



NEWSLETTER OF THE FRIENDS OF THE BANCROFT LIBRARY

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Hubert H. Bancroft

CALIFORNIA *Captured On Canvas*

California Captured on Canvas represents a first for The Bancroft Library Gallery. The exhibit focuses exclusively on the Pictorial Collection's more than 300 paintings. With the exception of the 120 framed works in the Robert B. Honeyman, Jr. Collection of Early Californian and Western American Pictorial Material—acquired by the Friends of The Bancroft Library and the UC Regents in 1963—most of the impressive array of framed works in the Pictorial Collection are the result of individual donations or transfers from collections acquired by gift or purchase. These works range not only in subject matter and geography—portraits from Mexico, landscapes of Utah and the American Southwest—but they also vary in medium from delicate pencil sketches, watercolors, gouaches, ink and wash drawings, engravings, hand-colored lithographs, and photographs to oils on canvas, board, and paper. To date, all the exhibitions in the Bancroft Gallery have centered on a dominant or cluster of themes—Hubert Howe Bancroft as collector in *Bancroft to the Core*; migration in *California Crossings: Stories of Migration, Relocation and New Encounters*; California agriculture in *The Colors of California Agriculture*, which featured the donation of the Peter Goin and Paul F. Starrs Archive. The images in these exhibitions, whatever the medium, were buttressed with contextualizing documents such as letters, diaries, books, pamphlets, official proclamations, maps and the like. Our exhibitions have been emblematic of the scope, depth, and variety of collections in Bancroft. *California Captured on Canvas*, by contrast, is an exhibition that relies exclusively on the power of images to convey stories, describe places, portray individuals, and record events.

Designer Gordon Chun, Bancroft Director Elaine Tennant, and I spent time reviewing the paintings hanging on racks in Bancroft's stacks. Tennant spotted several paintings from the collection that had rarely been exhibited. One of her favorites is Augustus John's vibrant portrait of San Francisco tennis legend Helen Wills, winner of eight Wimbledon singles titles and founding benefactor of the Helen Wills Neuroscience Institute at UC Berkeley. After the 1920s August

John superseded John Singer Sargent as the most important and fashionable portrait painter in England. As famous for his bohemian life as he was for his bravura portraits, John is said to have been the model for Alec Guinness's character Gully Jimson in the film *The Horse's Mouth*. (Interestingly, John painted both T. E. Lawrence's and King Faisal's portraits. Alec Guinness portrayed Faisal in David Lean's epic film, *Lawrence of Arabia*.)

The inclusion of John Sackas's colorful paintings documenting the Golden Gate Produce Market in the late 1950s, before it was torn down in 1962 to make way for the Embarcadero Center, and a study for a mural by Carleton Lehman, painted on the verso of his portrait of Inez Ghirardelli, expands the scope of this exhibition beyond the

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James Walker (1818-1899) Patrón BANC PIC 1971.007—FR.



From the Director

REVIEWING THE BIDDING ON BANCROFT FUNDRAISING

Just before he retired in 2011, former Director Charles Faulhaber designated the research groups—the Regional Oral History Office, the Mark Twain Papers and Project, and the Center for the Tebtunis Papyri—as Bancroft’s key fundraising priority. And when I joined the staff, I took up that charge and added to it the goal of securing funds to support the Bancroft curators, whose ranks had already been reduced by a third, and who experienced, a year later, the retirement of another third of their number. Since then The Bancroft Library has been engaged in a low-key campaign to restore key staff positions, ensure the future of the research groups, and address the great number of unprocessed collections.

Characteristically, Bancroft Friends have contributed generously of their time, wisdom, and resource to our efforts in each of these areas. Let me report briefly on the progress we have made toward these goals and alert you to some unanticipated major gifts that have recently come to Bancroft.

In the last two years endowment funding has been secured for two of the Bancroft research groups. The Anglo-California Foundation issued a challenge to benefit the Center for the Tebtunis Papyri in spring 2013 (see *Bancroftiana* 143) but the match was made this fall establishing an endowment of \$200 thousand that will begin to secure CTP’s financial future. A gift and challenge grant made by Paul “Pete” Bancroft III, announced only in winter 2014, has already established a fund of \$2 million that will support the Charles B. Faulhaber Director of the Oral History Center of The Bancroft Library (see p. 3). This is project, accomplished in record time, has

changed the name of Bancroft’s venerable Regional Oral History Office and created the first privately endowed position among the cadre of Bancroft curators and research group directors.

In addition to these very recent projects, both of which were spearheaded by past and current members of the Friends Council, Bancroft received a remarkable gift of \$3 million in late 2013 from the estate of Willis S. and Marion B. Slusser that has been established as a Bancroft Director’s Fund to support Bancroft curators and directors of research units. That gift is the fruit of development efforts undertaken years ago by colleagues from the Library Development Office, University Relations, the Bancroft Council, and the Bancroft staff.

Taken together, these three gifts and the arrival in July of David Faulds, Bancroft’s new Curator for Rare Books and Literary Manuscripts, greatly improve the circumstances of the research groups and begin to reverse the erosion of the curatorial group that continued unchecked for more than a decade.

Bancroft has also received several major gifts that allow it to address current needs and explore new opportunities. The first of these was a pair of anonymous gifts received in 2012 of nearly \$500 thousand each—one to support undergraduate, graduate, and postdoctoral researchers at Bancroft and the other to hire student employees to perform scholarly work useful to Bancroft (see *Bancroftiana* 141). The former of these will finally make it possible for Bancroft also to support occasional researchers from outside the UC system to work with its materials. A bequest of \$500 thousand from the Robert Cowell Trust established the Margaret Walker Endowment to benefit Bancroft collections in the

history of the theater and theatrical performance.

And in 2013 the Reva and David Logan Foundation concluded a gift agreement with the School of Journalism and the University Library at UC Berkeley that includes a collection of rare photographic books for Bancroft and the funding to transform Bancroft’s present Krouzian Room into the Reva and David Logan Room. The redesigned seminar room will not only house part of the photographic book collection but will also add state-of-the-art projection equipment to enhance Bancroft’s teaching capacity.

In spring 2014 the Friends Council set an inspiring new example by giving Bancroft \$350 thousand for its high-priority current-use projects: processing the *Save the Redwoods* and the *Samuel Armistead* collections; providing the final portion of the Anglo-California match; and supporting the Latin American and Digital collections. Projects like these are among the hardest to fund, and it is characteristic of the Bancroft Friends that they have once again stepped in where the need is great.

Virtually every one of the projects mentioned was designed and executed with the active participation the Friends of The Bancroft Library, many of them present or former Council members. This is an exceptional record. At a time when a number of American university libraries are disbanding their booster groups or asking themselves what they should do with their Friends organizations, we at Bancroft ask rather what we would do without our Friends.

James D. Hart
The James D. Hart Director
The Bancroft Library

ORAL HISTORY CENTER ANNOUNCES ENDOWMENT

The Bancroft Library is pleased to announce a \$2 million endowment to fund the director's position of the Oral History Center. Named for former Bancroft director Charles B. Faulhaber, the funding will be used to support the director's position and the office's general expenses, including new projects.

The story of this endowment is rooted in the passion and generosity of Paul "Pete" Bancroft III, a descendant of the library's namesake, Hubert Howe Bancroft, and prominent Bay Area venture capitalist and philanthropist. Bancroft was one of 19 subjects interviewed as part of the Oral History Center's Venture Capitalist series conducted several years ago by historian Sally Hughes. Aware that the center's work is largely dependent on grants and private donations, receiving very little in state funding, Bancroft was determined to find a way to help put the center on firmer financial footing.

Matching a \$500,000 endowment already on hand to support library research with \$500,000 more of his own, Bancroft set the terms for increasing the endowment: if The Bancroft Library could raise \$500,000 on its own within two years, he would match it with another \$500,000 gift, making a total endowment of \$2 million. For its part, The Bancroft Library would name the office directorship the Charles B. Faulhaber Director of the Oral History Center, and follow through on plans to rename the office, formerly known as the Regional Oral History Office, as the Oral History Center of The Bancroft Library.

This challenge grant was made in May. Barely four months later The Bancroft Library succeeded in raising \$500,000—due largely to Pete Bancroft, who solicited gifts from his friends and fellow Venture Capitalists who were also interviewed as part of the Oral History Center's series.

Reached recently for comment about the endowment, Bancroft explained that one reason for his continuing interest in oral history was the pioneering work of his great-grandfather, Hubert Howe Bancroft, whose interviews with 19th century settlers in California as part of his seminal "Dictations" series helped form the foundation of oral history as a field.

"When many people describe their own interpretations of a situation or event or series of events, the reading of a combination of these individual stories tremendously enhances the readers' understanding of that topic," he wrote in an email. "The full and usually more accurate picture of the event or story being recorded only becomes clear when understood as a composite

of all the individual take-aways from the event. I have always enjoyed the individual life stories of interesting people [and have had] a long standing interest in oral histories as a wonderful form of historically recording important stories."

He added, "The permanency of this center at Bancroft would greatly please me and everyone else in my family."

Former Bancroft director Charles B. Faulhaber praised Bancroft for his vision and commitment. "When I was director of Bancroft," he wrote in an email, "one of my constant preoccupations was figuring out how to fund innovative oral history projects. That is now going to become much easier thanks to this new endowment. It is wonderful to have the Bancroft family still engaged with the library after more than 150 years."

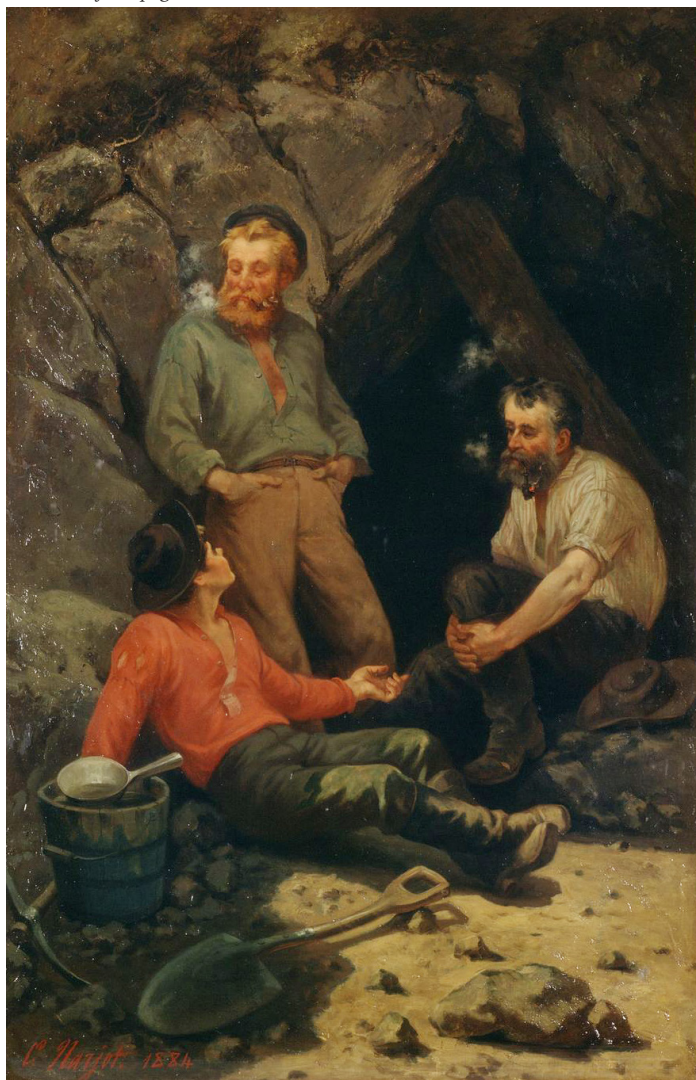
The Bancroft Library and the Oral History Center plan to celebrate the endowment at an event in the spring.

—Neil Henry
Director, Oral History Center



Paul (Pete) Bancroft III, Kim Bancroft, and Charles B. Faulhaber celebrating Charles's career and endowment in 2011. Photo by Peg Skorpinski.

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Ernest Narjot (1826-1898) *Days of Gold*, 1884 BANC PIC 1963.002:1377—FR.

iconic paintings by William Keith, Charles Christian Nahl, and many other significant artists from the Honeyman Collection.

Curating an exhibition is both an act of inclusion and exclusion. It is an attempt to create order out of the chaos of seemingly unlimited choices and to find relationships among diverse objects, all of which one hopes will enlighten and delight the viewer. The deciding factors that influenced the choices for the exhibit were the physical condition of the work and the requirement to produce a viewer-friendly exhibition that plays to the strengths of the

Pictorial Collection. Some of the paintings chosen for the exhibition were in dire need of professional conservation and restoration which is time consuming and delicate work. It is also expensive. Funds from the Sophie McFarland Endowment were used for the conservation of fifteen paintings; and Bay Area residents Jeanne McKee and Andrea Rothe, two of the finest conservation specialists in the U.S., came to the rescue. We all agreed that this exhibition needed to be welcoming and bright, which resulted in the exclusion of all works on paper. Photographs, manuscripts, printed matter, and other works on paper all need to be displayed under lower than normal lighting. Only oil paintings can withstand higher levels of light.

It comes as no surprise that much of the visual power of the Pictorial Collection resides in its numerous depictions of California. *Captured on Canvas* has the interesting homonymic association with “canvass.” H. H. Bancroft placed an advertisement for men to canvass the state in search of interview subjects for his dictations (oral histories, *testimonios*). Ultimately, the “art” of curation boils down to what can be fitted into the physical framework of the exhibition space. The designer—in our case Gordon Chun—provides not only a much-needed reality check for the curator, but also brings to bear his special intelligence and magic that breathe life into an exhibition that stays within budget and opens on time.

Many of the paintings in Bancroft are retrospective creations—this is especially true of the art related to the Gold Rush, which is visualized in many representations that were created long after the fact. Paintings such as Ernest Narjot’s nostalgic *Days of Gold* from 1884 were intended to adorn the walls of mansions belonging to those who had made their fortunes from the commercial opportunities the Gold Rush unleashed. Looking at these paintings now is akin to our

Alexander Edouart *Blessing of the Enriqueta Mine*, dedicated 1859, New Almaden, California, 1860 BANC PIC 1963.002:1360—FR.

observing today the light of stars that ceased to exist eons ago. It is easy to fall prey to the lure of nostalgia and succumb to the longing for the so-called good old days. But a close look at some of these painted and framed illusions of the Golden State may cause you to wonder if you would want to live in a landscape where tree stumps and smoke were generally taken to be signs of progress and civilization.

Alexander Edouart's *Blessing of the Enrequita Mine* from 1860 is a tour de force of painterly reportage. This painting describes almost photographically the assembled mine workers kneeling in front of a makeshift altar as the mine owners stand at the periphery; and amidst the festivities, the only evidence of the workings of a mercury mine is the jet of steam at the lower right of the painting. The tree stumps above the mine bear mute witness to the exploitation and future despoliation of the land.



La Grange Mining Co., Weaverville, Trinity County, California [1870s]
BANC PIC 1963.002:1379—FR.



Herman Schuyler The First Train, ca. 1880 BANC PIC 1963.002:1378—FR.

Edouart's painting, commissioned by the mine owners, serves as an artistic endorsement of their operation and embodies what stood for progress and civilization in the West of the 19th century.

In contrast *The La Grange Mining Co., Weaverville, Trinity County, California*, by an unknown artist, presents a harsher reality of progress. Deforestation and the barren foreground testify to hydraulic mining's efficient destruction. Perhaps a valid comparison can be made with our current methods of extracting fuels and producing energy—the new gold—in new ways and from new sources.

To look at Herman Schuyler's *The First Train*, ca. 1880, is to see much of the history of the 19th-century West painted on a single canvas. The trio of Native Americans in the foreground placed against the backdrop of a vast landscape clearly represents the trinity of past, present, and future. The tiny train crossing the distant terrain augurs

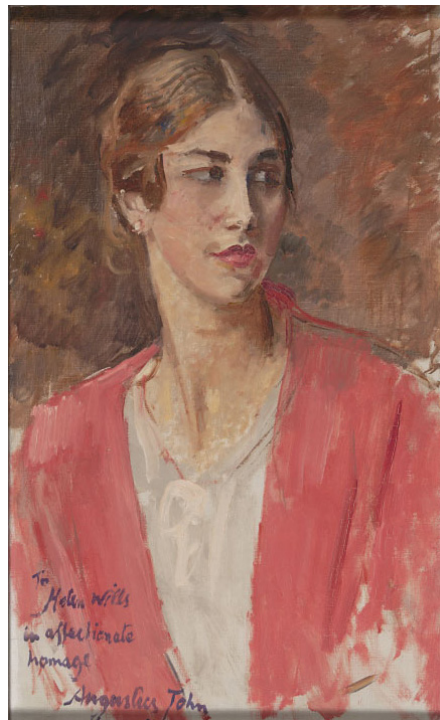
for the inexorable demise of an aboriginal culture.

Not all depictions of California's past devolved into nostalgic genre paintings or ominous omens portending future environmental disasters or the demise of the Native American. James Walker's *Patrón* sits in sartorial splendor upon his regal steed, clasping the reins in one hand, the other resting casually on his green-clad thigh holding a lit cigarillo. Both rider and horse look directly at the viewer, confident in their aristocratic station in life and their mastery of all they see. Although Walker painted this portrait sometime after 1871—when he arrived in San Francisco and by which time the *Californiano* way of life survived only in the names of counties,

cities, churches, and streets—his art is not an exercise in nostalgia but rather an homage or tribute to the Mexican culture of early California. Walker—having had a successful career on the East Coast with studios in New York and Washington, D.C., and was commissioned to paint a mural-sized oil on canvas of the Battle of Chapultepec for the Senate—lived the rest of his life in California.

Living as we do in a world where so much of our experience is increasingly dependent on and mediated by a basic binary code of ones and zeros, *California Captured on Canvas* celebrates the pre-digital world made tactile through the artistry of paint on canvas.

—Jack von Euw
Curator of The Bancroft Library
Pictorial Collection



Augustus John (1878-1961) Portrait of Helen Wills
BANC PIC 1999.026—FR.

Commemorating the Free Speech Movement 50th Anniversary

Fifty years ago this fall, a student activist movement emerged at UC Berkeley that became a pivotal part of campus and national history. *Commemorating the Free Speech Movement 50th Anniversary*, an exhibition now on view in the cases in the connecting corridor between The Bancroft Library and Doe Library, revisits some of the movement's key events through the rich collections of photographs, letters, publications, handbills, chronologies, scrapbooks, and other materials housed in the University Archives and The Bancroft Library manuscript collections. Alison Wannamaker, exhibition coordinator and designer, Edna Avelar and Ciara Crowley, both Berkeley students and Bancroft photoduplication assistants at the time that the exhibition was developed, and I served as curators.

The year 1964 found the United States at a political, cultural, and social crossroads. Lyndon Baines Johnson, United States president following the November 1963 assassination of John F. Kennedy, declared a war on poverty, part of his vision of a "Great Society." He signed into law the Civil Rights Act

of 1964, which was meant to prohibit segregation in public places and ban racial and gender employment discrimination. Meanwhile, Senator Barry Goldwater gained support for his brand of conservatism within the Republican party and won its nomination for the 1964 presidential election ballot. The modern civil rights movement had intensified as black Americans and supporters risked their lives engaging in non-violent social protest to end segregation and gain equal rights.

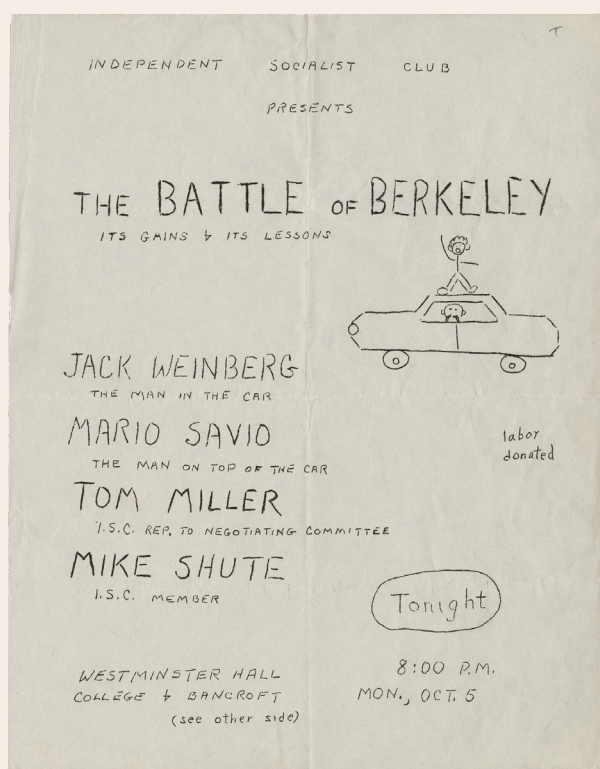
Bay Area residents called for social change by picketing, staging sit-ins, and organizing marches and parades locally. Several UC Berkeley students participated in these civil rights activities, including members of SLATE, a New Left campus political party that had formed in 1957. A major sit-in at the Sheraton-Palace Hotel in March 1964, for example, to protest hotel employment discrimination, resulted in hundreds of arrests, a Berkeley sophomore named Mario Savio among them. In June, members of the UC Berkeley campus chapter of the Congress of Racial Equality (CORE) staged a sit-in

at the US Attorney's office in San Francisco to call for US Marshals to be sent to Mississippi to protect civil rights workers shortly after three Freedom Summer participants had disappeared while investigating a church fire.

Some students, like Savio, dared to venture South to participate in the struggles there. He decided to join Robert Moses, a major organizer in the Student Non-violent Coordinating Committee (SNCC), on the Freedom Summer project, which was developed by the Council of Federated Organizations (COFO), an alliance of civil rights organizations that included

SNCC, CORE, the National Association for the Advancement of Colored People (NAACP), and the Southern Christian Leadership Conference (SCLC). Hundreds of white students largely from Northern campuses would be included in this interracial effort that was intended to help register disenfranchised African American voters in Mississippi. The Freedom Summer workers often met with violence from hostile whites. The three who disappeared in June were found murdered in early August. Savio, a registration canvasser and later a Freedom School teacher, was himself beaten by Ku Klux Klan members. In a July 25, 1964, letter to then-girlfriend Cheri Stevenson, he explained his decision to return to UC Berkeley that fall to tackle his inner conflicts and to save his academic career. "I think that I shall try to prepare myself for some kind of public service," he said, "perhaps even—tho I doubt it—politics. If there's one lesson to be learned in Mississippi, it's that there is a crying need for honest men in the service of the common good."

The 26-by-40-foot strip at Bancroft Way and Telegraph Avenue, in front of the south entrance to campus, had for some time been used as a gathering place for students to set up political, social action, and religious information tables. It served as a Hyde Park area where students had greater freedom to express themselves. UC officials had assumed that it was city property, outside the regents' ban on political activity on campus that had been in effect since 1934, and had directed student organizations to obtain permits from the Berkeley Police Department for the tables. Yet on September 14, 1964, Dean of Students Katherine Towle, as ordered by Vice Chancellor for Student Affairs Alex Sheriffs, sent a letter to student organizations, announcing that they could no longer set up tables, raise funds, recruit members, or give speeches in that area. They could distribute informational handbills and pamphlets but not "sup-



An Independent Socialist Club handbill announcing a talk, "The Battle of Berkeley: Its Gains & Its Lessons," October 5, 1964. CU-309.



[From foreground to background] Mario Savio, Steve Weissman, Bettina Aptheker, and Jack Weinberg, November 4, 1964. BANC PIC 2006.029:139150.01.09--NEG.

port or advocate off-campus political or social action.”

A coalition of nineteen student groups, which included the Young Republicans and Young Socialist Alliance, formed the United Front to protest to Towle’s regulations. As the exchanges between students and administrators took place that month, students picketed a university meeting, held a rally, and continued to set up tables. Although Chancellor Edward Strong modified the ban in late September to allow for campaigning for or against a candidate or a ballot proposition, he let the other rules stand. Students from SNCC and CORE set up tables and collected funds at Sather Gate without the dean’s permits on September 30. University officials took the names of those at the tables. Five students and three protest leaders were cited for violating the new regulations and asked to appear at a deans’ meeting. More than 500 sympathizers signed statements saying that they also were responsible. Some 300 of them appeared at Sproul Hall for the meeting. They were not allowed access but stayed in the building for what would be the first of the Sproul Hall sit-ins. After 2:00 am, the sit-in ended. Chancellor Strong suspended the eight students indefinitely, an action not reflecting university regulations. This act upset many students. A noon rally was planned in Sproul Plaza

for the next day.

On the morning of October 1, students set up information tables at the Sproul Hall steps, defying the campus ban. Jack Weinberg, a Berkeley recent alumnus, at the CORE table, was approached by Deans George S. Murphy and Peter Van Houten and a UC Police Department officer. He was arrested for refusing to identify himself or leave the table. Weinberg went limp, and campus police brought in a car to remove him. Almost 200 student demonstrators, who had gathered for the noon rally, surrounded the car to prevent it from moving and chanted for his release. Junior Mario Savio, who soon would become a spokesman for the budding movement, climbed shoeless on top of the car to encourage others to join the demonstration. He later demanded Weinberg’s release, along with the lifting of the campus’s prohibitions. The crowd grew to 3,000. The top of the car became a platform for speakers throughout the day, all removing their shoes first. Another 400 staged a sit-in on the second floor of Sproul Hall for part of the afternoon before agreeing to leave the building. Some faculty members tried to mediate with administrators but were told that the regulations and disciplinary measures were non-negotiable. Heckling students threw eggs and lighted cigarettes at the protesters but left after they failed to

provoke a reaction and a Catholic chaplain interceded. Weinberg remained in the back seat of the surrounded police car overnight.

Protestors remained on Sproul plaza throughout October 2, with the numbers at one point exceeding 7,000 and Bay Area police officers, along with the California Highway Patrol, gathered around them. A group of faculty members and legislators developed a compromise and appealed to UC President Clark Kerr and Chancellor Strong to meet with the students. The six-point agreement that they established included allowing a committee of the Academic Senate to weigh the student suspensions, immediately forming a committee of students and administrators to discuss campus political activities, ceasing involvement in illegal political activity, and dropping the charges against Weinberg. At around 7:30 pm, Savio read their agreement to the demonstrators. The crowd disbanded after Savio recommended that the terms be accepted. Weinberg had spent 32 hours in the police car.

That weekend, students from the United Front reorganized to form the Free Speech Movement (FSM). They established an executive committee that represented the nineteen groups that had been in the United Front, as well as religious organizations and independent students. They also developed a steering committee to plan strategy. Movement leaders would include Savio, Art Goldberg, Bettina Aptheker, Jack Weinberg, Jackie Goldberg, Brian Turner, and Steve Weissman, among others.

The student-led demand for greater freedom to advocate at UC Berkeley drew national attention. Commemorating the *Free Speech Movement 50th Anniversary* traces the origins of the FSM, along with the discussions, disagreements, mass demonstrations, faculty resolutions, and administrative responses that followed during the rest of the fall semester in 1964 and into January 1965. The exhibition is open to the public and on view through May 29, 2015.

—Kathryn M. Neal
Associate University Archivist

MARK TWAIN PAPERS

Mark Twain and Four Aliases

The postcards reproduced here were recently offered to the Mark Twain Papers by John Windle, Antiquarian Bookseller of San Francisco. We were very happy to be able to add them to the collection.

We did so even though their existence had been known to us since at least 1949, and even though we had acquired fuzzy xeroxes of them as early as 1987. They are copyrighted chromolithographs (artist unknown), part of a series of postcards which today is collected for its own sake (each card has a unique number, like 2002 or 2010, not visible in the xerox, and according to Windle, one of them is extremely rare). All four were postmarked from Kensington, a suburb of London, on June 15, 1899. So it appears to have taken them some 115 years to arrive at The Bancroft Library—very likely because they were not addressed to us, but to Mark Twain's second daughter, Clara, who had just turned 25. She, her father, mother, and sister Jean had all just recently moved to London from Vienna and had taken rooms at the Prince of Wales Hotel in De Vere Gardens, Kensington. The move was made so that

Clara could take piano lessons from Madame Blanche Marchesi.

In fact, on June 15 the whole family had just returned to Kensington after a brief stay on the seashore at

of her father's, Fridtjof Nansen and Henry M. Stanley.

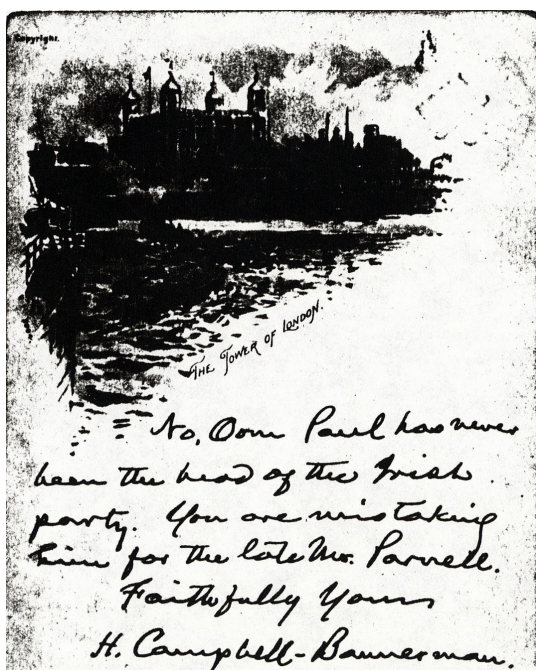
What's going on here? It's a fair guess (but only a guess) that these were attempts to cheer up his daughter after



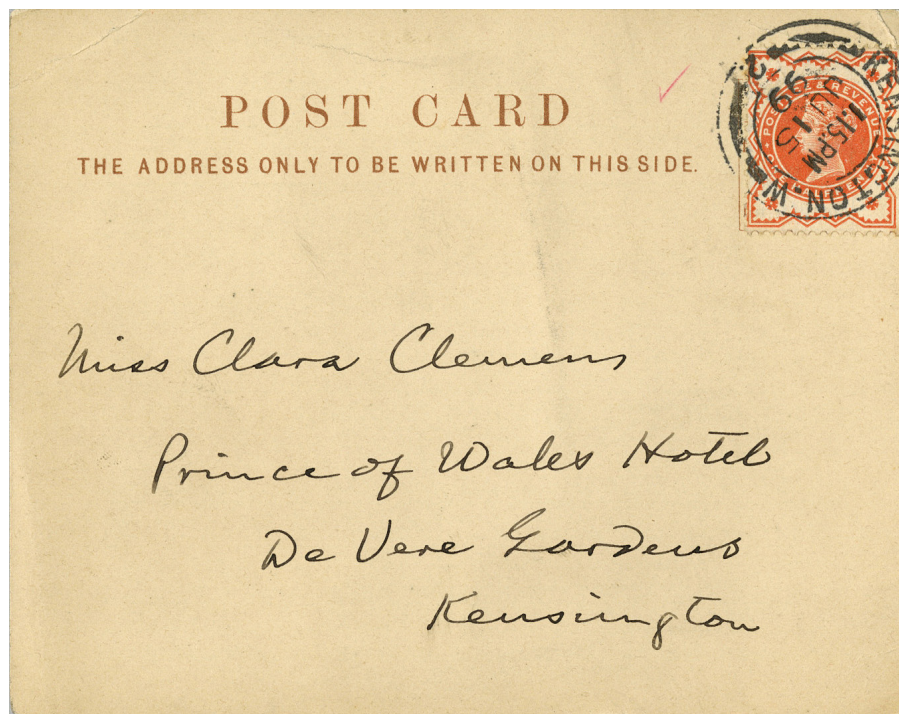
Broadstairs, where they had gone for a week. (Her mother wrote Sue Crane on 4 June that she had taken "Clara this morning to a doctor & he said she had a good deal of catarrh & must get out of London at once.") And even though all four cards are addressed to "Miss Clara Clemens" at the Prince of Wales Hotel, she would have seen immediately that each had been written and sent by her own father.

But as you can see, they were not signed "Papa" or "La Grenouille" (his nickname with the children), but rather with four aliases, all famous men: an important liberal politician who was a friend of her father's, H. Campbell-Bannerman; one of her father's favorite historians, William H. Lecky; and two famous explorers, also friends

her brief illness, the stressful move from Vienna, and the strain of starting to work with a new piano teacher. After all, which of us would not be cheered by receiving such attention from famous friends of the family? "No—strawberries do not grow at the Pole, nor anywhere near it. See my book" wrote "Nansen," who had published *Farthest North* in 1897 about his having come within 13 degrees of the pole in 1895. "No—no—Africa is not in the Sandwich Islands. I could not have said such a thing. Examine the map" urged Henry M. Stanley (the man who more famously said "Doctor Livingstone, I presume?"). "No, Oom Paul has never been the head of the Irish party. You are mistaking him for the late Mr. Parnell" advised Henry Campbell-Bannerman, correcting the identification of the famous Boer leader, Paul Kruger, in the first year of the second Boer War.



If the medium is the message, then clearly the Xerox copies lost most of it.



Probably there is some detail of family life which, if we were privy to it, would explain the nature of these “responses” more clearly—but so far that detail remains a mystery. Yet if we cannot be sure just what Clemens was attempting to do here, we can answer an easier question: where have these cards been for 115 years? We know from our files that Dixon Wecter, who was editor of the Mark Twain Papers from 1947 until his death in 1950, saw and made a typed copy of these cards while they were still owned by Clara Clemens Samossoud. But when in 1952 the University bought from her husband Jacques Samossoud some 500 letters written by Clemens to his wife and children, these cards were not among them.

We didn’t learn until 1987 that they had been separately sold just one year before, along with about 100 other family letters, to Vivian and Rusty Westcoatt, who bought the Samossouds’ large Hollywood house in 1951. The Westcoatts seem to have stored their 100 letters in a closet until, in 1985, the wife died and the husband grew too feeble to manage alone, at which point the lawyers were called in. They found an enormous house literally stuffed from floor to ceiling with waste paper. While clearing that out, the lawyer in charge found a shoebox with those 100 letters, and had a bright idea:

he would sell them for the value of the stamps!

That is how they came into the hands of Clifford M. Beaton, a retired banker and stamp collector, who in 1987, hoping for some valuable stamps, purchased the lot from a stamp dealer for one hundred dollars. (Mr. Beaton told me that he soon learned there were no interesting stamps in the lot, but for some reason he did not throw them away.) Then on a bus somewhere in southern California he sat next to a young lady and happened to ask her, “Who is S. L. Clemens?” Wonder of

wonders, she knew! He asked that question not because any of the letters was actually signed Clemens—they were signed “Sam” or “Papa” or (as we have seen) “Nansen” or “H. M. Stanley” and other names—but because on a few of the envelopes he remembered seeing a small printed message in the upper left corner: “If not delivered within five days, please return to S. L. Clemens.”

It was by that perilously thin margin that their destruction was prevented. Long story short, the letters, including our postcards, were sold at two Christie’s auctions in 1987 for about \$300,000. The cards were purchased by a collector named John Feldman, who in 1990 sold them to another collector named Victor Jacobs, whose collection was auctioned off after his death in October 1996, but the cards themselves failed to sell (lacking Mark Twain’s signature they are not ideal letters for collectors). The trail goes cold from that point until June 2014, when John Windle had an inkling the Mark Twain Papers would be interested in adding them to the collection. We thank him for his thoughtfulness, and the UC Berkeley Class of 1958 for the funds needed to bring these cards home at last.

—Robert H. Hirst
Curator, General Editor
Mark Twain Papers and Project



Picking up the Pieces THE HOOD-HEARST PAPYRUS

In the Fall 2013 issue of *Bancroftiana*, Elaine Tennant explained why Bancroft continues to acquire new material when so much remains to be said about its existing collections. A recent purchase for the Center for the Tebtunis Papyri in February 2014 demonstrates why it is so important to keep expanding the Bancroft collections. The case in point is a modest fragment of papyrus written in hieratic, a cursive form of ancient Egyptian hieroglyphs, and dated on the basis of content and paleography to the Ptolemaic Period (332 to 30 BCE). While the scribal hand of this fragment from the so-called Hood-Hearst Roll is clear and legible, the content of the text is far from simple. It is one of a series of liturgies recited on nights of mourning for the deceased god Osiris. But the piece was not always so small, and it has been passed from owner to owner since the middle of the 19th century.

Sometime between 1851 and 1861, while traveling abroad to improve his health, the Reverend William Frankland Hood purchased a number of papyri in Luxor for the burgeoning collection of Egyptian antiquities that the Hoods kept at their family home, Nettleham Hall, in Lincolnshire. Unfortunately he died of tuberculosis in 1864, and his collection was later sold off on 11 November 1924, as the family was suffering from financial difficulties. Included among the Egyptian objects put up for auction were three substantial papyri, lots 134, 135, and 135A. The first was purchased by a London agent, a certain Mr. Fevrier, for £650, and the other two by William Permain for £290 and £90 respectively. Object 135A was described in the catalog as follows:

A Papyrus Roll, measuring about 15 ft. in length, containing two long religious texts, which are believed to be new; the writing is hieratic of Ptolemaic date; the roll is in excellent condition. (Sotheby's auction catalogue 1924, p.19)

All three of these items became part of the collection of William Randolph Hearst, who followed his mother, Phoebe Apperson Hearst, in his enthusiasm for antiquities. His appetite for collecting grew so large that Hearst founded a company called the International Studio Arts Corporation (ISAC) in the 1920s in order to manage his objects. Today, the ISAC sales records and documentation are held at the B. Davis Schwartz Memorial Library of Long Island University. As it turns out, an index card providing purchase information exists for each of the three papyri acquired in the 1924 Sotheby's sale, which detailed the sales record of the artifacts. The card for Lot #135A indicates that Hearst paid \$437.98 for it on 23 December 1924.

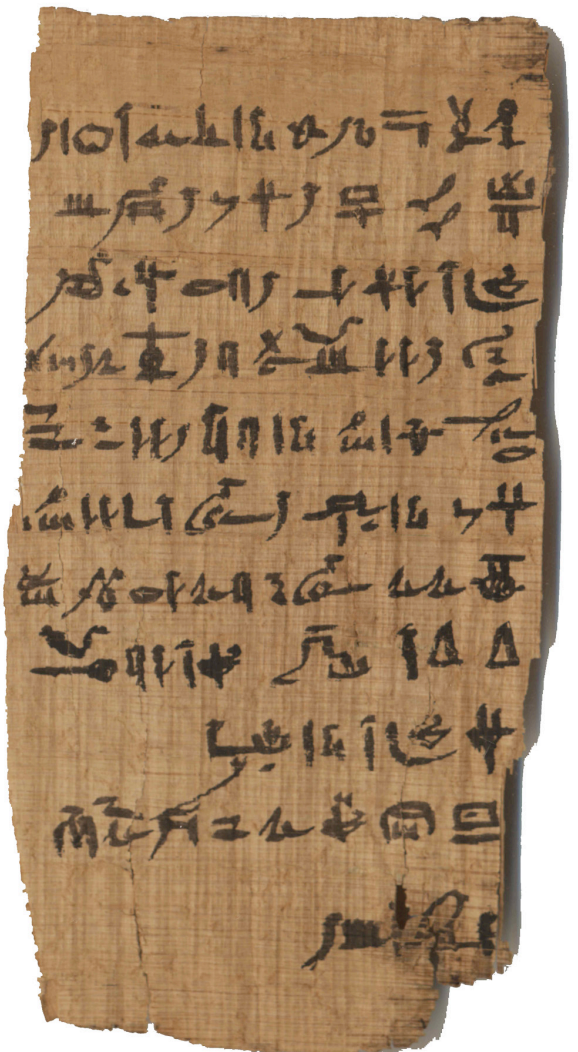
History was doomed to repeat itself, however, when from 1940-1942, Hearst attempted to rectify his financial difficulties of the previous decade by selling off much of his art collection. The former Lot #135A was sold at a loss on 26 May 1941 to Gimbel Brothers, Inc. for \$131.50. It was part of "Sales Ticket No. 417," a group of objects sold at a single time. The papyrus is listed as Lot 570-30 in *Art Objects and Furnishings from the William Randolph Hearst Collection*, a catalog put together for objects on sale at Saks Fifth Avenue, which was owned at the time by the Gimbel Brothers. The description in that 1941 catalog is the same as the one found in the Sotheby's catalog and is the last published reference to the papyrus. The sale of the objects was reported to have lasted for two years and without sales records, there is no way of knowing the interim fate of the object.

Unfortunately, when the tale of this papyrus can be picked up once again, it has suffered the fate of many ancient manuscripts: it has been cut up into smaller pieces to be sold off individually. The original purchase date of the Bancroft piece

of the text is unknown, but a small label on the wooden stand on which the fragment's glass frame was mounted when Bancroft purchased it reads:

PAPYRUS FRAGMENT Before 30 B.C.

An original piece of papyrus, a primitive writing material made from a reed growing along the Nile River in Egypt. The writing is Hieratic, a cursive form of hieroglyphic or picture writing. This papyrus fragment is from the Ptolemaic period which was from 323 B.C. to 30 B.C. It is a portion of a roll formerly owned by Rev. W. Frankland Hood and later by William Randolph Hearst.



P. Berk. 77.

The same description is associated with fragments now owned by Duke University, Purdue University, Southern Illinois University, Carnegie Mellon University, and the University of New Mexico. A further piece is known from the private collection of Mrs. Mildred Mott Wedel, whose father left it to her when he passed away. That piece was purchased from Dawson's Book Shop in 1942 for Mr. Frank Luther Mott when he left the State University of Iowa for the University of Missouri.

From the seven known fragments of the original roll, a total of nine columns of text can be partially or wholly reconstructed. At some point between its sale in 1941 and its rediscovery, the text was identified as a *Book of the Dead* (a funerary text of the Ancient Egyptians), which is in fact not the case. The fragments are instead, as noted above, part of a religious text known to Egyptologists as the *Great Liturgy of Geb*. This liturgical composition is attested in several other papyri including British Museum papyrus 10252 and Berlin papyrus 3057. To date only the Duke University fragment (Inv. 800) has been published, by University of Heidelberg Egyptologist Joachim Quack.

With the discovery of the new fragments from the Hood-Hearst roll and the textual parallels in other papyri, it will now be possible to reconstruct a larger portion of this ancient Egyptian liturgical composition. With some luck, additional pieces of the roll will come to light, bringing the papyrus closer to its original length and enabling the reading and translation of the two texts mentioned in the Sotheby's catalog.

—Emily Cole

Bancroft Library Fellow, 2013-14
PhD Candidate in Egyptology, UCLA

Celebrating Rare Books



Marie-Noëlle Bliss, Todd Hickey, and Tony Bliss reminisce at the celebration for Rare Books and Bookmen.

Friends celebrated Bancroft's Rare Book Collections on September 24 at a special luncheon hosted by the Friends of The Bancroft Library, and chaired by Alexandra Marston at the Bancroft Hotel.

Director Elaine Tennant welcomed those who appreciate rare books and who were pleased to hear the history of the collection and to honor those who have built it. The attendees were especially interested in meeting and hearing from the new curator who joined Bancroft this last summer. Photos of special acquisitions made during the recently retired Tony Bliss's tenure were displayed on the screen.

Bill Barlow told the history of the Rare Books collection. He was at Berkeley when the original Department of Rare Books and Special Collections was finally established in 1954. Bill had attended the celebration of the Two-Millionth Book (Bancroft's first folio of Shakespeare), and was well connected with Kenneth Carpenter and the printing program he supported in the department. Sixteen years later, Director Jim Hart hired Peter Hanff, now Deputy Director of Bancroft, to manage the merger of that department into The Bancroft Library, and Bill recounted those days as well.

Peter Hanff gave a brief tribute to Leslie Clarke, who was in charge of the department at the time of the merger, and then to Tony Bliss, who succeeded her and did such fine things in building the collections with Jim Hart and then with Charles Faulhaber. Tony had also worked closely with Elaine Tennant for a number of years before her arrival as director, but retired shortly after her arrival.

Tony Bliss then spoke briefly about his three favorite accomplishments at Bancroft: the establishment of the printing program, the creation of the James D. Hart Press Room as part of the rebuilding of Bancroft, and the establishment of the Center for Tebtunis Papyri that he had championed almost from the time of his arrival at Berkeley.

David Faulds, the new Curator of Rare Books and Literary Manuscripts who joined Bancroft on July 22, coming from Emory University in Atlanta, Georgia, spoke of his delight in surveying the collection and finding treasured manuscripts and books. He looks forward to continuing the excellent tradition of Rare Books and Bookmen at The Bancroft Library.

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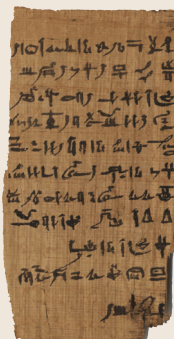
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Lewis-Latimer Room, The Faculty Club
Roundtable

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Come hear archivist Lara Michels report on
almost three years of work on the "Quick
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Bancroft. She will share highlights, insights,
and reflections on the process of opening
up the wonderful, but sometimes hidden,
manuscript collections of the Library.

Lara Michels, Archivist,
The Bancroft Library, UC Berkeley

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