted coat of arms, both on vellum. The cover is a decorative red silk cloth. These documents typically recite royal privileges granted to the commissioners' ancestors. This one includes documents from kings Philip II (1559), Henry IV (1457), and John II (1449), who in turn confirm without reciting them, privileges given by king Bermudo of Leon, and kings Fernando IV, Alfonso XI, Henry II, John I, and Henry III. Patents of nobility were important because they exempted their possessors from paying taxes.

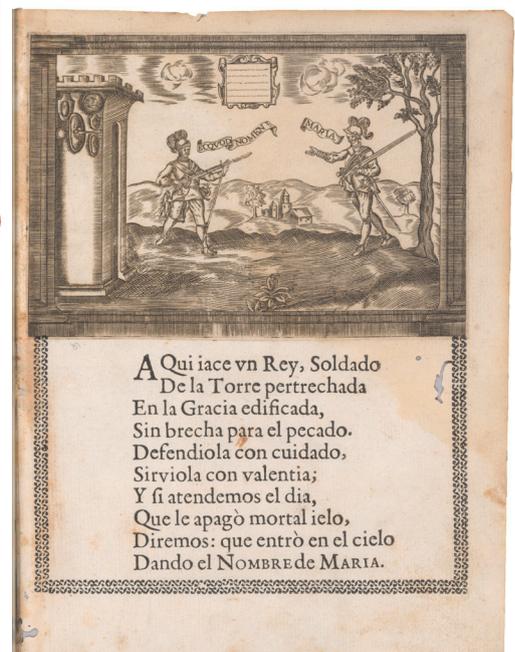


"Coat of Arms," from *Privilegio y real executoria perteneciente a Olayo García de León . . .*, 1752.

A book printed by Juan Pablos, the first printer of the new world, and an emblem book are two wonderful additions to early Mexican imprints in the collection. The *Speculum Coniugiorum* by Fray Alonso de la Veracruz, printed in 1556, is a "Mexican Incunabulum" and the first book on marriage written and published in the New World. An influential Augustinian missionary, Fray Alonso focuses his argument on moral theology and

the laws of matrimony. He played a major role in the education of converted Indians, and in this text specifically addresses cases involving neophytes. His treatise addresses "the moral theology, and especially the canon law, of matrimony, with the particular and very valuable purpose of providing a guide for solving the complicated cases concerning the newly converted Indians" (Arthur Ennis, *Fray Alonso de la Vera Cruz*, Louvain 1957). The book is an important artifact in the history of printing, as the type used was cast by Antonio de Espinosa, an apprentice to Juan Pablos. This book contains the first example of an italic font created in the New World, which replaces the old gothic forms used by Juan Pablos. Espinosa's skill surpasses that of his master, and he is noted for his distinctive roman and italic type designs, for his masterful punch cutting, and for being one of the most important printers of the 16th century in the Americas.

Isidro Sarinana's *Llanto del occidente en el ocaso del mas claro sol de las españas* (1666), one of the earliest fete books printed in the Americas, includes 16 outstanding copper-plate engravings. This work is illustrative of the influ-



"Aqui iace vn Rey," plate from *Llanto del occidente en el ocaso del mas claro sol de las españas*, by Isidro Sarinana, 1666.

ence of the European Renaissance in the New World in its commemoration of the elaborate ceremony conducted in Mexico City on the death of King Philip IV (1605-1665). The illustrated book was printed at the workshop of the widow of Bernardo Calderon, Doña Paula de Benavides, in 1666. A very capable business owner, she continued to print for many years after her husband's death.

Two other colonial imprints we acquired are: Pedro Fernández de Alcántara, *Manual arreglado al ritual romano . . . de la Mexican provincia de San Diego*, (1748) whose text is addressed to the Discalced Franciscans of Mexico; and *Elogios fúnebres con que la santa iglesia cathedral*



"Table of Consanguinity," in *Speculum Coniugiorum* by Fray Alonso de la Veracruz, Mexico City: 1556, p. 307.

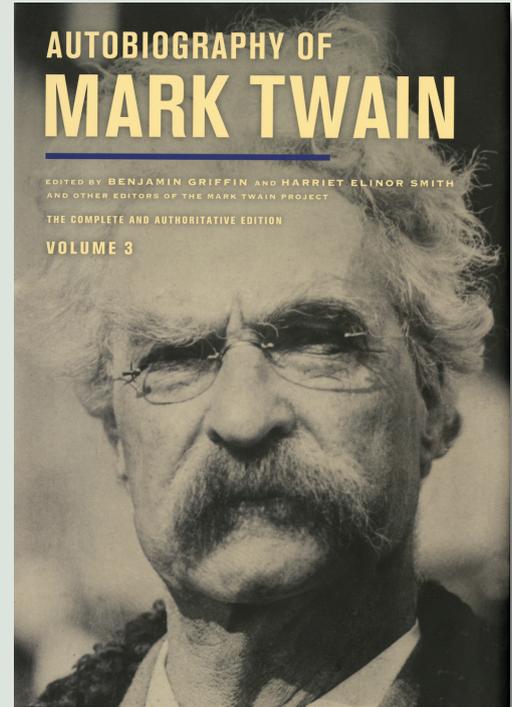
de Guadalajara ha celebrado . . ., (1793), one of the first books printed in Guadalajara. We are pleased to add all these titles to our rich Mexican colonial holdings, with this special association. Mike (or Miguel as many of his friends called him), was an extraordinary researcher, teacher, and colleague who touched and will continue to touch all of us through his outstanding scholarship. In his field he is legendary.

—Theresa Salazar
Curator, Bancroft Collections of
Western Americana

Three, and Done.

*Autobiography of Mark Twain, Volume 3,
to be published October 15th.*

An unfamiliar-looking Mark Twain, suffering from angina and other delights of old age, peers out at us from the jacket of this, the third and final volume of his autobiography. It is a photograph taken on December 20, 1909, on the gangplank of the ship that carried him back to New York City from Bermuda, a little less than four months before his death. Like the photographs that graced the jackets of Volumes 1 and 2, it is an unusual image—not the standard, white-haired studio portrait the world has come to know him by. This near-final image is appropriate for this last section of his last major literary work, which has, since 1949, occupied some 10 file feet of space in the Mark Twain Papers, quietly defying all previous efforts to edit and publish it.



Almost exactly 10 years ago, the editors of the Mark Twain Project became the first to understand that Mark Twain had indeed completed his sprawling manuscript, and that he had decided exactly how it should be published, and when: no sooner than 100 years after his death. When the first volume met that requirement in 2010, it sold half a million copies, remained on the New York Times bestseller list for 24 weeks, and became the University of California Press's best-selling book ever. The audience for Volume 2 was somewhat smaller—only about 41,000 copies were sold after it was published in 2013. The immediate fate of Volume 3, of course, remains to be decided, but there is little question that the *Autobiography of Mark Twain* is now indispensable reading for all Americanists.

Volume 3, like those before it, will be published simultaneously on marktwainproject.org, where it can be searched and read without fee. It rather understates the facts to say that its completion is a milestone in American literature, as well as the ongoing effort to publish everything Mark Twain wrote. Work on all three volumes has been generously supported by the Koret Foundation and by the National Endowment for the Humanities, which has supported the Project since 1967. For all that indispensable support, it is worth saying again (as I have said before) that without the dedication, skill, and sheer, stunning intelligence of these editors—Harriet Elinor Smith, Benjamin Griffin, Victor Fischer, Michael B. Frank, Amanda Gagel, Sharon K. Goetz, Leslie Diane Myrick, and Christopher M. Ohge—Mark Twain's autobiography might still be sitting in those file drawers, a puzzle and a mystery.

—Robert H. Hirst
General Editor, Mark Twain Project

CELEBRATING BANCROFT'S FRIENDS

CLOSING OF *CALIFORNIA CAPTURED ON CANVAS*

The Friends Outreach Committee organized an unusual Sunday closing reception in March for the *California Captured on Canvas* exhibition, and encouraged Council Members to bring their guests for a last look at this show of oil paintings from the Bancroft collection. The advance response to the invitation was so strong that we added a second exhibit of Bancroft treasures upstairs to accommodate all the anticipated visitors. Nearly 300 guests attended this closing open house thanks to the prodigious efforts of the Outreach Committee.



Outreach Committee Chair Sophie Hahn (R) along with her mother Ellen Hahn (C) and daughter Sarah Bjerkholt (L) greeted visitors at the closing celebration for the exhibition *California Captured on Canvas* in March.



(L to R) J. Dennis Bonney, Harriet Quarre, Pitch and Cathie Johnson take a break between exhibits at the closing of the show.



Mathematician and Chinese puzzle collector Wei Zhang and HHB Award Winner Maxine Hong Kingston pause for a photo.



Philip Choy, architect, historian, and author of several books on the experience of the Chinese Americans in California (including *San Francisco's Chinatown, 2012*, and *Canton Footprints: Sacramento's Chinese Legacy, 2007*) graciously explained to visitors the series of early 20th-century paintings by Charles Albert Rogers in the Bancroft collection.



In the upstairs exhibit David Faulds discusses items from the rare book collection with Brad and Cindy Barber.



Bancroft Friends peruse the upstairs exhibit.



Mac (M. Watson) Laetsch offers his wisdom at the business meeting.



Carol and Fred Gregory pose in front of the exhibit commemorating the 50th anniversary of the Free Speech Movement.

THE ANNUAL MEETING *of the Friends of The Bancroft Library*



Shannon Supple (L), Theresa Salazar (C), and David Lei (R) are caught on camera between the upstairs and downstairs exhibits.



Luncheon was served at the Annual Meeting in the Heller Reading Room.



Bancroft salutes and thanks Tom Leonard for his many years of support.



We are most grateful to Camilla Smith, who officially rotated off the Council at the end of the summer, for continuing to edit Bancroftiana!

Fresh Eyes on Bancroft's Banned Wycliffe Bible

Since my arrival at Bancroft last summer I've been devoting much of my time to exploring its wonderful book and manuscript collections. I've been delighted by the treasures, from medieval manuscripts to modern fine printing and much else. One volume that has particularly caught my eye is an English manuscript from the late 14th century.

The work is a copy of the Wycliffe translation of the New Testament and the Lessons and Epistles from the Old Testament, with the text translated from Latin into Middle English. John Wycliffe (c. 1331-1384) was an English philosopher, theologian, and academic who was also a significant dissident within the Church. His followers were known as Lollards and the movement is seen as a precursor to the Protestant Reformation of the 16th century. One of Wycliffe's doctrines was that, because of corruption in the Church, lay people should be able to read the Bible in their own language, and to that end he led the translation of the Bible from the Vulgate to vernacular English. The work was completed in 1382 and became known as Wycliffe's Bible.

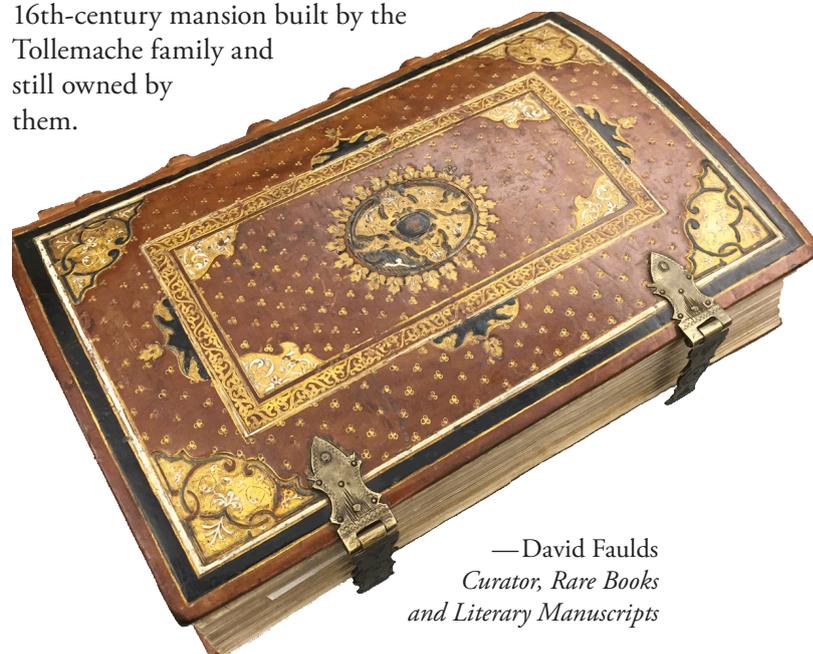
It wasn't until after Wycliffe's death in 1384 that the Church began to ban Wycliffe's teachings and suppress Lollardy. Henry IV passed a law in 1401 that, though not specifically banning the Lollards, banned the translation of the Bible or ownership of translated Bibles and authorized burning heretics at the stake. The first lay person executed in England for the crime of heresy was John Badby who was burned at the stake in 1410 for his Lollard views. The movement went underground till the 16th century when it was absorbed into Protestantism during the English Reformation.

Evidence of the contemporary popularity of the Wycliffe Bible is that there are about 150 surviving manuscripts of this translation, including two copies at Bancroft. The more impressive of the library's copies was clearly produced for a wealthy nobleman. The cost of the manuscript is evident in the 14 beautifully illuminated initials distributed through the work. Sadly the identity of the original owner is unknown, but he may have been a member of a group of the gentry known as the "Lollard Knights." During the reign of Richard II (1377-1399) this group was able to maintain high offices while still discreetly following the teachings of Wycliffe.

The Bancroft's codex (f BANC MS UCB 128) is fascinating for more than just the contents. The work also has a remarkable 16th century binding, which I have researched since my arrival. Since I knew that English bindings of the time were generally plain with little gold tooling, the binding of this manuscript stood out with its copious gold and painted decoration in black and white. There was also no indication that the book had left England until the 20th century, so I presumed that the binding was English and hadn't been done in France or another country.

My research began with reference works on English binders, who can be identified by the distinctive tool designs that they used. I started looking for matches using the excellent databases of digitized bindings in the British Library and Folger Shakespeare Library, and it was in the Folger's database that I found a match. Their description of a binding attributed to a binder known only as the "Morocco Binder" provided a citation to a book chapter from 1970 titled "Elizabethan gold-tooled bindings" by the British librarian and binding historian Howard M. Nixon. The chapter included a section on the "Morocco Binder" with a list of 24 known bindings from the binder's workshop. I was very pleased to see that number 24 on the list was the book owned by Bancroft. It would seem that the binder operated mainly during the 1560s and 1570s, and from his customer list it is clear that he was perhaps the finest bookbinder in London at the time. Original owners of his books included Queen Elizabeth I; the queen's favorite, Robert Dudley, 1st Earl of Leicester; the queen's chief advisor, William Cecil, 1st Baron Burghley; and two Archbishops of Canterbury. The original commissioner of Bancroft's binding is unknown, but it was clearly someone of great wealth and power. Also of interest is that of the 24 recorded bindings only four, including Bancroft's, were on manuscripts rather than printed books. Our book is in quite spectacular company—the other three bindings are on the 8th-century Vespasian Psalter, which includes the oldest extant example of the translation into English of any portion of the Bible, the 11th-century illuminated Parker-Bacon Anglo-Saxon Psalter, and Robert Dudley's personal copy of a 1576 manuscript dedicated to him.

While the original commissioners of both the manuscript and binding are unknown, the volume is known to have been housed for many years in Helmingham Hall, the 16th-century mansion built by the Tollemache family and still owned by them.



—David Faulds
Curator, Rare Books
and Literary Manuscripts

You Will Have Unreal
Recollections of Me (For Rilke)

You will have unreal recollections of me like half-developed photographs for all the days of your life, even though you have never met me because I have dreamt you. Soon it will be morning, the dream over.

Richard Brautigan Remembered

Richard Brautigan's poem "You Will Have Unreal Recollections of Me" provided a suitably whimsical, if challenging subtext for the Bancroft-Litquake event in his memory: *I Watched the World...30 Years After Brautigan*.

Early 2015 was the culmination of a year of many memories. There were observances on campus of milestone events, including the Free Speech Movement that roiled the university 50 years ago. It also marked the 50th anniversary of the publication of Richard Brautigan's novel, *A Confederate General From Big Sur*. (It actually was his second novel, but the first one to see print.)

Bancroft partnered with San Francisco's Litquake festival (marking its *quinceañera*) to host a memorial program devoted to the life and works of Richard Brautigan, 30 years after his passing at age 49.

"I thought long and hard about what my dad would have thought about this," said daughter Ianthe Brautigan-Swensen. "And the conclusion that I came to is that the people here . . . represent a kind of writing that is extraordinary and magical. That is literally what he lived and died for, was the magic of words. And these people in particular"—referring to panelists Joanne Kyger, Michael McClure, and David Meltzer—"he loved them. He was a difficult friend, but he did love them very much, and he loved their work. It will be so interesting to hear their reflections about their time."

Joanne Kyger recalled a description of Brautigan as "a gift from the West Coast to the rest of the nation."

Michael McClure lovingly described Brautigan's appearance: "Richard's style of dress was exact, and he did not want to change it. He was a shabby dandy: loose threads at the cuff, black pants faded to gray, an old mismatched vest, a used Navy pea jacket, and something like love beads around his neck. . . . His face is a theater of the warm honey-flowing pleasure of recollection: eyes bright, yet soft and remembering, highlighted by moustache and wire rims."



David Meltzer spoke of the reception Richard's poetry had in the late 1950s at the Sunday afternoon poetry salons at Joe Dunn's apartment on Nob Hill in San Francisco, "presided over by these two poetry bulwarks: Robert Duncan and Jack Spicer. For a young poet, you couldn't really contend with a better opposition than these two poets."

Poet Laureate Robert Hass, in discussion with the panelists, referred to one of his students in the English Department who "was writing a paper about the Beat/Hippie cusp, that somehow between Jack Spicer and Joe Dunn's salon and the Diggers . . . Richard perfected this art."

A number of other friends of Brautigan were heard from, including Ishmael Reed: "When the smoke and gossip is clear, he will be ranked with innovators like Picasso and John Coltrane. He helped to free me of the chains that are applied to the so-called minority writer. He was a white man who listened. . . . The FBI couldn't get beyond the title *White Man, Listen!* [referring to Richard Wright's 1957 book], but he was a white man who listened."

The program ended with Michael McClure asking: "Are there people in the audience who know a poem of Richard's by heart, and would they recite it?" In addition to Ianthe, several listeners were delighted to add their voices in appreciation of this American legend.

More on Brautigan's Birthday may be viewed on YouTube (*I Watched the World ... 30 Years after Brautigan*).

Program support was provided by the Charles Caldwell Dobie Fund, Litquake, the Library Development Office, University Librarian's Office, and Bancroft staff.

—Steven Black
Head, Bancroft Acquisitions

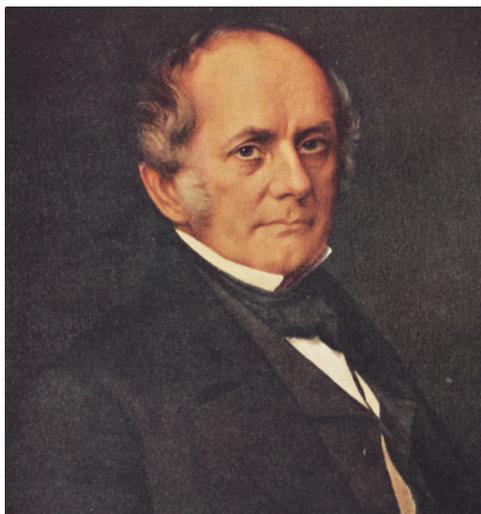
The Larkin Correspondence as California Postal History

Imagine that Mark Twain put his Connecticut Yankee down in Monterey, Alta California, in the year 1840. Give our Yankee a name — Thomas O. Larkin. In Monterey Larkin was as nearly far removed from friends and family as Twain's Yankee was in King Arthur's Court. Just as Twain's Yankee was dubbed "The Boss" in King Arthur's land, so too Larkin was dubbed United States Consul at Monterey and, arguably, was the most influential non-Mexican resident of pre-1846 California.

Larkin arrived at Monterey on April 13, 1832. In 1843, he was appointed United States Consul for Monterey, a post he held until the Mexican-American War made California a United States possession. In 1853, Larkin moved from Monterey to San Francisco, where Larkin Street bears his name. He lived in San Francisco until his death from typhoid fever on October 27, 1858, just 55 years old. In his 26 years living in California, Larkin sent and received thousands of letters — family letters, including notes to his eldest son who was sent to Honolulu for school at a tender age, business letters with associates in California, Honolulu, and New England, and intelligence briefings or instructions exchanged with his superiors in Washington, D.C. Larkin's massive file of letters, part of The Bancroft Library collections, was transcribed and published by the University of California Press in 1951. *The Larkin Papers*, edited by then Director of The Bancroft Library George P. Hammond, is essential reading for anyone interested in the early history of Alta California and California — a treasure trove of original source California history from 1832 to 1858, created by a man at the core of commercial, maritime, civic, and military affairs of California.

The question I sought to answer in Larkin's correspondence was how he communicated with family, friends, and government officials in the United

States. Monterey was, in Larkin's words, "the jumping off place of the world." Some called California the "Outer Coast." My avocation is postal history of the 19th-century Pacific Basin, particularly of Hawaii and California. A postal historian thinks a letter's journey is at least as important as its message. In the case of Larkin, how did letters manage to get between the United States and remote Monterey? The more specific the detail, the happier the postal historian is. What vessel took the letter and by what route? Who paid what amount of postage, if any? What post offices or private facilities were involved in the transmission? Director Hammond, while giving us the meat of the Larkin letters, paid scant attention to how they were transmitted.



Frontispiece, *The Larkin Papers*, vol. 1. Portrait of Thomas O. Larkin in 1859 by Stephen William Shaw.

Larkin corresponded at a time before envelopes were used so letters were written on a large sheet of paper, folded up and addressed on the blank front panel — creating what is known today as a "folded letter." Before 1845, United States letter postage, payable on letters sent to the United States, was charged by the number of paper sheets (an envelope would count as a sheet so envelopes weren't in fashion until after 1845 when the basis for postage changed to weight). Once envelopes came into use, people usually threw them away and saved the letters. Postal historians love

folded letters because they come with the address panels bearing the sender's instructions, postal markings and transmission data.

Bancroft holds the letters sent to Larkin. Address panels on those letters prove how people in the East transmitted letters to Larkin. Larkin used the same mail routes on eastward letters so, by inference, the address panels at Bancroft would illuminate how the mail routes worked in both directions. But alas, none of the address panels in the Larkin correspondence were photographed. The mail routes Larkin and his correspondents used were relevant to my research for a book (*Hawaii Foreign Mail to 1870*, The Philatelic Foundation, 2012) because American and European expatriates in Hawaii used the same mail routes. The way mail moved between the northern Pacific Basin and the United States before 1849 was of particular interest because it held more mysteries than in later years. So I pled my case for an opportunity to examine the original letters and thus was allowed to see the address panels in the Larkin collection — with happy results, for there were surprises.

By the time Larkin and other American or European settlers came to California there were only two practical ways one could send a letter between the United States and California: "via Cape Horn" or "via Mexico." (A route to the United States via Hawaii, Canton, the Indian Ocean, and the Cape of Good Hope was used in bygone days; but by Larkin's time on the coast, trade going that way was infrequent.) These routes, and also the earlier "via Canton" route, depended entirely on trading ships and whalers propelled by sail going on their own schedules to wherever trade or prey offered opportunities. Formal post offices and scheduled maritime mail routes run by steamships first appeared in the northern Pacific region in 1849. The fabled Butterfield stage line and Pony Express transcontinental routes were well off into the future.

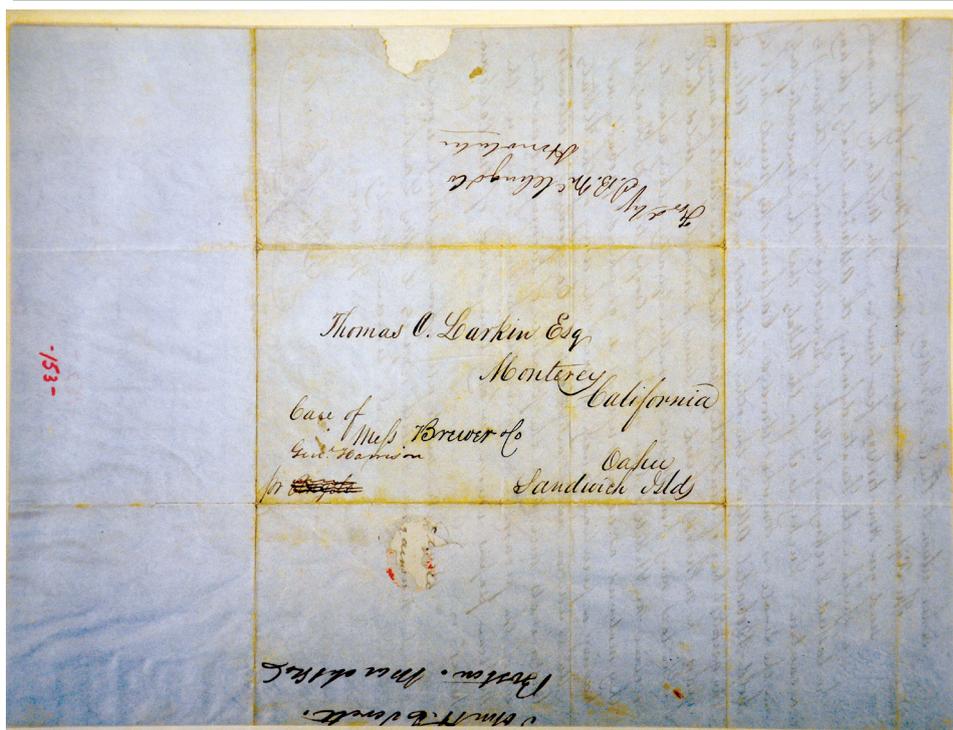


Figure 1, the side of a letter sheet sent to Larkin in 1846, opened out to show the size of the entire letter sheet. The sender would fold the sides inward and then fold the tops and bottoms inward to create blank front and rear panels on which the address and transit instructions or advice could be written.

Before 1849 no rules or regulations governed the carriage of mail in the Pacific — it was all a matter of private trust in the reliability of ship captains and people at various ports to perform a favor. Ships engaged in the California hide and tallow trade plied between California and Boston via Cape Horn, but what the address panels show is that the frequency of vessels leaving the East with California as their announced destination, or vice versa, was too small to satisfy the need to communicate. Other than the occasional direct passage, the sender of an eastward bound letter gave it to a sea captain hoping he would remember to deposit it at a port where the sender hoped it would be transmitted to the addressee. Westward bound letters were sent to someone reliable at Mazatlán or Honolulu hoping they would find a way to forward it to California. Multiple transshipments often were necessary before a letter reached its destination. To understand why mail moved the way it did, one needs to take into account how sailing ships moved in the Pacific.

Prevailing winds and currents in the north Pacific follow a clockwise pattern; those south of the Equator go counter-

clockwise, as shown by the blue lines on Figure 2. A ship entering the Pacific at Cape Horn (green route) would thus proceed northward along the coast, angling westward before the wind on a track that naturally brought it to the vicinity of Hawaii. From Hawaii to Cali-

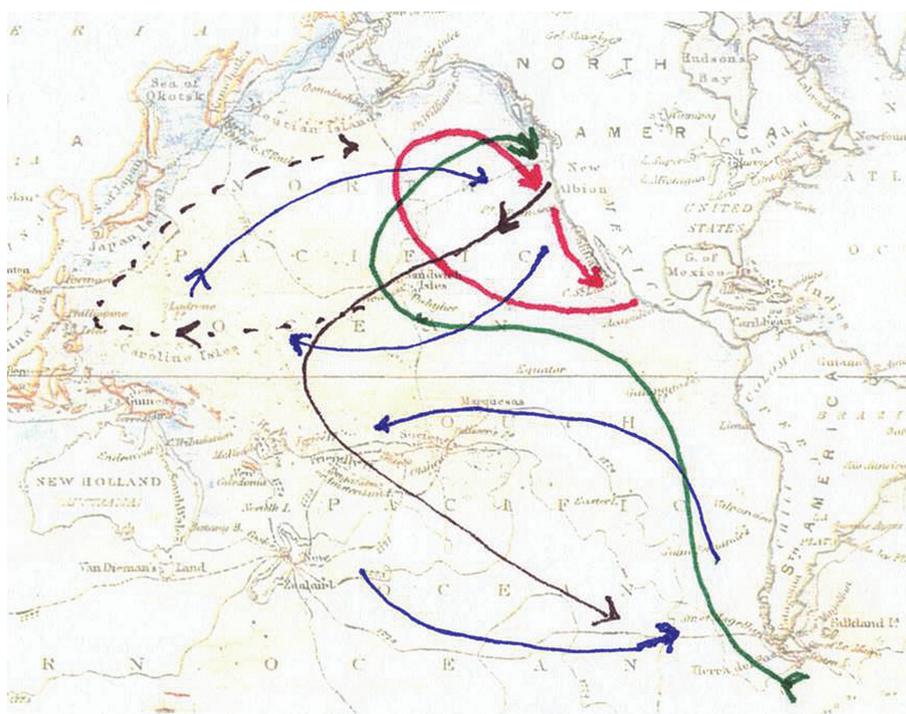


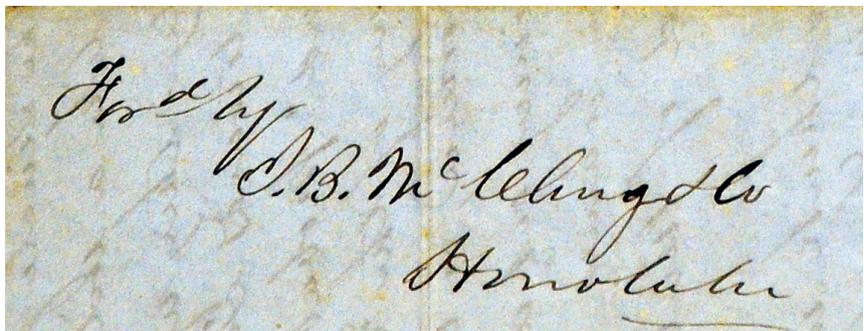
Figure 2, wind and current patterns (blue); the common sailing route northward from Cape Horn (green); and sailing routes between Mexico and California (red).

foria, ships looped to the northwest to find favorable wind blowing east around 40 degrees latitude and then headed to the coast. In the reverse direction (brown route), a ship leaving California scudded down the strong northeast trade wind to Hawaii and then set a southwest looping course to follow the clockwise pattern into the south 40s where the wind blows toward the Cape (the north and south “Roaring Forties”). A ship going from California to Mexico (red route) used the wind blowing south down the coast, but, on the return trip, to avoid tacking against a strong wind the ship would swing wide to the northwest beyond Hawaii before looping north-easterly back to the coast.

Predictably, the wind and current patterns of the north Pacific made Hawaii the perfect place for a trade depot. It also was headquarters for the vast fleet of whaling ships hunting the Pacific. Compared to remote California, there was much more shipping traffic at Hawaii with ample connections to other Pacific ports, Europe, and the United States. Honolulu was virtually a transplanted New England port because of its commercial and social ties. Letters bound to or from



Figures 3 and 4, the address panel of the Figure 1 letter and a detail from the back panel showing the sender's choice of ship to carry the letter around Cape Horn to Honolulu and his choice of Honolulu merchant to forward the letter. The back panel identifies the different Honolulu merchant who forwarded the letter.



California could be sent to Hawaii with confidence that opportunities would arise to forward them to any destination. The two examples selected here to illustrate the postal history in Larkin's correspondence were transshipped at Hawaii. One letter was sent via Cape Horn and the other went via Mexico.

Cape Horn is the mail route best known today. The Cape was navigable with reasonable safety during the months of October to March — the antipodean summer. New England whale ships preferred to enter or leave the Pacific via Cape Horn on their way to or from staging ports in Hawaii. A whale ship would spend two or three years in the Pacific before returning home, but each fall many whalers left Hawaii or New England to double Cape Horn, each ship a potential mail carrier.

Figures 3 and 4 show the address panel and a detail from the back panel of the letter in Figure 1. The sender of this letter was John H. Everett, a Boston merchant who dated the letter on May 26, 1846, and addressed it to Larkin, in care of C. Brewer & Co. at

Honolulu, trusting that C. Brewer & Co. would find a suitable ship going to California. Everett initially intended to send the letter per the ship *Angelo*, but switched to the ship *Gen. Harrison*. In the text of his letter (*The Larkin Papers*, vol. IV, p. 266) Everett said he planned to send the letter by Capt. Hastings, who was master of *Angelo*. However, the address panel shows Everett switched to *Gen. Harrison*. *Angelo's* sailing was delayed to April 30, but *Gen. Harrison*, Capt. Simpson, sailed from Boston for the Sandwich Islands on April 16 and arrived at Honolulu on October 28 via Valparaiso, Tahiti, and Lahaina. (*Angelo* arrived at Honolulu on October 7, as it turned out, having stopped only at Valparaiso — but no ship left Honolulu for Monterey until after *Gen. Harrison* arrived, so this delay made no difference in the time it took for Larkin to receive the letter.) Figure 3 shows the manuscript

forwarder notation of Honolulu merchant J. B. McClurg. Capt. Simpson chose McClurg instead of C. Brewer because McClurg had the next ship for the coast, the brig *Elizabeth*, under charter. *Elizabeth* sailed from Honolulu to Monterey via Yerba Buena on November 10. The date of *Elizabeth's* arrival on the coast was not recorded, but Rachel Larkin wrote a letter to her husband dated at Monterey on December 14 and reported the brig *Elizabeth* at Yerba Buena, expected at Monterey in two weeks (*The Larkin Papers*, vol. V, p. 316).

Although Larkin himself failed to record the receipt date, the postal historian can put the letter's arrival at Monterey in December 1844 — a transit of eight months. Between the time Everett penned his letter in Boston and the time it reached California, Larkin was thrust into a war between Mexico and the United States and

was imprisoned in Los Angeles by the Mexicans. He was released in January 1847 following the Treaty of Cahuenga that gave control of California to the United States.

The next example to address was sent via Veracruz, Mazatlán, and Honolulu. Probably because no ballads or novels were written about this route it is less well known to historians today. However, it was the main mail route used by Larkin and was popular with people in Hawaii as well.

The Larkin Papers helped prove that Pacific trading ships ferried letters to and from Mazatlán. Between Mazatlán and Veracruz, private couriers or Mexican postmen carried mail. Private sailing ships took mail between Veracruz and New Orleans or New York City. The Mexican route was faster — each way was three or four months via Mexico versus five or six months via the Cape — and a letter could be sent via Mexico in any season. But the Mexican route was perceived as inconsistent (for example, the Figure 5 letter took eight months but another letter in the collection took less than three months) and less reliable. If the Mexican post office was used to convey a letter between Mazatlán and Veracruz, the route was

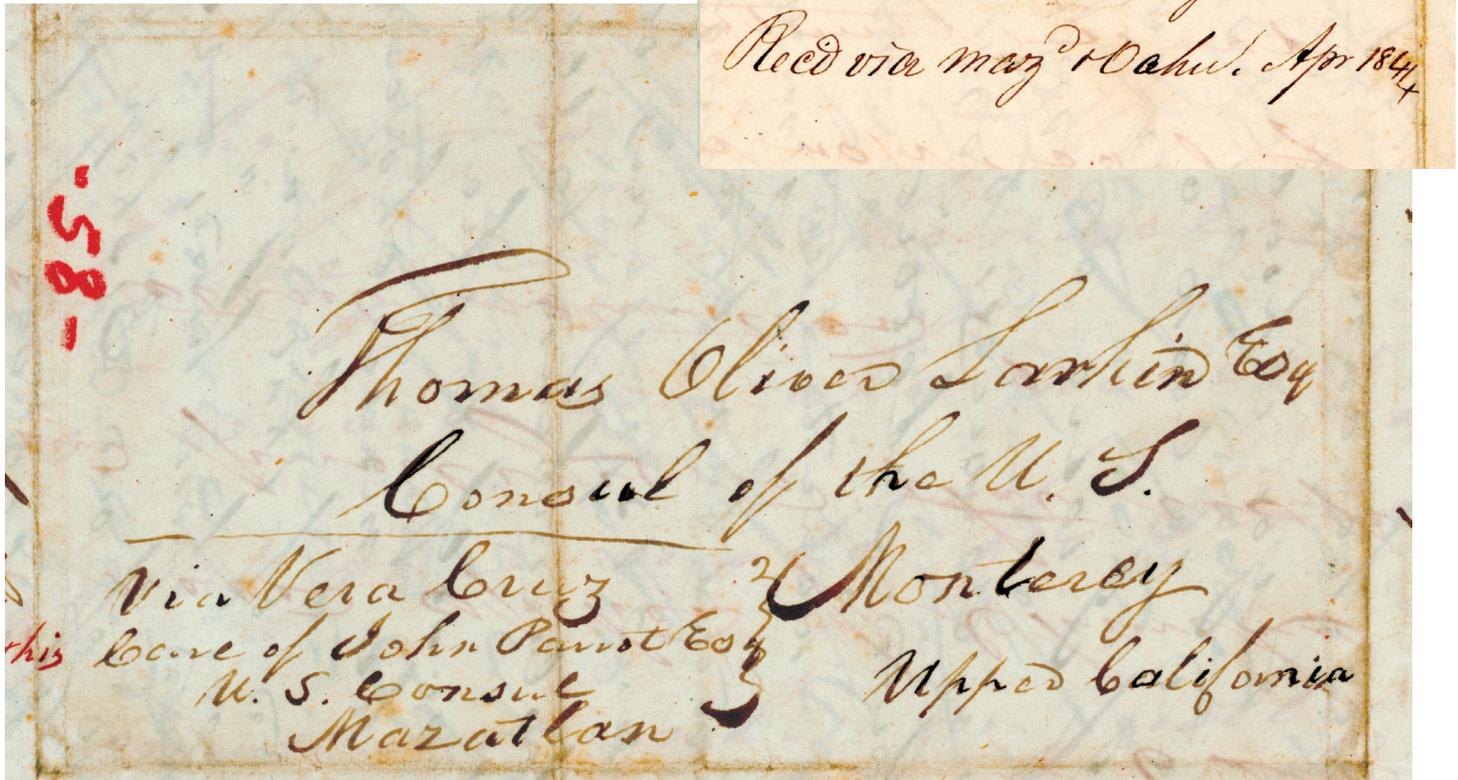
substantially more expensive (50¢ per ½ ounce for Mexican postage alone); if the United States mail also was used between New Orleans and New England, another 25¢ per letter sheet was added to the cost. The speed of the Mexican route was a significant benefit because one could expect a reply in six months if a letter went via Mexico but would wait a year for a reply if the Cape Route was used.

Address panels on the Larkin letters show that he received correspondence in many ways, but always via Cape Horn or via Mexico. Hawaii was often used as a transshipment port for letters going in either direction via Cape Horn and for many westward letters going via Mexico. One of the puzzles about the Mexican route was how people paid Mexican postage when letters were entrusted to the Mexican postal carriers who operated weekly routes between Veracruz and Mazatlán. Letters in the collection make it clear that the U.S. Consuls at Veracruz and Mazatlán kept accounts. In Larkin's case, he paid U.S. Consul in Mazatlán, John Parrott, and Parrott reimbursed U.S.

Consul in Veracruz, Francis Dimond, for postage charges using the account system and periodic settlement. Revelations in *The Larkin Papers* and on the address panels clarified this and most other mysteries about how Larkin and his compatriots living in California managed to keep in touch with “home.”

—Fred Gregory
Friends Council Member
and author of *Hawaii Foreign Mail to 1870, 2012*

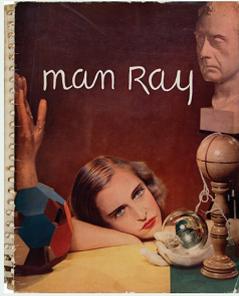
Two significant surprises awaited me amongst the address panels in Larkin Papers. One was that Larkin made heavier use of the “via Mexico” mail route than I expected. In letters he sent East he encouraged his Eastern correspondents to do the same. The other discovery was the key link Hawaii played in transmitting letters between California and the East on both the Cape Horn and the Mexico mail routes. Some letters found more direct ways of transmission (the hide and tallow ships, for example), but the frequency of using Hawaii merchants to forward letters was unexpected.



Figures 5 (address panel) and 6 (detail from the back panel) showing the sender's instruction to direct the letter via Mexico and Larkin's note showing the writer's name, the date written and that he received it via Mazatlán and Oahu.

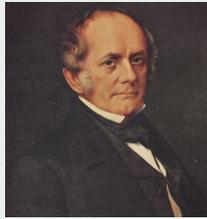
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