NEWSLETTER OF THE FRIENDS OF THE BANCROFT LIBRARY

BANCROFTIANA

NUMBER 118 • UNIVERSITY OF CALIFORNIA, BERKELEY • SPRING 2001

Hubert H. Bancroft

With the Free Speech Movement Collections, You are There

The Free Speech Movement at the Berkeley Campus of the University of California announced the date of its creation in a pamphlet titled *Here We Stand*:

"On October 3, 1964, the Free Speech Movement was founded. Since that day we have worked unceasingly for free speech by attempting to create a public dialogue on the issues; by protesting regulations we think unconstitutional, inadequate, and unfair; and finally by reluctantly violating certain of the regulations. Tomorrow the question of free speech will be considered by the final authority, the Board of Regents." Later events included the famous Greek Theatre meeting on December 7, 1964, and a speech by President Clark Kerr, where Mario Savio demanded the right to speak but was refused, leading 10,000 students to march in protest.

On January 4, 1965, the Free Speech Movement held its first legal rally on the steps on Sproul Hall accompanied by Joan Baez ballads.

These history-making events and many others are recorded in photographs, books, flyers, speeches, and other documents housed in The Bancroft Library. Bancroft launched the Free Speech Movement Collections in the summer of 1999. In the spring of 2001 we now celebrate its completion. A pioneer project for Bancroft, the concept combines original images and text documents with searchable digital materials. Those examining the archive on the Internet view samples of actual photographs, videos, documents, and a time line of events. The project is to be presented to the public at a Bancroft exhibit opening and symposium on April 13-14, 2001.

The Collections feature the University Archives' Free Speech Movement Records, with files focused on student movements primarily in California. However, the selection of original material stretches from the 1960s Civil Rights protests to the early 1970s when the Vietnam War ended and utilizes a number of Bancroft collections including the Social Protest Collection, the

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Photograph by Ron Enfield

Berkeley students and supporters march under Sather Gate, Fall 1964.

From the Director

The Bancroft–Wells Fargo Audiotape Project

After a Bancroft presentation in the fall of 1999 by Tony Bliss, Curator of Rare Books and Literary Manuscripts, and Bob Hirst, General Editor of the Mark Twain Project, at the Belvedere-Tiburon Library, Friends Council member Allan Littman wondered why we hadn't recorded Tony's and Bob's remarks.

Allan, an advisory partner with the San Francisco law firm of Pillsbury, Madison & Sutro, is nothing if not persuasive. At his urging the Council of the Friends established an ad hoc committee to explore the possibility of producing audiotapes based on Bancroft events. The group identified a number of questions: Was the audio quality of live presentations sufficient? If we produced a set of tapes, how and to whom would we distribute them? How much would it cost to mass-produce tapes? What would they be about? Most importantly, what purposes would the tapes serve? How would this fit in with Bancroft's primary mission as a scholarly research library?

It soon became apparent that we needed outside help; and we were fortunate to find it in the person of Dick Carter (Cal '69), an advertising and marketing specialist who volunteered to help the committee to analyze its objectives and to prepare a marketing plan. We decided that the goal of the project was not to produce income for Bancroft directly but rather to raise awareness, among the general public, of Bancroft and its unique resources, particularly the unparalleled depth and breadth of Bancroft's collections on California and the American West. This would help us to increase membership in and support from the Friends. We soon realized that we needed technical expertise in order to prepare a work plan and a budget for such a presentation.

Here serendipity stepped in, since Kate Gaitley, daughter of Council member Charles Stephenson and the Media Director for the San Francisco Opera, was willing to sign on for the project. Kate and Dick put together a detailed marketing and work plan, which the Council approved last May. The next step required the search for a corporate sponsor. Serendipity took another hand. One of our new Council members is Bob Chlebowski, Executive Vice President of the Wells Fargo Bank, who offered to find out if the Wells Fargo Foundation would entertain a proposal. Foundation representatives soon invited us to a meeting. On a Friday afternoon last July, Allan, Dick, Kate, and I met with Bob and Tim Hanlon, President of the Wells Fargo Foundation, and made our pitch. After it was over, Allan rather diffidently asked Tim and Bob when we might expect to hear from the Foundation. Tim and Bob looked at each other, and Tim said, "Do you want to tell them or shall I?" Whereupon Bob proceeded to tell us that the Foundation would be very pleased to support the project. We left walking on air.

We discussed various possibilities for the subjects of this first set of tapes. We fixed on the Spanish Missions, the Gold Rush, and Mark Twain in the West. Everyone who has heard Jim Holliday speak knows that he was the logical choice to talk about the Gold Rush; Bob Hirst, General Editor of the Mark Twain Project, was equally obvious. For the third subject, the Spanish Missions, Jim recommended Berkeley Ph.D. James Rawls, co-author of one of the most widely-used textbooks on California history.

We very much wanted to have the tapes in the hands of the public before Christmas. That gave us just over three months to tape the lectures, design the packaging materials and accompanying brochure, and produce and mail 7000 sets of tapes. This proved to be a tall order. That we were able to fill it is a tribute first to Jim Holliday, Jim Rawls, and Bob Hirst, for being willing to prepare lectures on such short notice, and to Kate Gaitley as project manager. We began to mail the tapes out just before Thanksgiving to all members of the Friends, of course, but also to all public libraries and high schools in California, and to public officials from Governor Davis on down to county supervisors. We also plan to make them available to public radio and television stations as premiums for their membership drives. Those that remain will be released for commercial distribution.

Just after Thanksgiving, Wells Fargo hosted formal presentations in San Francisco and Los Angeles. We were pleased to have in attendance Executive Vice Chancellor and Provost Paul Gray, our distinguished speakers, and representatives from Wells Fargo.

Wells Fargo and Bancroft hope that this is just the beginning of a long partnership between two of the oldest institutions in California. Wells Fargo was established in 1852, while Bancroft dates back to 1860. Bancroft and Wells Fargo also hope that these tapes will bring to a larger audience the lessons of California's history, both the romance and the reality.

By the way, if you'd like another copy of the tapes, please send a check for $20 (Friends, $10) to Audiotapes, The Bancroft Library, UC Berkeley, CA 94720-6000.

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

FREE SPEECH MOVEMENT *from page 1*

Meiklejohn Civil Liberties Institute Collections, and the Malcolm Burnstein Papers. As one looks through the material, it becomes clear that certain elements of these different protests are related.

A number of photographers contributed their work on the Free Speech Movement to the project including Ron Enfield, Steven Marcus, and Ronald Hecker. A selection of Helen Nestor FSM photographs is available through the courtesy of the Oakland Museum.

A major component of the Free Speech Movement Collections includes new oral histories. Lisa Rubens of the Regional Oral History Office (ROHO) has created many hours of interviews with participants and observers of the Free Speech Movement. In addition to these and ROHO's previous oral histories, several institutions have generously allowed us to mount one or more of their oral histories on the Internet: California State Archives' interview with Jerome Byrne, the Berkeley Historical Society's interview with Robert Treuhaft, and the Columbia University Oral History Offices' interviews with Mario Savio, Barbara Garson, Steve Hamilton and Pam and Steven Brier.

The symposium program is designed to promote scholarly interest in and use of Bancroft social protest and twentieth century collections, digital and otherwise. We hope that scholars and interested individuals of all ages will come explore this topic with us. Faculty, staff and friends of Bancroft have devoted much time and imagination to creating an outstanding program.

Please take a look at our website at www.lib.berkeley.edu/BANC/FSM to view documents and for more information about the symposium.

—Elizabeth Stephens
Project Archivist

A Wrong Turn Led to a Half-Century of Service

Vivian C. Fisher at The Bancroft Library

May 2000 marked my fiftieth anniversary with The Bancroft Library. I joined the staff just weeks shy of receiving my bachelor's degree in 1950. I was hired for a temporary student job, checking in microfilm copies of documents from Spanish and Mexican archives. I was fortunate that the director, Dr. George P. Hammond, was able to scrape together enough money to pay my salary of ninety-eight cents an hour while I completed my training as a teacher of high school Spanish and English. Working in Bancroft was so pleasant and the prospect of teaching was for me at the time so unpleasant that I applied for the first career position for which I qualified (basic typing skills, some knowledge of The Bancroft Library, and knowledge of Spanish). My formal service in Bancroft ended forty years later with my retirement. My informal position continues today, as I continue to conduct research in a variety of topics.

My introduction to Bancroft was quite memorable. Someone mentioned the Library of French Thought on the third floor of the Doe Library Building, so one day I went looking for it. I must have taken a wrong turn because I found myself in a dark, dreary room with long tables, all of which had rows of books down the middle. The books all had the same bindings and the spine title of Bancroft's Works. That did not sound very French to me. As I started my homework, two people whom I took to be librarians, began to measure the floor space of the room, calling out numbers to each other. After this had gone on for perhaps five minutes, I gathered up my books and left. It was only later that I realized I had found my way to Bancroft's old reading room and that the people were planning space for the new one.

With the completion of the Moffitt Undergraduate Library, space was freed in the Annex, and in 1973 a major remodeling project resulted in more space for administrative offices and the reading room. Prior to the move into this new area, undergraduates were actively discouraged from using the reading room because there was insufficient space and not enough personnel to supervise the unique collections. The Bancroft gladly welcomed undergraduates into the new reading room, which soon overflowed with researchers. By the mid-1980s, Bancroft was forced to limit research time for undergraduates. Faculty of some of the large undergraduate classes staggered the due dates and topics of papers to help ease the situa-

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Photograph by Dan Johnston

Vivian Fisher at work with microform collections.

VIVIAN FISHER *from page 3*

tion. The explosion in research activity continues today, and staff continues to answer reference questions and keep research materials flowing to patrons, while exerting every effort to preserve the collections.

Another change occurred at the time of the move into the new quarters. We had always referred to and spoken of Bancroft Library. An employee found an old brass plaque that had engraved on it "The Bancroft Library." It must have belonged to Hubert Howe Bancroft himself, and so we changed our name ever so slightly.

During the directorship of Dr. Charles B. Faulhaber, Bancroft has continued to change with the times and to adapt itself to the needs of preserving its materials while augmenting them with new collections and continuing to assist the broad research community and our faculty and students. New, powerful computer terminals have replaced most of the old card catalog. The floor space that catalogs occupied now has additional shelving for frequently consulted reference works.

The staff has grown in numbers during those fifty years but not in proportion to the collections, and their users. In 1950 a dozen people in the reading room in a day was considered to be busy. Now only a dozen in the room at any given time is a quiet day. The computer is partially responsible for this increase. But so also are an increased interest in research and no doubt an increase in available time and funds for travel, to say nothing of the increase in scope and numbers of books, manuscripts, pictures, and other formats.

I find it difficult to envision what Bancroft will be like fifty years from now. I prefer not to dwell on the time when Bancroft's collections will be available to me in my own home, and I will no longer be able to smell the dust and must of old books and manuscripts, to feel the texture of paper several centuries old, and to enjoy the camaraderie of the staff. It would certainly not be the same. I hope to have all my research completed before that time comes.

—Vivian C. Fisher
Emeritus Librarian

Latin American Treasures on Display at the Bancroft for Bay Area Symposium

On Friday October 6, 2000 approximately seventy-five faculty and graduate students from the extended Bay Area and northern California region, and a small delegation from the state of Arizona, gathered at Berkeley to enjoy a day-long program on the diverse Latin American holdings at the University of California, Berkeley; Stanford University; and the Sutro Library in San Francisco. The goal of the symposium was to provide a venue for researchers to meet new colleagues and discuss common interests and issues in their fields and to offer an introduction to the libraries, rare books, manuscripts, and archival resources housed in the participating libraries. Co-sponsors for this event included The Bancroft Library, Stanford University Library, the Centers for Latin American Studies at UC Berkeley and Stanford, the California State Library, and the Townsend Center for the Humanities at UC Berkeley

Following welcoming marks by Charles B. Faulhaber, The James D. Hart Director at The Bancroft Library, the participants engaged in a panel discussion moderated by Walter Brem, Associate Curator of the Bancroft Collection for Latin Americana. Panelists for this session included Adan Griego, Curator for Latin Americana at Stanford University; Carlos Delgado, Berkeley's Librarian for Latin American Collections for Doe Library; and Susana Hinojosa, Berkeley's Librarian for Government and Social Science Information Services. After lunch, the audience gathered for an afternoon session moderated by William B. Taylor, Professor of History at UC Berkeley. Panelists for this session were: Walter Brem; Martha E. Whittaker, Librarian and Mexican Specialist, Sutro Library, California State Library; Theresa Salazar, Curator of Bancroft Collection for Western Americana; and Roberto Trujillo, Frances & Charles Field Curator of Special Collections and Head, Department of Special Collections, Stanford University.

The symposium concluded with a reception at The Bancroft Library, including an opportunity to view an exhibition of "Latin American Treasures of The Bancroft Library." Comments and evaluations received from audience members identified a number of topics for future meetings, and supported the value of gatherings such as this one. Typical comments included, "Thanks for putting this on. Even as a very busy grad student I think this was a *great* use of my time."

—Walter Brem
Associate Curator of the
Bancroft Collection for Latin Americana

Photograph by Catherine Scheiman

Robert Trujillo, Theresa Salazar, Walter Brem, Martha E. Whittaker, and Adan Griego.

Images of Native Americans

The Friends of The Bancroft Library proudly hosted the opening reception and lecture for "Images of North American Indians," an exhibition of rare and unique materials including rare books, pamphlets, and journals, in addition to selections of original photographs, lantern slides, sketches, and a series of notable nineteenth and twentieth century paintings. William E. Brown Jr., Coordinator for Research and Instruction at The Bancroft Library, collaborated with numerous curators and staff members to draw from Bancroft's world-class holdings on the history of Western Americana and the many visual images of North American Indians. The selection of materials offered a compelling and dramatic perspective on the history of Indians in our society.

"View of the Great Treaty at Prarie Du Chien," Aboriginal Portfolio, *James O. Lewis*

The four major nineteenth century colorplate volumes of North American Indians served as the cornerstone of the exhibition. Primary among these works was a newly acquired treasure, the University Library's nine millionth volume, *The Aboriginal Portfolio, or, A Collection of Portraits of the Most Celebrated Chiefs of the North American Indians,* by James O. Lewis. Published in Philadelphia in 1836, this volume is the first great book of portraits of Native Americans. The large folio volume contains 72 hand-colored lithographs including portraits of Indian chiefs done from life at various treaty conferences in the early 1830s. The Lewis *Portfolio* joins three other major color plate works of nineteenth century Native American portraiture: *History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs. Embellished with One Hundred and Twenty Portraits, from the Indian Gallery in the Department of War, at Washington.* by McKenney and Hall (Philadelphia: 1838-44; 3 volumes); *Reise in Das Innere Nord-America in Den Jahren 1832 bis 1834*; by Maximilian, Prinz zu Wied, published in Coblenz, by J. Hoelscher, 1839-41, with Karl Bodmer's illustrations; and Catlin's *North American Indian Portfolio. Hunting Scenes and Amusements of the Rocky Mountains and Prairies of America,* by George Catlin (London: 1844) to complete The Bancroft Library's collection of landmark works in this field.

Lewis' rare and stunning work required extensive conservation treatment in order to mend tears to individual pages and to repair and reinforce a worn and separated binding. The Bancroft Library published a commemorative poster to mark the occasion, selecting the portrait, "WAA-NA-TAA or the FOREMOST IN BATTLE, Chief of the Sioux Tribe," in a numbered edition of 1,000.

Professor Gerald Vizenor, a mixed-blood member of the Minnesota Chippewa tribe and Professor of Native American Literature at the University of California, Berkeley offered opening remarks and a slide presentation. In his remarks, Vizenor examined the historical evolution of "images" of North American Indians, views that were crafted and created by non-Indians. Simple questions, Vizenor reminded us, are crucial to understanding the ultimate value or use of an image as a "truthful" document. "Who created an image?" "What audience(s) was an image intended to entertain or inform?" "How is an image shaped by the personal views of an artist, photographer, or illustrator? " These questions and others are a vital aspect of all images of North American Indians. In an informative and thought-provoking slide presentation, Vizenor juxtaposed images created by non-Indians with images created by Native Americans.

Gerald Vizenor delivers his remarks.

"There are no eternal, authentic images of natives; what we review and construct as a cultural object was either an intentional simulation, or an act of creation. Once discovered and possessed, however, the distinctions between simulation and creation are lost. Surely, we cannot do without the will to critique the simulations of natives" Professor Vizenor cautioned. He also placed the study of images and and their multiple meanings in a scholarly context: "The critique of the many images of natives, artistic and photographic, has become more important in cultural studies and history. Clearly, the stories of natives are never the same once the simulations have been revealed and compared; the notions of authentic cultural images are overturned by closer study."

—William E. Brown, Jr.
Coordinator, Research and Instruction

Collecting the California Feminist Press Materials

Women in California have been forerunners in feminist writing, printing, and publishing of the Women's Movement of the late 1960s and libraries in the UC system have been instrumental in collecting and preserving some of these materials. The Bancroft Library has collected fine press titles for many years including all the works of Kelsey Street Press, a women-owned press located in Berkeley that publishes women's experimental prose and poetry. UC Santa Cruz Library's Special Collections has collected the works and archives of HerBooks, Papier Mache Press and Shameless Hussy Press. These archives contain first editions, manuscripts, correspondence, etc. However, no one library in the state was collecting comprehensively the output of all California feminist press publications. And as publishing costs have risen, many smaller presses have been forced out of business and their archives lost or given to repositories outside of the state.

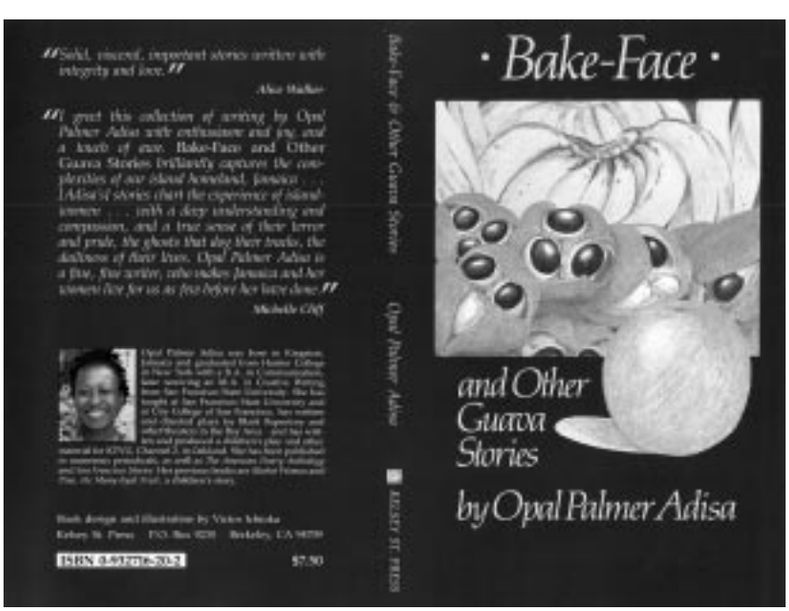
Seeing a critical need for a systematic identification of California feminist press publications and for an organized plan for the collection and preservation of these materials and archival files, the UC Women's Studies Consortium consisting of UC women's studies librarians began in 1994 the California Feminist Presses Project. A survey was made of all known current feminist presses in California requesting information about their annual publishing output, size and cost of backlist, and plans for depositing of archives. About 18 presses were identified including several from the Bay Area: Aunt Lute Books, Down There Press, Feminist Bookstore News, Frog in the Well, Kelsey St. Press, Post-Apollo Press, Third Woman Press, and Woman in the Moon Publications. To ensure that students and scholars would have access to all the publications of these presses Consortium members next assigned each UC campus responsibility for acquiring a circulating copy of all publications of presses assigned to them. The Bancroft Library along with UC Santa Cruz Library accepted responsibility for purchasing an archival copy for the output of the northern California feminist presses. UC Santa Barbara became the depository for the archival copies of publications of southern California feminist presses. All the publications added to the collections were to be catalogued in Melvyl and local campus catalogs with an added entry under "California Feminist Presses Collection" so that researchers studying the history of feminist publishing could readily find a list of all those titles published in California.

The Woman Without Experiences, *Book jacket design, Kelsey St. Press Records.*

Jacquelyn Marie, UCSC Women's Studies librarian and Beth Sibley, UCB Women's Studies librarian became co-coordinators of the project and have maintained regular contact with the presses to ensure that their publications and archive files are collected and preserved. Publications and archives of defunct presses are also being sought as are new presses to be added to the project. This year Girls Press joined the project list with UCLA agreeing to buy the circulating copy and UCSB the archival copy. Since the project began, Bancroft has added hundreds of titles to its Feminist Presses Collection.

For more information about the California Feminist Presses Collection contact Tony Bliss, Rare Book Librarian, abliss@library.berkeley.edu, or Beth Sibley, Women's Studies Librarian, esibley@library.berkeley.edu

—Elizabeth Sibley
Women's Studies Librarian



Bake-Face and Other Guava Stories, *Book jacket design, Kelsey St. Press Records.*

Bernard Rosenthal, the Antiquarian, Scholar, and Friend of The Bancroft Library

Bernard Rosenthal is one of the great, long-time friends of The Bancroft Library. Barney gives graciously of his time and expertise to help with the acquisition of rare books, teach classes, and offer sage counsel as a constant Friend of The Bancroft Library.

Barney comes from a long line of antiquarian book collectors and dealers. "In the aristocracy of bibliophiles, Barney's family is royalty," notes Bancroft Director Charles Faulhaber.

Barney is somewhat guarded in revealing his literary passion, annotated Medieval and Renaissance volumes. However, he cannot hide the care and pride he has for his "inventory," in particular a six-inch thick, perfectly bound volume in the original boards and leather, by Erasmus of Rotterdam, *Adagiorum Chiliades*, Basel, Hieronymus Froben, 1541. This volume sits prominently atop an elegant lectern. Barney continues to study the book's annotations, scripted in elegant calligraphy along the margins of this beautiful volume. "Adagia" is a collection of sayings, proverbs, folk wisdom, commonplaces and the like, drawn from classical and biblical sources — a sort of forerunner of *Bartlett's Familiar Quotations.* It was enormously successful and went through a number of editions that Erasmus regularly improved and augmented until his death in 1536.

Barney's father collected illuminated manuscripts and had a marvelous aesthetic eye. Barney has always preferred annotated manuscripts and the thrill of finding the sources and explanations for their annotations. "I buy books because they appeal to me aesthetically but also because of a scholarly appeal. I try to put my own blood into the book to make it more valuable to people who value scholarship."

Over the years Barney has also developed a fascination for printed books with manuscript annotations, or "books with marginalia." This new discipline, really a "history of reading," began to receive renewed scholarly recognition in the 1960s, a time when Barney was gathering material for a catalog of books on this topic. The Beinecke Library of Yale University, which subsequently published the catalog in 1997 as *The Rosenthal Collection of Annotated Books*, purchased Barney's entire collection.

When Barney discusses the great libraries and book collections, like the Bibliotheque Nationale in Paris, the Plantin Museum in Antwerp, or the Vatican Library, there is a special tone to his voice. Bancroft gets high praise too. "I'm very proud of our local library," as he refers to it.

Barney was born in Munich in 1920, one of Erwin Rosenthal's and Margherita Olschki's five children. On the Rosenthal side his grandfather, Jacques, was one of the three Rosenthal brothers, all leaders in the nineteenth century German and French antique book trade. Margherita's family had been printers and book dealers in the German province of East Prussia, now Poland.

All this came to an end with Hitler's rise to power. Erwin moved his family to Florence and then to France. As the political situation was clearly deteriorating in Europe he decided to immigrate to the United States where relatives in New York anxiously waited. Barney finished high school in Paris and an Italian friend who had spent a year at the University of California in Berkeley convinced him to apply there. His early memories of Berkeley are vivid, "International House, where I lived for almost a year after my arrival, was a friendly community into which someone of my background fit easily. When I noticed that part-time jobs were available, I applied for one and, to my great surprise and joy, was hired as a bus-boy working in the I-House cafeteria for a few hours every day." In describing

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Barney Rosenthal, Berkeley, California, 1999. As an eightieth birthday present to Barney, his wife, Ruth, donated funds to the Bancroft to acquire a volume in Barney's honor. The Ursperg Chronicle, *Strasburg: Crato Mylius, 1549, is a wonderful tribute to a great book dealer, collector, and friend. This work is the second edition of a work first printed in 1515. The 1549 edition is the first edited by the German humanist Caspar Hedio and contains an additional 162 pages, extending the historical coverage to 1549. The white-on-black medallion portraits of the Emperors make this a striking Renaissance illustrated book.*

The Philip Whalen Archive

The Bancroft Library has acquired the archive of the poet Philip Whalen, who was on the stage with Allen Ginsberg at the Six Gallery in San Francisco that September night in 1955 when the public first heard the poem "Howl" read aloud, the night the Beat Generation was launched. The Six Gallery, in the Marina district, had been converted from an auto repair garage to an art space less than a year before, and in that time had hung a number of group and one-artist exhibitions. It had also hosted performances, including a reading of Robert Duncan's verse play *Faust Foutu*. Given the way this gallery converted a mechanical and consumerist space into a venue for art, poetry and drama, it was an appropriate launching pad for the Beats, all of whom, like prophets in their own land, critiqued America's mechanistic, materialistic, consumerist culture as a kind of cannibal Moloch, devouring its own young. On the bill that evening with Ginsberg and Whalen, and helping to get the Beat generation into orbit, were three other young poets—Gary Snyder, Michael McClure, and Philip Lamantia. (The oldest, Whalen, was thirty-two.) Kenneth Rexroth, who had helped Ginsberg organize the event, also read and acted as Master of Ceremonies.

Woodcut, "Woman with musical instrument."

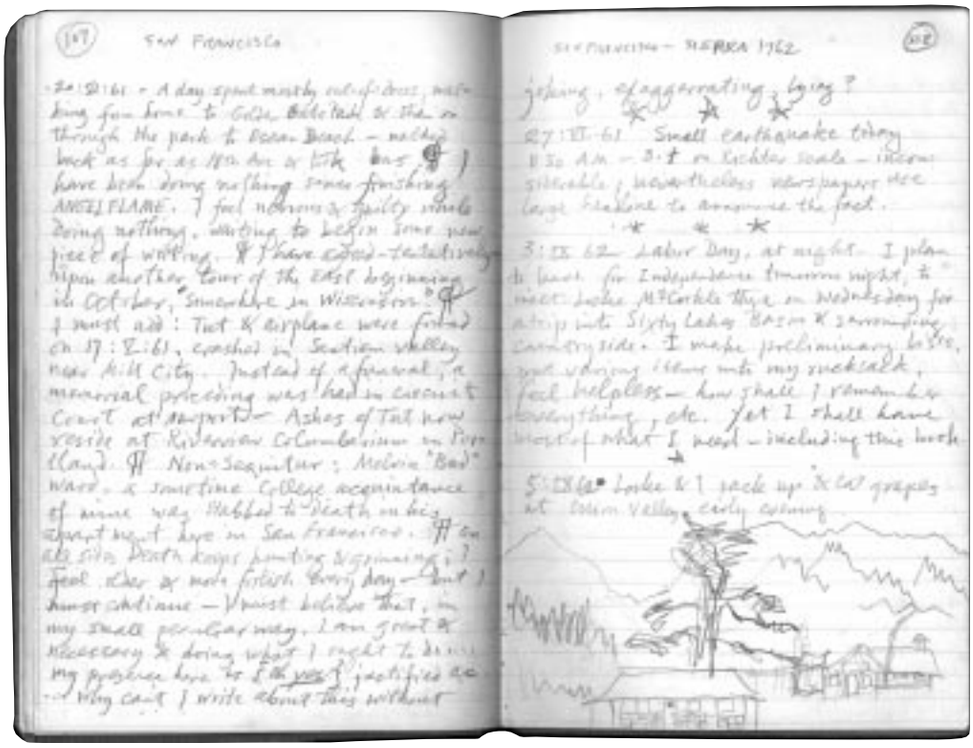
Lamantia's work faded from public view fairly quickly, but the other poets have gone on to become something that far transcends the notoriety of their early days. They've become accepted keepers of the national conscience and explorers of spirituality for believers who dare to speculate about their spirituality. Michael McClure has won acclaim and honors for his plays as well as his poetry and essays; Gary Snyder was awarded the Pulitzer Prize for poetry and is recognized internationally as an effective activist in the ecological movement, as is McClure; Allen Ginsberg won the National Book Award for poetry, and also was recognized as an activist and leader in many movements from the anti-Vietnam war to Gay Rights. Philip Whalen, who has been a practicing Buddhist priest since February 3, 1973, has produced more than twenty volumes of poetry, fiction, commentary and interviews, including the major collections of poetry *On Bear's Head* (Harcourt, 1969) and most recently, *Overtime* (Penguin, 1999).

Whalen is arguably the most underappreciated of the Beat writers, in part because his Buddhism has kept him out of the public eye as a personality, and in part because his poems at first seem less user-friendly than those of the other Beats. Whalen's poems are far less discursive or narrative than Ginsberg's, and far less lyrical than Snyder's short poems. They also range more widely in their reference than most Beat poetry. Typically, a lengthy Whalen poem can refer in a casual, often playful way to pre-Socratic Greek philosophers, figures from Hindu mythology and Buddhist lore, sports, events from European or American history, TV programs, popular songs, science, Japanese and Chinese artists, even quotations from teen-agers walking down the street, and more.

In Whalen's poems these snippets from the already-created world, together with his own perceptions, connections and insights, are arranged in interwoven patterns of scenes or sequences that are related to each other in a rich network of multiple connections. People have attempted to compare Whalen's poems to mosaics or collages, and while that's a useful approximation, his poems are really more like mobiles. The scenes or sequences are suspended in relation to each other, so that as you read past them the relationships between the scenes or sequences are constantly changing, like a mobile, whose pieces are constantly moving in relation to each other.

Like most post-moderns, Whalen is very aware of his reader, and expects his reader to "make sense" of the poems by doing essentially what Whalen himself did in writing the poems—by taking note of those always-shifting relationships in what he perceives and in the connections he draws between them. He has described his own work in these terms: "This poetry is a picture or graph of a mind moving, which is a world body being here and now which is history . . . and you. Or think about the Wilson Cloud-chamber, not ideograms, not poetic beauty; bald-faced didacticism moving as Dr. Johnson commands all poetry should, from the particular to the general. My life has been spent in the midst of heroic landscapes which never overwhelmed me and yet I live in a single room in the city— the room a lens focusing on a sheet of paper. Or the inside of your head. How do you like your world?"

The range of his reference is matched by the range of voices that speak in his poems. Most often this is Whalen's own voice, a deeply committed artist, whose art is not a "career" but a true vocation, a calling to a daily practice—not just the writing of poems, but the intense observation and enjoyment of the world that precedes the writing of the poem. This



Notebook, 1957-1965, pp. 107-108.

witty, laid back, self-aware and self-ironic voice is joined by a whole chorus of neighbors, friends, fellow shoppers, passers-by. They are the many voices that make up the poet, Philip Whalen. Like Whitman, Whalen is large, he contains multitudes, and like Whitman, many voices speak through him. These voices come from all levels of society, and sometimes Whalen will include voices from incongruous levels of discourse—deliberately, violating Dr. Johnson's insistence on "decorum," the notion that a poem's language must be consistent throughout— formal and eloquent or casual and slangy, but the same all the way through. In defiance of decorum, Whalen addresses an octopus at the aquarium as "O yummy and noble beast!" In "Monday in the Evening" a spirit evoked in a seance spews out an endless list of wants, including "I want a vision of the New Heaven and the New Earth/ I want a bottle of rootbeer."

This combination of free-floating voices that often merge together to become indistinguishable, of levels of discourse that merge together ("Yummy/ Noble," "Heaven/Rootbeer"), and of these references to such a wide range of disparate sources—all of these serve to underscore the central thread that runs through almost all of these poems and writings, Whalen's insistence that human beings live in a dense network of interrelationships in a number of different dimensions or registers simultaneously. This network of connections is in part a legacy of the Modernists, for whom people were always re-enacting mythological experience—Joyce's *Ulysses*, Eliot's "Waste Land," Yeats' *Ireland*. But Whalen, like Snyder, extends the temporal and mythological range of these references far beyond the world of classical Greece. In addition to the history and mythologies of Asian cultures (Japanese, Chinese, Indian), Whalen refers to the lore of science and popular culture, insisting that human beings live material and social as well as spiritual and metaphysical lives, on scales that range from the intergalactic and the pre-historic to the microscopic and the daily. Snyder had claimed, "My values go back to the late paleolithic"; Whalen titled one of his books *Memoirs of an Interglacial Age* and another one *Prolegomena to the Study of the Universe.*

As smart as Whalen is and as thinky as he can be, as abstract and intellectual, he is also a very sensuous poet, always alert to the colors and sounds, the textures and smells, the sense perceptions that also make up his world. Wallace Stevens had said that "The greatest poverty is not to live in a physical world," and by that measure, Whalen is a wealthy man indeed, in spite of the monastic simplicity in which he lives, and in spite of the persistent theme of hunger and poverty in the poems, especially in the earlier ones. His commitment to this multi-dimensional world, and to sharing its sacramental nature with the reader are two of Whalen's major aims. As he puts it,

"What do I know or care about life and death
My concern is to arrange immediate
BREAKTHROUGH
into this heaven where we live
as music"

This is serious play.

Whalen, who earned his BA at Reed College in Portland, Oregon (where he was a classmate of Gary Snyder's), learned calligraphy from Lloyd Reynolds, one of his professors there. Almost all of the Whalen manuscripts in this archive are written in this calligraphic script, and many of his worksheets and finished drafts are illustrated with Whalen's own drawings, diagrams, cartoons and doodles. Because of the high quality of Whalen's own poetry and the fact that so much of it was written in the Bay Area and elsewhere in California, because of the uniqueness of these calligraphed and illustrated manuscripts, and because of Whalen's exchanges of correspondence with some of the major literary figures of our time, this collection will be a major resource for many years to come for scholars doing research in late twentieth century art and literature and into California or Bay Area writing or the San Francisco literary renaissance, as well as other fields.

—Ron Loewinsohn
Department of English

Photograph by Tom Turner

David Ross Brower, Leader of the Environmental Movement

July 1, 1912 – November 5, 2000

David Ross Brower, outstanding champion of the Environmental Movement died Sunday, November 5, 2000 at his home in Berkeley, California. Described by many environmentalists as "a twentieth century John Muir," Brower was uncompromising in his commitment to the preservation of the natural environment. At various times in his long and dedicated career Brower led The Sierra Club, Friends of the Earth, and Earth Island Institute, and through his efforts drew a broad range of popular support to the Environmental Movement and its causes. Brower was a provocative writer and speaker and a discerning editor and photographer. In addition, he was an avid hiker and was skilled in ski mountaineering and rock climbing. These sporting and recreational interests complemented Brower's leadership as an advocate for the natural landscape and its inhabitants.

David Brower's career can be traced here at The Bancroft Library through his personal papers and oral histories, and through the records of several environmental organizations. The first gathering of David Brower's Papers came to Bancroft as part of the Sierra Club Papers. Founded in 1892 by John Muir and others, the Sierra Club was organized, "to explore, enjoy, and render accessible the mountain regions of the Pacific Coast; to publish authentic information concerning them . . . [and] to enlist the support and cooperation of the people and government in preserving the forests and other natural features of the Sierra Nevada." This historical legacy and activist commitment exemplified by Muir, finds one of its most successful, if controversial, twentieth century spokespersons in David Ross Brower.

Brower joined the Sierra Club in 1933, became a member of its Board of Directors in 1941, and served as its first Executive Director in 1952, a post he held until 1969. Brower would return at various times in the 1980s and 1990s to serve on the Club's Board of Directors. His activist position is well documented in both the Sierra Club's institutional papers as well as Brower's Sierra Club Members Papers. These records document Brower's many campaigns to conserve the environment, including the long fight to stop the building of dams and roads within national parks and the loss of the Club's tax-exempt status as a direct result of political lobbying. Among his successful battles, Brower was a major force in the 1960s in stopping the construction of two government dams in the Grand Canyon. He also was instrumental in lobbying to block a proposed dam along the Green River in Utah, a project that would have flooded parts of Dinosaur National Monument. Brower helped gain passage of the Wilderness Act of 1964 which preserves millions of acres of public lands. He also created the genre of "exhibit format" books of superlative outdoor photography, tied to a conservation theme, and pioneered the practice of running full-page environmental campaign advertisements in newspapers. All these efforts are richly recorded in documents at The Bancroft Library.

After leaving the Sierra Club, Brower went on to found Friends of the Earth (FOE) in 1969. The Bancroft Library is the repository for the FOE Papers, a collection that documents the evolution of the environmental movement from the local and regional level to issues of global concern. With FOE, Brower's work took on an international perspective, including the founding of independent FOE organizations in other countries. Friends of the Earth continues today with operations in sixty-eight countries.

David Brower founded Earth Island Institute in 1982, an umbrella organization which works globally in support of innovative environmental projects. Earth Island Institute, through its various projects, works towards efforts related to global peace, environmental preservation, and social justice.

The personal papers of David Brower, also housed in The Bancroft Library, provide another level of insight into this public figure. The materials include correspondence files, diaries, clippings, speeches, and subject files associated with his work and activities in conservation and environmental protection. The Regional Oral History Office (ROHO) at The Bancroft Library created a number of oral histories with David Brower, further documenting his environmental activities and other aspects of his life.

These historical resources related to Brower document the environmental movement's path in the twentieth century and also reflect a collecting priority for The Bancroft Library. The Brower Papers serve as a cornerstone for our environmental collections and the papers of the organizations and individuals dedicated to the preservation of the environment represent one of The Bancroft Library's most heavily-used subject collections. The history of California and the American West is intimately linked with this topic, and scholars, students, and citizens of the world will benefit from the use of these materials for years to come.

— Theresa Salazar
Curator of Western Americana

Home at Last—Four Manuscript Chapters of Mark Twain's *A Tramp Abroad* Come to Bancroft

Using the Flora Lamson Hewlett Fund, and with the thoughtful assistance of Peter B. Howard as well as the generosity of Mark Twain collector Waring Jones, Bancroft has just succeeded in purchasing four complete chapters of Mark Twain's manuscript for *A Tramp Abroad:* chapters 2, 21, 44, and 49. These manuscripts join two chapters (4 and 43) earlier given to the Mark Twain Papers, as well as uncounted pages written for but "crowded out" of that book, which have been part of Mark Twain's papers ever since he published it in 1880. All of this manuscript will ultimately form the indispensable basis for a scholarly edition of Mark Twain's second most popular travel book (after *The Innocents Abroad*).

Mark Twain never gave away or sold the manuscript for *A Tramp Abroad*—something he *did* do for the manuscript of *Huckleberry Finn,* and the manuscripts for books like *Connecticut Yankee* and *Life on the Mississippi.* Why then were these chapters for *Tramp* not already among his papers?

Simply because Mark Twain did not value his manuscript enough to retrieve it from the typesetters after the proofs had been read and the book issued. We know that he also left the manuscript for *The Gilded Age* in the hands of Elisha Bliss, Jr., of the American Publishing Company in Hartford. Dozens of pages from *Gilded Age* were, with Mark Twain's consent, inserted in the first volumes of the De Luxe autograph edition of his writings (1899), which was limited to fewer than 1,000 sets. And a few pages of *Tramp Abroad* were likewise used in other collected editions, or sold as souvenirs after his death in 1910.

But sometime after the American Publishing Company was dissolved about 1914, hundreds of Mark Twain's letters to Elisha Bliss and to his son Frank, as well as the bulk of the manuscript for *Tramp Abroad* and what remained of *Gilded Age,* were privately sold to collectors and manuscript dealers, probably by Dana S. Ayer in Worcester, Massachusetts, acting for members of the Bliss family.

Three of the newly acquired chapters were among several dozen that were handsomely bound in red or blue "straight-grain morocco, by Bradstreet," each supplied with a specially printed title page. These three bear the bookplate of William Harris Arnold, who was probably the first collector to own them. His collection was sold in 1924. Auction records show that Arnold had owned 16 of the 56 chapters and appendixes.

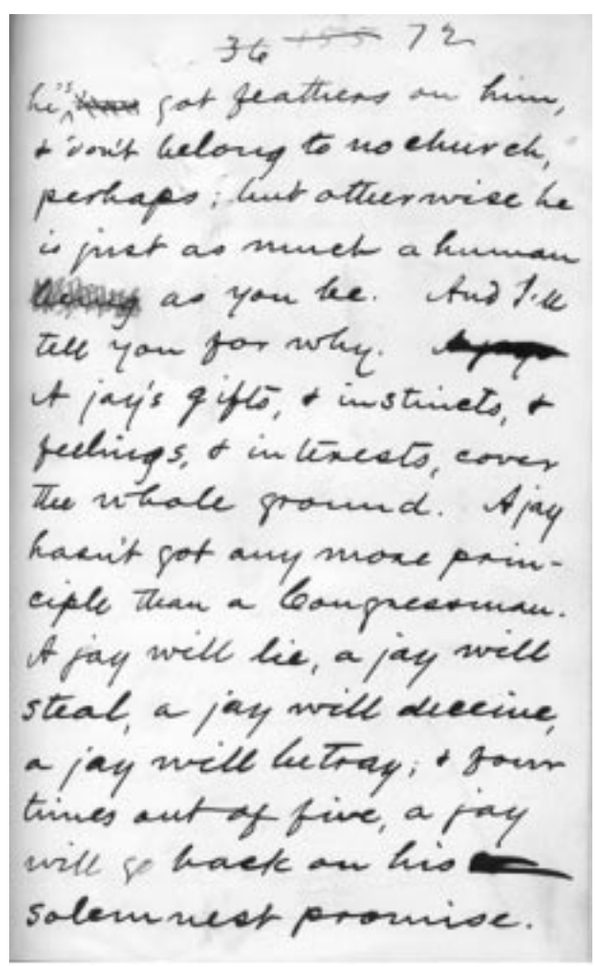
The same chapters also contain the bookplate of Jerome Kern, who likely bought them in 1924 and who famously sold his entire collection just a few years later, in January 1929 (these particular manuscripts are not listed in the official Anderson Galleries auction catalogue). Alas for Kern he invested the proceeds from that sale in the New York stock market. The chapters themselves must have passed through the hands of still other collectors not yet identified, but sometime before 1975 they ended up in the hands of Waring Jones of Wayzata, Minnesota, who only recently put them up for sale.

The fourth chapter (chapter 49) has been traced back as far as the library of Dr. James B. Clemens (no relation to Samuel), and we know it was sold in January 1945. It passed at one point into the hands of Arthur Wilmer-Lissauer, whose bookplate appears in the clam-shell case containing the unbound pages, but it doubtless also belonged to other collectors from time to time until it was recently offered to Bancroft.

Before this recent purchase, only 33 of the 56 chapters and appendixes that made up the printer's copy for *A Tramp Abroad* had found their way into institutional collections. Three chapters appear to have been broken up and their pages sold piecemeal, and the remaining 20 chapters were either known or presumed to be in private hands (collectors or dealers). For that reason, single chapters of *Tramp* have long since ceased to appear with any frequency in the market.

Bancroft's purchase increased the number of chapters in safe harbor to 37, and decreased those in private hands to 16.

Continued on page 15


36 72

he's got feathers on him, & don't belong to no church, perhaps; but otherwise he is just as much a human as you be. And I'll tell you for why. A jay's gifts, & instincts, & feelings, & interests, cover the whole ground. A jay hasn't got any more principle than a Congressman. A jay will lie, a jay will steal, a jay will deceive, a jay will betray; & four times out of five, a jay will go back on his solemnest promise.

From Chapter 2, the start of "Baker's Blue-Jay Yarn."

Willa Baum, ROHO Director, is Honored on Her Retirement

When Willa Baum first arrived at Bancroft's Regional Oral History Office in 1954, it was a two-woman office and she worked six hours a week, around her children's schedules. By 1958 she had become program director.

ROHO hosted the California Living History Reception on December 2nd, to honor Willa and all those who have had their histories recorded. Morrison Library was full with approximately 250 living interviewees and their families. At this Living History reception, Willa Baum received the Berkeley Citation from Chancellor Robert Berdahl and the University of California Citation for Excellence from Provost and Senior Vice President Jud King, representing President Richard Atkinson. The awards were a surprise to Willa, adding to the electricity of the event.

Gray Brechin, a scholar who uses oral histories in his work, spoke eloquently of the importance of this resource. Former Vice Chancellor for Undergraduate Affairs, Russ Ellis, followed by reminding everyone that it is now time to find the resources to fund the next century of oral history projects.

One of Willa's great strengths has been to attract and retain a talented staff, not by monetary rewards but by inspiring and supporting their efforts to do interesting and worthwhile work while allowing them time for meaningful personal and family lives. Long before terms like "flex-time" or "job sharing" were current, the oral history office was offering people a chance to do professional work on a part-time, flexible schedule.

The staff tends to stay long-term: one ROHO staff member (besides Willa herself) has been with the office since the 1950s, two since the '60s, several since the '70s and early '80s. No one really retires from ROHO; Willa cajoles each of her officially retired interviewers, with their irreplaceable expertise, to stay on for "just one more project."

Willa Baum said the first interviewers were educated in the "sink or swim" method. As a few oral histories were done, and through analyzing what worked and what drew a blank, the interviewers became more skilled and efficient. Guidelines were drawn up which encouraged the interviewers to research before they began, and not to talk too much themselves but rather to listen. The meat of a person's career can be obtained in three to four interviews, but in that time one cannot delve into the personality of the interviewee to discover where the ideas and the drive come from. Spending more time is more expensive, but makes for more worthwhile interviews. If one is interviewing significant people, an in-depth interview is imperative. Many of the procedures developed at ROHO are now standardized in oral history manuals and the guidelines of the National Oral History Association.

Willa Baum, 1971.

Ongoing ROHO projects include oral histories of the wine industry, mining, the environmental movement, the Disability Rights Movement, the Free Speech movement, anthropology, UC history, engineering, science, biotechnology, music, architecture, and the arts. ROHO's largest projects document California government from the Earl Warren Era to the present.

As she retires, Willa Baum, leaves ROHO busily engaged. She points out that ROHO needs more space, more interviewers, and additional funding. In her honor, The Bancroft Library has launched a campaign for a Willa K. Baum endowment to provide support for the Regional Oral History Office.

—Camilla Smith
Editor

Willa Baum receives the Berkeley Citation from Chancellor Robert Berdahl.

ROHO Disabilities Symposium Highlights Civil Rights Intersections

To inaugurate the new Bancroft collection on disability rights history, the Regional Oral History Office (ROHO) hosted a daylong symposium entitled, "Intersections of Civil Rights and Social Movements: Putting Disability in Its Place" on November 3, 2000, in Pauley Ballroom.

The planning team well knew that disability history is the least visible among the social movements of the last half century, rarely making the standard list of civil rights groups. The team was aware also of the common image of disability as one framed with archaic stereotypes of pathos and helplessness.

David Landos (left), ROHO interviewer, talks with Charles Cobb, civil rights activist.

These stereotypes were shattered by those who have led the fight for national policy reform such as the Americans with Disabilities Act (1990). The group wanted the symposium to spotlight this shift in consciousness and social policy, and to encourage the use of the new collection for scholarly research into disability as a social and civil rights movement.

In the keynote address, Jonathan Young, associate director for disability outreach at the White House Office of Public Liaison and doctoral candidate in history at the University of North Carolina, made the case that although not identical, the disability movement shared much in common with other movements.

Ruth Rosen, professor of history at UC Davis and author of *The World Split Open: How the Modern Women's Movement Changed America,* continued that theme in the first panel of the morning. A social movement names the obstacles, stirs up debate, indeed changes the nature of the debate, and sees backlash as an indicator of success, she said.

Paul Longmore, professor of history at San Francisco State University, told of his uneasy feeling of stigma as a child with a disability and the relief of finally naming it as discrimination as he grew older.

Similarly, the personal experiences of Waldo Martin, professor of history and co-editor of *Civil Rights in the United States: An Encyclopedia*, and Horacio Roque Ramirez, doctoral candidate in Comparative Ethnic Studies, both at Berkeley, gave texture and immediacy to presentations on black civil rights and the gay Latino community, respectively.

Katherine Ott, curator at The Smithsonian Institution's Museum of American History, used paired slides to illustrate the curious history of collecting artifacts of twentieth century social movements at the Smithsonian. In pairing the Greensboro Woolworth's lunchcounter (site of the first sit-in for integration in 1960), and Berkeley pioneer Ed Roberts' wheelchair, she noted that unremarkable objects can become platforms for social change, some actually become icons, linking us to memories and the public meanings of events.

Three groundbreaking organizers of early civil rights actions held a spellbound audience in an afternoon panel on organizing strategies and tactics. Diane Nash, leader of the first lunch counter sit-in in Nashville in 1960 and cofounder of the Student Nonviolent Coordinating Committee (SNCC), recounted details of coordinating the Freedom Rides to integrate interstate transportation. Charles Cobb, an organizer of black voter registration in Mississippi in the 1960s and field secretary of SNCC, talked of the organizing tradition of the black civil rights movement, the quiet organizing as well as the mass protests in public spaces. Kitty Cone, principal organizer of the 26-day sit-in by disabled people for federal accessibility regulations (Section 504 of the Rehabilitation Act of 1973) in 1977, described the strategies of that sit-in, saying that "at every moment, we felt ourselves direct descendants of the civil rights movement of the sixties."

The day concluded with the opening of the new Bancroft collection, the Disability Rights and Independent Living Movement (DRILM), an ongoing series of 50 oral histories of disability movement leaders and two hundred linear feet of documents, photographs, and personal papers from individuals and Berkeley disability organizations.

The DRILM collection is now available for research purposes. Videos of the symposium are available from Wrap Up Productions (510-886-5183). Highlights from the video and a selection of written transcriptions of symposium speakers will be available soon on the ROHO website.

—Susan O'Hara
Disability Rights Project Consultant

Wedding Bells and Fond Farewells

October brought a poignant moment to the entire staff of The Bancroft Library. The inimitable Jenny Mullowney, a student staff member extraordinaire for the previous two years, emigrated to Australia along with her newly wedded husband, Richard Gowers. Bancroft student employees often depart to continue their life's adventure, but few leave with a new spouse, particularly one they met while working in the Heller Reading Room. While many a scholar has explored romantic letters and documents in our collections, this is believed to be the first romance initiated and formalized between a staff member and a researcher. While we will miss Jenny's energetic presence, bright smiles, and dedicated work, we are filled with joy that Jenny is embarking on a new life in beautiful Sydney.

From nearby Alamo, Jenny came to Berkeley the long way around, with a Master's Degree from Oxford in hand. Although her return to Berkeley initially included Ph.D. work in the History of Science program, Jenny quickly applied herself to archival and library work, and found a "home" at The Bancroft Library. Her initial task was to use her language skills to create an index for the voluminous Fernán-Núnez collection. This work soon led to other assignments and Jenny soon became an integral part of the Public Services Staff.

Jenny's unique style at the Circulation Desk, epitomized in her humorous and sometimes rhymed closing announcements, led to a fateful encounter with a visiting researcher from Australia. In a whirlwind romance and courtship, and with constant advice and encouragement from several Bancroft staff members, Jenny and Richard found true love. Richard soon progressed from visiting researcher to an ad hoc member of the Bancroft family. In October their Bancroft family toasted the couple at a fabulous wedding celebration, an event soon to be repeated by friends and family in Australia. We wish Jenny and Richard great joy in their adventures ahead.

In her immense contributions, Jenny exemplified the vital role student staff members play in making The Bancroft Library the great institution that it is. While we cannot promise that all our students find true love in the Reading Room, we do offer a memorable experience to those who join us. Judging by the regular onslaught of emails, postcards, and requests for employee references, our students remain part of the Bancroft family, wherever their lives may take them.

—David Kessler,
Bancroft Staff

Photograph by Susan Snyder.

Jenny Mullowney and Richard Gowers in the Bancroft reading room.

DESIDERATA

Bancroftiana from time to time publishes lists of books that the Library needs. We would be particularly pleased to receive gifts of any of the books listed below. If you can help, please telephone Bonnie Bearden, Rare Books Acquisitions Assistant, 510-642-8171, or you may send a fax to 510-643-2548 or, send email to *bbearden@library.berkeley.edu*

Typography/Design/Illustration

American Type Founders Company. Specimens of Type. *Minneapolis: 1895. (The first type specimen book issued by American Type Founders).*

Battershall, Fletcher. Bookbinding for Bibliophiles, Being Notes on Some Technical Features of the Well Bound Book for the Aid of Connoisseurs, Together With a Sketch of Gold Tooling, Ancient and Modern. *Greenwich: Literary Collector Press, 1905.*

Buchanan, Handasyde. Nature into Art: A Treasure of Great Natural History Books. *New York: Mayflower Books, 1979.*

Burgert, Joachim. The Calligraphic Line. *Berlin: 1989.*

Hochuli, Jost. Detail in Typography. *1987.*

Ryder, John. The Just Shaping of the Late Twentieth-Century Book. *1982.*

Spiekermann, Erik. Rhyme & Reason. *Berlin: Berthold, 1987. (a typographic novel).*

Tooley, Ronald Vere. English Books with Coloured Plates, 1790-1860: a bibliographic account. *Rev. ed. Folkestone, Eng: Dawson, 1979.*

Literature/Poetry/Drama

Armes, William Dallam. The Beginnings of California Literature. *Berkeley: UC Press, 1915.*

Mortimer, John Clifford. The Fear of Heaven. *London: French, 1978.*

Niedecker, Lorine. New Goose. *Prairie City, Ill. : Decker Press, 1946.*

Shepard, Sam. Angel City, Curse of the Starving Class, and Other Plays. *New York: Urizen, 1976.*

_____ Buried Child & Seduced and Suicide in B. *Vancouver: Talon Books, 1979*

ROSENTHAL *from page 7*

his first job, Barney observed, "The first day I reported for work the manager, Mrs. Wilson, asked my name, 'Bernard Rosenthal, Madam,' I replied." Her response, "OK, we'll call you Barney," provided a nickname that has remained to this day.

Drafted into the United States Army in 1942 he was assigned to an Intelligence and Reconnaissance platoon. He became a U. S. citizen in May of 1943. Barney arrived in Normandy six days after D-Day and in 1945 he was stationed in Germany. Discharged from the army in 1946, he immediately returned to Berkeley.

After brief stints as a chemist and an interpreter Barney decided that he, too, would try the antiquarian book business. In 1949, his relatives were booksellers in England, the Netherlands, Switzerland, Argentina, the United States and Italy. His father thought he had gone mad. "I've already got a son who's in the business," he said, "and besides, there really are no more good books—and the few that are left have insanely high prices."

Not discouraged, Barney served an apprenticeship at the firm l'Art Ancien in Zurich, Switzerland, which had been founded by his father back in 1920. In 1950 he married his wife Ruth (their son, David, is a musician). In 1951 Barney returned to New York to work as a cataloguer for the Parke-Bernet Galleries, later Sotheby's. In 1953 he opened his own antiquarian book shop in New York with the intention of moving back to the Bay Area within a few years but this did not occur until 1970. He operated a bookshop in San Francisco until 1989, at which time he relocated across the Bay to Berkeley. Barney proudly says "My hometown in the United States since 1939 has been Berkeley."

—Arlene Nielsen
Friends of the The Bancroft Library

A TRAMP ABROAD *from page 11*

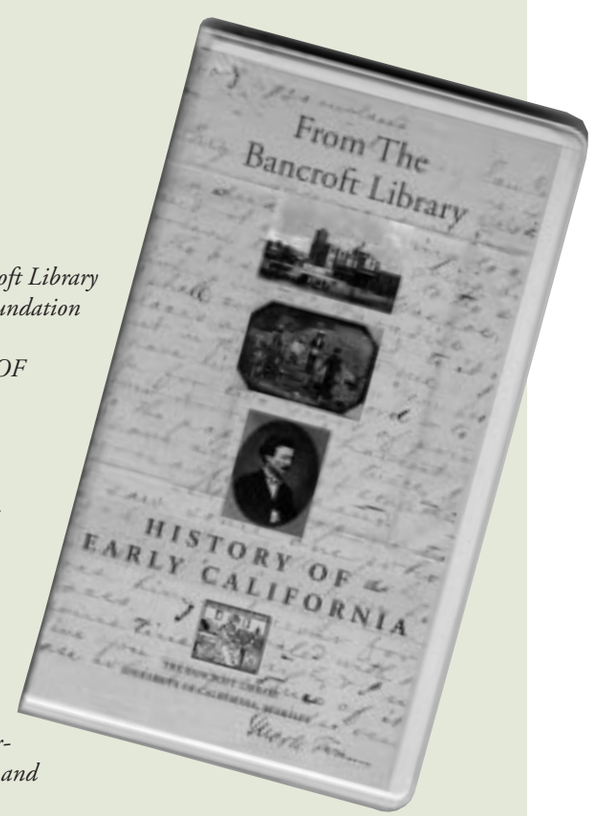
This is certainly the first time in recent history that four chapters have changed hands at once. Only three libraries own more than a single chapter of the *Tramp* manuscript: the Honnold Library in the Claremont Colleges (with 10 chapters), the University of Virginia Library (with 7 chapters), and now The Bancroft Library (with 6 chapters).

We recognize that often were it not for collectors willing to invest their money in such manuscripts, they might long ago have been discarded, or been broken up and sold page by page as souvenirs, or perhaps destroyed in some even more final way. But there is a crucial step in this rescue process that is sometimes overlooked. So long as preservation is left up to private collectors, scholarly access to the documents is limited or nonexistent, for while some collectors are generous about providing access or photocopies, others are not. The kind of access editors and scholars need—access to the originals, not just to photocopies—becomes possible only when collectors either open their holdings to such use, or transfer ownership to public libraries. In this case, we see the excellent stewardship given the manuscripts, over many years, by several private collectors. But ultimately, through the generous efforts of one such collector and a far-sighted antiquarian bookseller, they have been returned to Mark Twain's own papers, where they are permanently accessible to present and future scholars.

—Robert H. Hirst
General Editor, Mark Twain Project

HISTORY OF EARLY CALIFORNIA

AUDIOTAPES



Presented by the Friends of The Bancroft Library with Support from the Wells Fargo Foundation

Tape 1: THE HISPANICIZATION OF CALIFORNIA, 1769-1846, James J. Rawls

Tape 2: THE CALIFORNIA GOLD RUSH: ITS IMPACT AND INFLUENCES, J. S. Holliday

Tape 3: MARK TWAIN IN THE WEST, Robert H. Hirst

ORDERING INFORMATION:
The set of three audiotapes may be purchased for $20 (this includes shipping and handling). Members of the Friends of The Bancroft Library may purchase sets for $ 10.

To order please: enclose a check for the appropriate amount, made out to "UC Regents" and send the completed order to: Audiotapes, The Bancroft Library, University of California, Berkeley, CA 94720-6000.

Spring2001Calendar

EXHIBITS

December 14, 2000–April 1, 2001
Annual Exhibition of Gifts to the Library

April 7 –September 17, 2001
PROTEST

An exhibition of materials relating to the Free Speech Movement.

LECTURES

Wednesday, February 21, 6:30–8:30 pm
Travels and Voyages in Northwest America: Colorplate Illustrations
William Reese, Antiquarian Bookdealer
Heller Reading Room, The Bancroft Library

Monday, March 12, 6:30–8:00 pm
The Gold Rush Diary of Ramón Gil Navarro,
D. Reher and M. Del Carmen Ferreyra, Editors
Heller Reading Room, The Bancroft Library

ANNUAL MEETING

David Nasaw, Author
The Chief: The Life of William Randolph Hearst
155 Dwinelle Hall

ROUNDTABLES

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

February 15

Lynne Horiuchi, Bancroft Library Fellow
Dislocations and Relocations: The Built Environmentst of Japanese American Internment

March 15

Anne Keary, Bancroft Library Fellow
Politics of Translation: Missionaries and Indigenous People in New South Wales and Oregon Territory, 1825–1845

April 19

C. Michael Bottoms, Bancroft Library Fellow
Every Colored Man is the Victim of Bitter Prejudice and Unjust Laws: Race and the Right to Be Heard in California's Courts, 1850–1873

May 17

Daniel Ellsberg, Author
Researching the Pentagon Papers

The Council of the Friends of The Bancroft Library

2000–2001

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Number 118

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Copy Editor William E. Brown, Jr.
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BANCROFTIANA
University of California
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Willa Baum Honored *Page 12*

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