

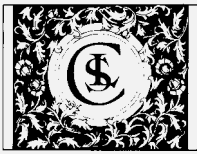
California State Library Foundation

Bulletin

Number 82

2005





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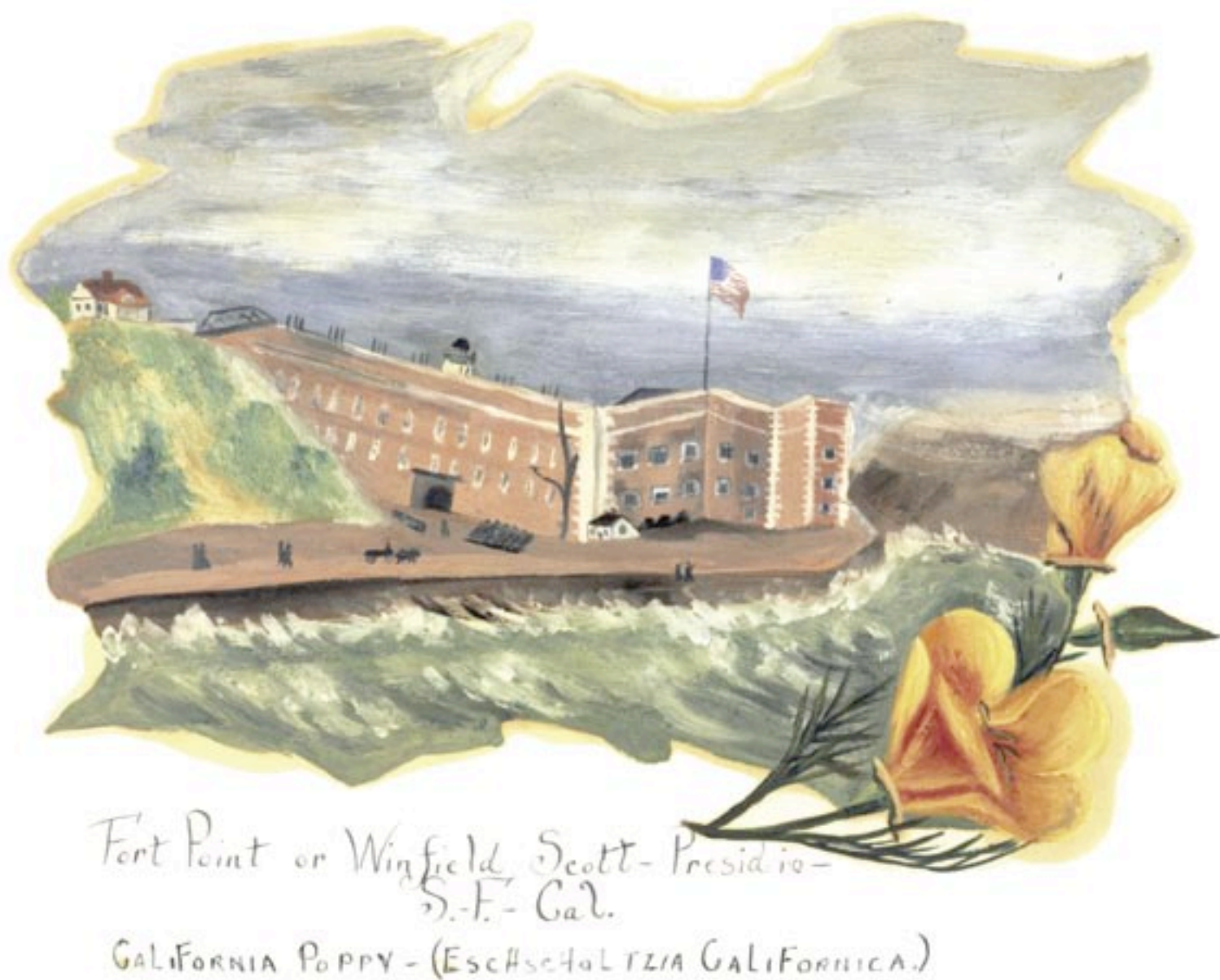
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Carrie Van Wie's California Souvenir

By Gary F. Kurutz



Anne Hollander of Eugene, Oregon generously presented the California State Library with a beautiful album of original oil paintings of San Francisco and its environs by Carrie Van Wie. Dating from the late 1890s and early 1900s, the album contains fifty-seven paintings and presents an unsophisticated yet charming record of San Francisco prior to the great 1906 Earthquake and Fire. Little is known about the artist other than she loved to paint and that she lived in the City from her birth on January 1, 1880 until her death at Laguna Honda Hospital on May 27, 1947. A search of four San Francisco newspapers did not turn up an obituary, suggesting that Van Wie led a quiet life. The naïve beauty and subject matter of her paintings, however, raise many more questions than there are answers.

Unfortunately, the documentary trail on Carrie Van Wie is faint. According to San Francisco city directories, she first lived at 1817 Union Street, and her father, Arie Van Wie, labored as a carpenter. Sometime in 1903 or 1904, Carrie and her family moved to 111 Collins Street in the Laurel Heights neighborhood where she listed herself as an artist. In 1932, after nearly three decades on Collins Street, Miss Van Wie's residence is listed on 48th Avenue, and by 1938, she is not recorded at all, indicating that she may have become infirm or that she moved in with someone else. As a youth, she, no doubt, went to local schools and perhaps even studied at the prestigious California School of Design in the former Mark Hopkins mansion on Nob Hill.

In 1963 the Book Club of California published a series of her individual paintings (not from the album) in a book entitled *The Wonderful City of Carrie Van Wie*, and this handsome, limited edition volume gives additional clues about Van Wie's life, but without completing the story. The paintings reproduced in the book belonged to Edwin and Robert Grabhorn, the illustrious San Francisco fine printers. Noted San Francisco historian Oscar Lewis provided a short commentary on the artist and the subjects she painted. Lewis investigated her life and found frustratingly little except for her birth and death dates and that she lived with her family on Collins Street. The title page of the Book Club of California publication incorporated a painting she did of a neighboring Collins Street house suggesting that she may have lived in a typical Victorian row house. In addition, the title page is embellished with a tiny photograph of Van Wie posing with a reluctant smile and wearing a flower-festooned hat.

John Howell-Books of San Francisco, in its masterful *Anniversary Catalogue* (1982), included as one of its 120 treasures the



Gary F. Kurutz is curator of Special Collections for the California State Library and executive director of the Foundation.



Old Spanish Mission Dolores – S.F. Cal. Page 2.

very album that Anne Hollander presented to the Library. The description for item 111 in the *Anniversary Catalogue* discussed the differences between the works preserved in the portfolio owned by the Grabhorns and those in the Library's album. As borne out by the Howell catalogue, the Grabhorn paintings are larger and perhaps more complete or developed. Each scene bears the signature of the artist. The album, however, not only has more paintings but also includes the very pleasing added touch of decorative wildflowers bordering each painting. Van Wie thoughtfully added the common and Latin or scientific name of each flower. Furthermore, in some instances, the colors in the album appear to be brighter. Several of the pictures depict the same subject but with slight differences in detail. In addition, as documented by the album, our tyro artist traveled beyond San Francisco to Napa and Marin counties where she painted bucolic, pastoral scenes. For her album, Van Wie painted each scene on a stiff board measuring 11 x 15 inches, and the actual paintings measure an average 6 1/2 x 9 inches. In contrast, the examples owned by the Grabhorn brothers were painted on various sizes and types of paper.

Like other educated young ladies of that post-Victorian era, Van Wie clearly enjoyed genteel pursuits like painting and the study of nature. As Oscar Lewis pointed out, the viewer of her pictures wants to visualize the artist on one of her plein air expeditions. No doubt decked out in layers of protective clothing and hat typical of that era to shield her against the City's windy environment, she probably carried a wooden box of paints, a sketchpad, and maybe even a small easel. It is quite possible



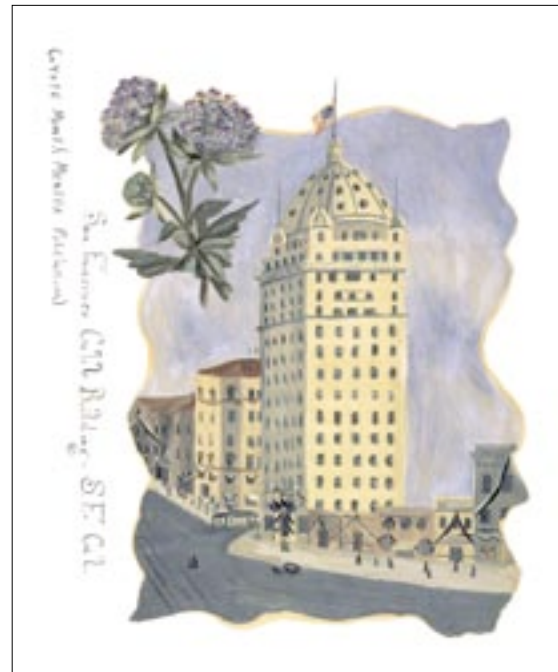
Music Stand- Golden Gate Park- S. F.- Cal.
(Gift to Park by Claus Spreckles.)

GREAT RHODODENDRON, - AMERICAN ROSEBAY OR GREAT LAUREL (RHODODENDRON MAXIMUM.)



Telegraph Hill- S. F.- Cal.

TURNIP (BRASSICA CAMPESTRIS.)



Top left: Art Museum – Golden Gate Park – S.F. – Cal. Page 11.

Bottom left: Ferry Building – Union Depot. S.F. – Cal. [1902]. Page 15.

Above: San Francisco Call Building – S.F. – Cal. [1901]. Page 18.

Opposite page:

Top: Music Stand – Golden Gate Park – S.F. – Cal. (Gift to Park by Claus Spreckles). Page 3.

Bottom: Telegraph Hill – S.F. – Cal.



that the enthusiastic painter did preliminary drawings beforehand. A study of both the album and Book Club of California publication, however, raises more questions than answers. Why did she paint in oils rather than the more common and flexible medium of watercolors? As a young woman in the City, did she belong to a circle of artists who went on painting trips or did she work alone? Did she belong to a formal class? Her handling of perspective, application of color, and brushwork are somewhat raw, indicating that she had not fully matured as an artist. Or, was that her distinctive style? Nonetheless, it is obvious that she loved what she was doing and that she wanted to pursue art as a vocation. The sumptuous morocco-bound, oblong album that preserves her work demonstrates the sincerity of her devotion. Perhaps indicating a desire to share her budding talent,

the spine of the album is gold-stamped *California / Souvenir* / C. Van Wie. Additionally, her knowledge of wildflowers speaks of an active, curious mind. Conceivably, she created this album to show potential clients. For at least one year (1912), she had her name listed as an artist in both the business and residential sections of the city directory.

Van Wie captured the charm of the City in its gilded age. San Francisco was flush with pride over the success of the Midwinter International (World's) Fair in Golden Gate Park; but it would shortly be rocked and scorched by the devastation of April 1906. Not surprisingly, she produced many of her cityscapes not too far from her centrally located Union Street home. Van Wie evidently enjoyed strolling through Golden Gate Park as thirteen of her oils feature this inviting urban masterpiece. Stow Lake,



Top left: Chronicle Building – S.F. – Cal.
(Mourning for the late Pres. McKinley). [1901]. Page 21.

Bottom left: Fort Mason or Black Point. – S.F. – Cal. Page 37.

Top right: Iron and Steel Bridge. – Golden Gate Park. – S.F. – Cal. Page 48.

Bottom right: City Hall. – S.F. – Cal. (1894). Page 35.

the music stand, the art museum, Strawberry Hill, Japanese Tea Garden, and Francis Scott Key Monument became subjects for her palette. The I.O.O.F. Columbarium and Cemetery and Lone Mountain (future site of part of the University of San Francisco) provided tranquil settings. During her artistic peregrinations, she captured with her paints the buildings of the three major newspapers when their facades were draped in black crape in mourning for the 1901 assassination of President William McKinley. Probably taking street and cable cars, she painted the sprawling San Francisco City Hall that would soon be destroyed in the seismic calamity and such well-known City landmarks as the U. S. Mint, Telegraph Hill, Ferry Building, Mission Dolores, and Twin Peaks. This young lady ventured north to the wooded Presidio of San Francisco and captured the army post at the time of the Spanish-American War (1898). Long rows of military tents gave stark evidence of this two-ocean conflict. She



also interpreted with her oils Fort Point and Black Point (near Fort Mason), and the rugged northwestern coastline of the City. Taking one of the many ferries across the Bay, Van Wie found inspiration with Angel Island and Alcatraz, and rural Napa and Solano counties with their streams, majestic oaks, and glorious sunsets.

The Carrie Van Wie *California Souvenir* is now available for research in the Library's California History Room. L. J. Dillon, a talented volunteer in the Preservation Office, created a beautiful box lined with marbled paper to further protect this precious album. John Crichton of Brick Row Book Shop in San Francisco kindly directed the album to the Library. One somehow hopes that Van Wie appreciates the efforts of Anne Hollander, antiquarian booksellers, and librarians to preserve her album as much as we value her portrayal of the city she so dearly loved. One also hopes that someday her full story may be told. ❀

Top left: Brick Quarters. – Presidio – S.F. – Cal. [1896]. Page 47.

Bottom Left: Volunteer Camp during Spanish American War – 1898. Presidio – S.F. – Cal. Page 53.

Top right: Examiner Building – S.F. – Cal.
(Mourning for the late Pres. McKinley). [1901] Page 26.

Bottom right: United States Mint – S.F. – Cal. Page 54.



Edward King, Lord Kingsborough: The State Library's Unique Collection of His Works Documenting Ancient Mexican Civilizations

By W. Michael Mathes

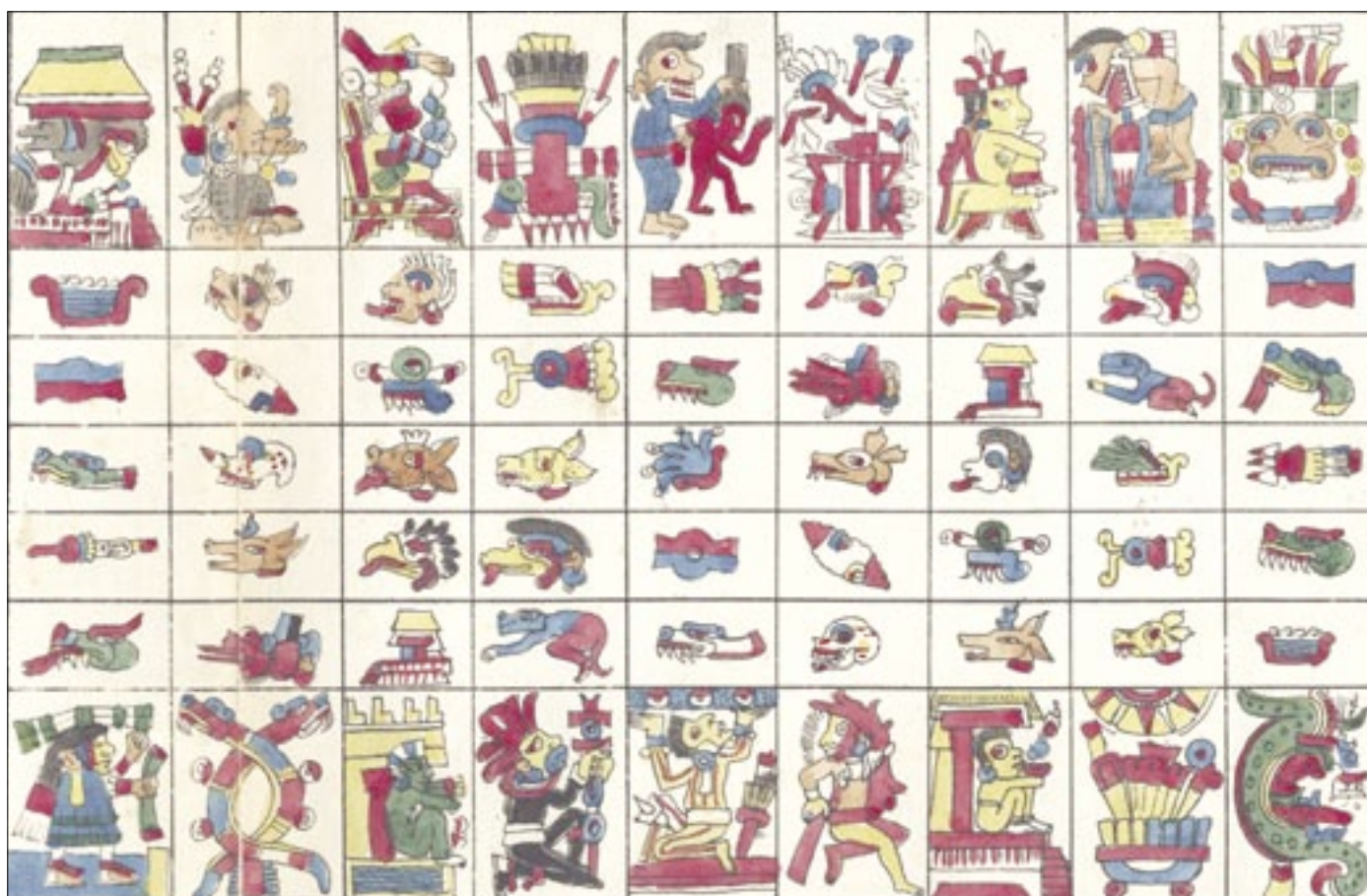
The facsimiles reproduced in this article are from an original Aztec codex preserved in the Vatican Library. Agostino Aglio laboriously copied the images at Rome in 1826. Aglio himself hand-colored the lithographs shown here. Lord Kingsborough published these same illustrations in Volume III of his monumental *Antiquities of Mexico* (London, 1830).

EDITOR'S NOTE: Through the inspiration and scholarship of Dr. W. Michael Mathes, the State Library, through its Sutro Library Branch, has been able to significantly bolster its world-famous collection of Mexican history. One of the great treasures first acquired through Dr. Mathes was the artist's proof sheets for Lord Kingsborough's stupendous publication, the *Antiquities of Mexico* (1831). This multi-volume work reproduced ancient Mexican codices. Subsequently, the Sutro Library obtained an exquisite volume of original watercolor paintings of codices owned by the English nobleman. Earlier this year, Dr. Mathes directed another Kingsborough rarity to the Sutro Library, a ninety-six panel, forty-six-foot long reproduction of the *Codex Vadicanus*.

Dr. Mathes is Honorary Curator of Mexicana, Sutro Library; Professor Emeritus at the University of San Francisco; and noted scholar of the Americas.

Following the conquest of New Spain in 1521 and the establishment of Spanish-Christian hegemony in the former Mexica (Aztec) city of Tenochtitlan-México, all efforts were made to eradicate the pre-Cortesian (pre-conquest) theocracies that predominated throughout Middle America. As a part of this campaign, Spanish prelates supervised the destruction of ideopictographic codices that contained the historical and cultural heritage of the high-level civilizations of the Mexica, Maya, Mixtec, and other lesser groups. These codices, produced on deerskin or on amate bark-paper, were assembled as accorded leaves painted recto and verso, and read linearly, from left to right, as extended. Those codices that survived censorship or the ravages of time were generally collected by scholarly clerics such as Franciscan friar Bernardino de Sahagún, who, through Indian informants, annotated them as to the meaning of their contents, thus preserving knowledge of these cultures for future generations. Most of these great, colorful, pre- and post-Cortesian documents found their way to major libraries in Europe, especially in Spain, Italy, France, Austria, and England.

Three centuries to the year from the Spanish conquest, Mexico achieved independence from colonial rule. In the interest of economic recovery, the Mexican empire, and subsequent republic, opened the nation to foreigners for the first time. Although this brought an influx of primarily merchants, miners, engi-

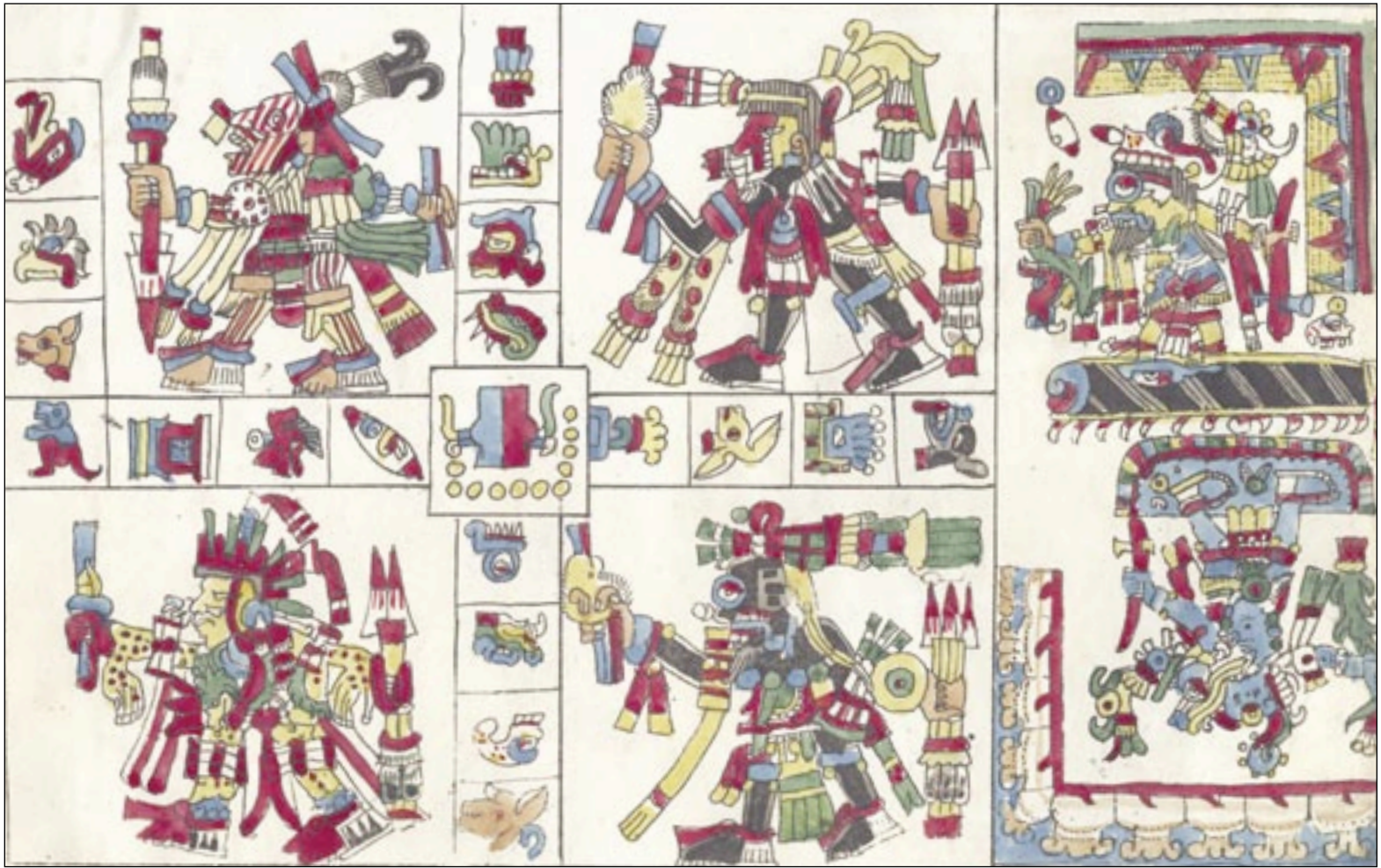


neers, and investors, all interested in exploiting the legendary wealth of the former New Spain, some foreign travelers were more intrigued by the lost high-level civilizations of Middle America, for enticing vignettes of these had, over the centuries, leaked out of Spain's exclusive empire. Availing themselves of this new independence and following the examples of scientific observation set by Alexander von Humboldt in 1803–1804 and the work of registering and depicting monuments in New Spain in 1807–1808 carried out by Guillermo Dupaix, a new group of scientists and artists explored the antiquities of Mexico. Between 1834 and 1836 Frenchman Friedrich Waldeck, financed by Lord Kingsborough, depicted the ruins of Palenque and Uxmal, while John L. Stephens of the United States, accompanied by English artist Frederick Catherwood, described and depicted Maya ruins in Chiapas and Yucatán between 1839 and 1842.

Because of the more explicit prohibition of Protestants in Spanish America, Anglo-American fascination with the high-level civilizations was particularly great, and these new revelations of monumental cities and codices led to great speculation. Since there had been no Biblical reference to American Indians, their origins had been a matter of discussion since the sixteenth century, with various studies published on the subject. Among the theories put forth over three centuries was that of Amerindians being descended from one or more of the Lost Tribes of Israel. This hypothesis was popular because it not only resolved

the apparent lack of mention of Indians in the Old or New Testament, but, among Protestants, it also negated the validity of Catholic evangelization. Closely related in both subject and time to these events were the works of Joseph Smith in New York and Edward King, Lord Kingsborough, in Dublin.

Lord Kingsborough, the eldest son and heir of Edward King, third Earl of Kingston, was born in 1795. He was educated at Exeter College, Oxford, and became interested in pre-Cortesian Mexico after examining the *Codex Selden*, a tribute roll in the university's Bodleian Library. He became strongly convinced that the Middle American high-level civilizations were, in fact, descendants of the Lost Tribes of Israel, and set about proving his theory. In 1825, Kingsborough contracted with the Italian Artist Agostino Aglio in London to reproduce all known Mexican codices found in European libraries, believing that the study of them would bring a full understanding of those civilizations and demonstrate their Jewish origins. Between 1825 and 1828, Aglio visited the royal libraries in Paris, Berlin, Dresden; the Imperial Library of Vienna; Vatican Library; Borgian Museum in Rome; Library of the Institute of Bologna; and Bodleian Library at Oxford, where he made precise tracings of the codices with a pen, and carefully reproduced their subtle colors. On separate pages, he transcribed annotations by informants. Subsequently, between 1828 and 1830, Aglio supervised the transfer of these tracings to some 500 lithographic stones and their printing on



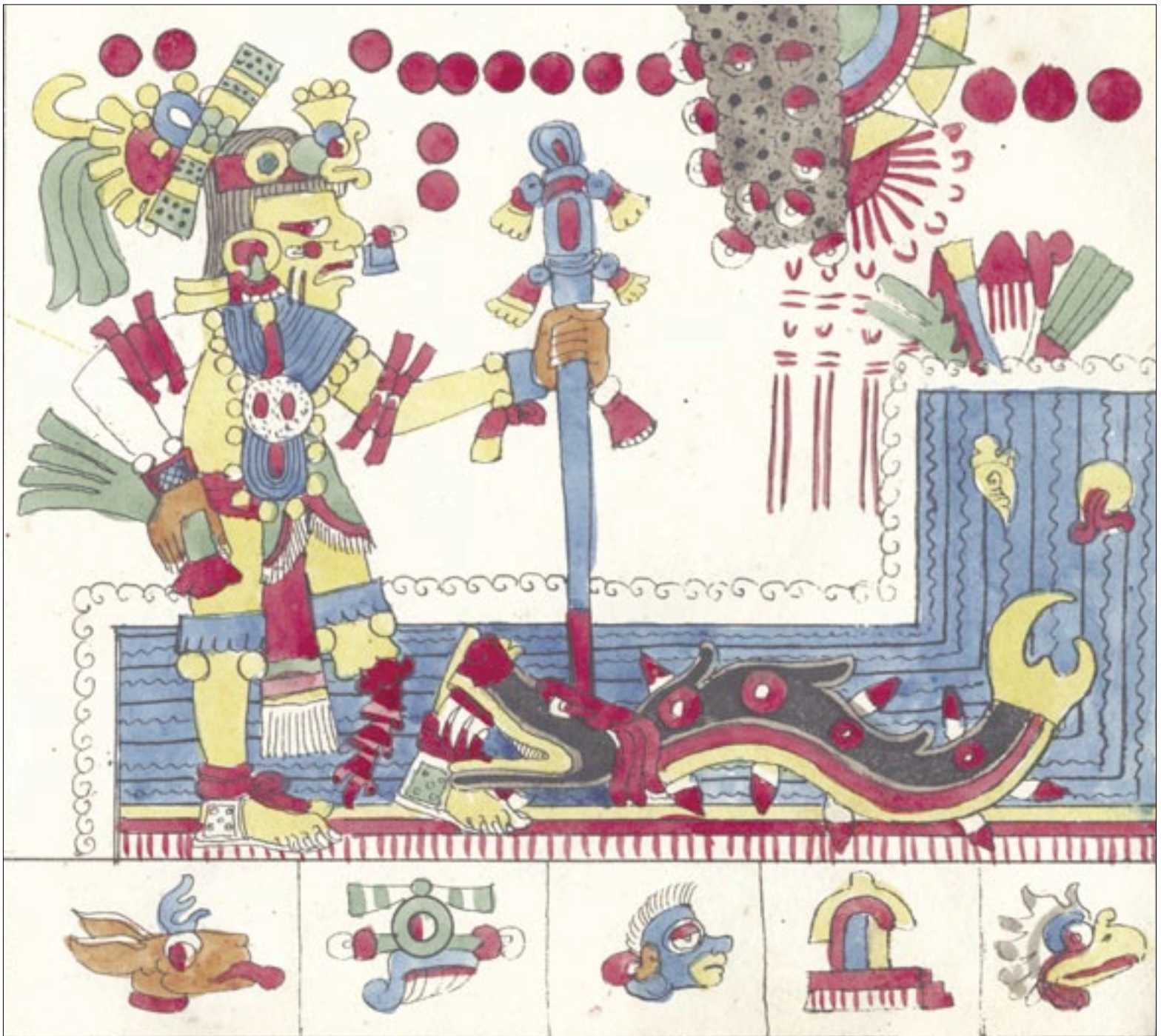
imperial folio sheets manufactured by Robert Havell. As sheets were produced, some were turned over to women and children for hand coloring, using proof sheets annotated as to color and tone. The artist also supervised the hand coloring.

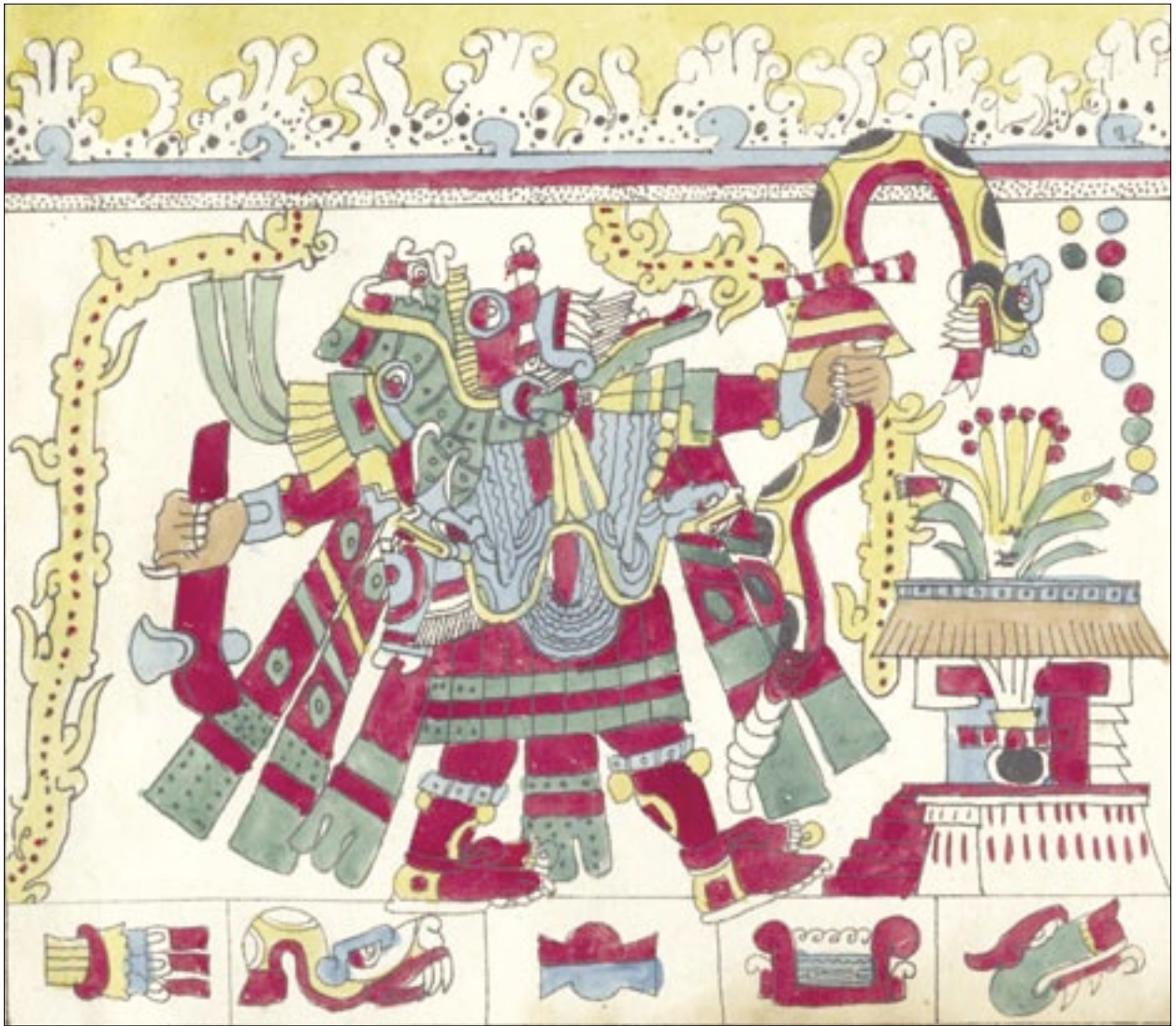
Personally financed by Kingsborough at a cost of 32,000 pounds, in 1831 the monumental *Antiquities of Mexico: Comprising Fac-Similies of Ancient Mexican Paintings and Hieroglyphics* (London: Robert Havell, Colnaghi Son & Co., 1831) appeared in seven volumes. This earliest attempt to compile an all-encompassing pre-Cortesian collection, comprised reproductions of the codices in volumes 1–3, the text and lithographs of Guillermo Dupaix in volume 4, and other texts and descriptions in volumes 5–7. Four sets were printed on vellum, with two of them being presented to the Bodleian Library and British Museum. Extremely costly, and thus limited to a very small audience, the colored version sold for 210 pounds and the uncolored version brought 140 pounds. Although generally well received for its immensity and fine plates, academically Kingsborough's work was found lacking proper scholarly apparatus, organization, editing, and proofing and was consid-

ered extreme in its view of Amerindian origins in Israel.

Personal tragedy struck Kingsborough not long after the publication of his great work. Arrested reputedly for the failure to pay for paper, he was committed to debtors' prison in Dublin, where he contracted typhus and died on 27 February 1837, at the age of forty-two. Ironically, the debt was actually his father's, and a year later he would have inherited the family earldom and an annual stipend of 40,000 pounds. In 1848, an additional two volumes of texts regarding Amerindian origins and the Lost Tribes of Israel were appended to the original seven.

Acquisition of the California State Library Kingsborough collection has taken place over 142 years. In 1863, the nine volume standard edition of *Antiquities of Mexico: Comprising Fac-Similies of Ancient Mexican Paintings and Hieroglyphics* was purchased for \$1,400, probably the first rare-book purchase of the Library. In 1980, several hundred extraordinary hand-colored proof sheets, with annotations as to color and tone by Aglio, used as guides for the coloring of the lithographed pages, were added to the collection. Were this rarity not enough, ten years later a curious manuscript volume dated 1830 was acquired. Also apparently





unique, this imperial folio is bound in fine pigskin and contains 53 leaves of text and 60 original watercolors, later reproduced in published volumes 1-3, 44 of which are from the *Codex Vaticanus* of 1566-1589 depicting the history of the Mexica, their indumentaria, customs, and religion; 12 are from the *Codex Mendoza* in the Bodleian, including a map of Tenochtitlan, and tribute rolls with drawings of items of tribute; and the remainder are from the *Codex Telleriano-Remensis* in the Bibliothèque Nationale, Paris. Some of the annotations to the plates transcribed by Aglio are translated into English and included in calligraphic script, along with pencil sketches of pyramids, as is a statement to the effect that the published version will comprise seven volumes. The function of this volume is uncertain, but it was either a gift or, more probably, a sample or dummy prospectus for the promotion of pre-publication sales or of financing by subscription. Again, after a lengthy hiatus, yet another apparently unique Kingsborough item has recently been acquired by the State Library through the generosity of the California State Library Foundation for the Sutro Library in San Francisco. This

extraordinary addition to the Lord Kingsborough Collection of Mexicana is a copy of the *Codex Vaticanus*, in 96 panels some 46 feet in length and 6 inches in height, evidently the original copy made by Aglio in the Vatican Library and later employed for the lithographed, published version.

Together, this unique collection is of great interest to researchers in Mexican codices and their historiography, particularly in relation to the long-standing dispute over the origin of American Indians. The published volumes and unique adjunct drawings and manuscripts are housed in the Sutro Library Mexicana Collection, along with numerous important published and manuscript sources for Mexican culture and history, and the largest collection of Mexican pamphlets in the world.

[For earlier reports on the CSL Kingsborough collection, see: Gary F. Kurutz, "Exhibits: Antiquities of Mexico," *California State Library Foundation Bulletin* 12 (July, 1985), 21-22; and, "The Antiquities of Mexico: A New Manuscript Volume Acquired by the Sutro Library," *California State Library Foundation Bulletin* 38 (January, 1992), 7-13.] ❀



Dr. Patrick Hayashi, the featured conference speaker.

Patrick Hayashi was born in Topaz, Utah. He grew up in the San Francisco Bay Area and attended the University of California, Berkeley where he earned a B.A. in English literature and a Ph.D. in public policy. From 1967–73, he taught in Berkeley's newly established Asian American studies program and served as coordinator of the program from 1971–73. He served as Berkeley's Associate Vice Chancellor for admissions and enrollment from 1988 to 1998. From 1999 to 2004, he was Associate President of the University of California system. During his U.C. career, Dr. Hayashi focused mainly on policy initiatives aimed at increasing access for disadvantaged students and underrepresented minorities.



EDITOR'S NOTE: The California State Library Foundation is pleased to publish the text of the opening address given by Dr. Patrick Hayashi at "Notice to All: The California Conference on the Internment of Japanese Americans." His speech, we are told, brought tears to everyone's eyes. Sponsored by the California State Library's California Civil Liberties Public Education Program and coordinated by the Japanese Cultural Community Center of Northern California, the conference took place last June 2–4, 2005, at the Radisson Miyako Hotel in San Francisco's Japantown. State Librarian of California Susan Hildreth welcomed attendees and the California State Library Foundation, via a State of California grant, provided the funding for the highly successful program. Prior to his presentation, Dr. Hayashi acknowledged all who made the conference possible with special thanks given to Paul Osaki of the Japanese Cultural and Community Center.

Notice to All

By Patrick Hayashi

It's taken me all my life to understand the relationship between civil liberties and human dignity.

I was born in Topaz. I don't remember a thing about Topaz, not a thing, but Topaz has affected my entire life. My parents didn't say much about Topaz. But, every once in a while, they would say a few things.

My mother used to tell me a story about an old, deaf man—Mr. Wakasa. Mr. Wakasa adopted a stray dog. Every afternoon they would take a long walk around the perimeter of the camp. One day the dog went through the first row of barbed wire fence and got caught on the second fence. Mr. Wakasa, of course, went through the first fence to get his dog.

The MP in the guard tower ordered him back. But, because Mr. Wakasa was deaf he continued to help his little dog. So the MP shot and killed him.

My mother told me another story. Shortly after Pearl Harbor the FBI came and picked up her cousin. He was a doctor. But because he taught kendo, at the local Buddhist church, the FBI considered him a dangerous person. Everyone was frightened. Nobody knew where they took him. A week later, the FBI contacted his wife and told her where she could claim his body. They said that he had died of complications related to his diabetes.

But, he wasn't diabetic.

I didn't like to hear these stories. My mother always taught me to try my hardest to get along with everyone. But here, my mom seemed to be saying something else. She was telling me to be wary, to not trust people. This confused me and over time I just tried to put the camps out of my mind as something that happened a long time ago. That was easy because I never learned anything about the camps in school.



Photograph of Topaz, Utah. Patrick Hayashi is leaning over his brother Norman. His mother and brother Gerald are in the background.

Then in college, things started to change. At Berkeley, I got involved in Asian American studies and began to learn a little about what had happened. I taught freshman composition in Asian American studies at Berkeley. At the time, there wasn't much Asian American literature, but we found John Okada's *No-No Boy*.

I gave the novel to my father for Christmas. I thought that I should help increase his awareness about what happened to Japanese Americans. He unwrapped his present and said, "No-No Boy. I was a no-no boy." (see sidebar, page 15)

I always thought of my dad as extremely passive so much so that his quietness frustrated me. I said with amazement, "You were a no-no boy? You?"

He said, "Yes, I said I would only go into the army if our civil rights were restored."

Years later, I went to the art exhibit, *The View from Within*. It was an exhibit of art related to the camps. I didn't know what to expect. Frankly, I never knew that any art had come out of the camps. The first picture was a small oil painting of the Sacramento Delta. When I looked at it and I got this lump in my

throat, I didn't know why. It was just a landscape, a river scene. Then I looked at the next painting, a simple still life, a flower arrangement, and I started to choke up more.

I didn't know what was going on. I had never reacted this way to art. In fact, art didn't interest me much at all.

The next picture was a small brush painting by Chiura Obata, who had taught at Berkeley. The picture was titled, "Hatsuki Wakasa, shot by MP – Topaz, April 11, 1943."

And there it all was—Mr. Wakasa falling over after being shot. His dog was watching him fall.

I started sobbing. I had no idea what was going on.

I was terribly embarrassed, but I noticed that many others were crying too.

On my way back to Oakland, I stopped by my dad's house in Union City. I gave him a copy of the *The View from Within* catalog and asked him if he wanted to go to see the exhibit. But, he wasn't well and didn't feel up to it.

He died a few weeks later.

The minister of our church asked to meet with the family. He was new and didn't know our family well and needed information for his eulogy. At the meeting, the minister asked, "Can you tell me something about Henry's life?"

We talked about a lot of things. My sister remembered that he sang *You are My Sunshine* while brushing his false teeth in the basin. My brother remembered that he took us all to the library every Wednesday night and "made us all readers."

Towards the end of the meeting, the minister asked, "Anything else?"

I said, "Well. Dad was a no-no boy."

My uncle Warren became very quiet. He asked, "Henry was a no-no boy? Are you sure?"

I said, "Yeah. He told me that years ago."

Warren said, "I was a no-no boy too."

My father and uncle grew up together. They had worked side by side in the family nursery for over sixty years. They spent nearly every day of their lives together. They were very close. They used to say with great pride that they had never had an argument.

At first, I thought to myself, "Well . . . that says it all about communication in the Hayashi family. Nobody says a damned thing to anyone."

But, then I looked at my uncle and understood.

My uncle, Warren, made the decision he had to make, but he kept silent because he did not want to burden his brother.

My father made his choice, but he did not want to burden his brother.

Their silence was not a sign of passivity. Their silence came from a place that was good, that was honorable and courageous.

“Goodness.” “Honor.” “Courage.”

These are words they would never even have thought. They would have never used those terms to describe their actions or who they were.

But I can.

We can.

When we think of our parents who frantically burned letters written in Japanese, sold their belongings for pennies on the dollar, tried to decide what to take and, in the end, understood that all they could really carry was us;

When we think of the friends, who stood by us,

— of our neighbors who packed lunches for us,

— of the ministers, priests and rabbis who prayed for our safety;

When we think of those who protested the evacuation;

When we think of our relatives kidnapped in Peru,

— of our Italian and German neighbors who suffered as we did;

When we listen to the stories—of people doing their best to protect their families

— of writers, like Toshio Mori helping put out the camp newspaper,

— of artists, like Chiura Obata, Mine Okubo, Hisako and Matsuburo Hibi starting an art school in Tanforan and then Topaz,

— of musicians making music,

— of actors putting on plays;

When we think of neighbors planting sunflowers and friends making shell jewelry;

When we think of teachers teaching English and math and American history;

When we think of our fathers and uncles who chose to stand up and say, “NO . . . NO”;

When we think of our friends, like Yori Wada, who volunteered to serve as translators in the Pacific;

When we think of Yori’s friend, Ed Cross, who volunteered to go with Yori everywhere so that other GI’s would not mistake him for the enemy;

When we think of our brothers who fought and fell at Livorno, at Salerno, at Monte Cassino;

When we think of Min Yasui, Gordon Hirabayashi and Fred Korematsu who chose to go to federal prison for all of us;

When we think of all of them, we know they did not think of themselves as honorable, brave and good.

But, we can and we must.

And that’s what the California Civil Liberties Public Education Fund is all about.

Together, through our projects, we have learned more about our individual lives. As we have learned more about ourselves as individuals, we have learned more about what we have experienced together as a community.

As we learned more about our community, then we began to understand what we shared with all other people.

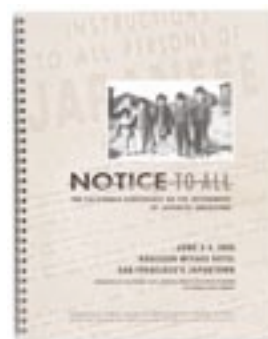
At that moment, we began to understand our shared humanity.

And this is most important of all.

Once we begin to understand our shared humanity, we begin to understand our moral responsibilities to each other.

We have a special moral responsibility to bear witness to social injustice and to voice our concerns by speaking out through our art, through our music, through what we study and what we teach and through our social and political actions.

We have a special moral responsibility because the civil liberties of our friends, our neighbors and our fellow human beings are being violated as we speak. ❀



Front cover of the program for the “Notice to All” Conference sponsored by the Library and California Civil Liberties Public Education Program.

Camp authorities administered a loyalty questionnaire that contained two disturbing questions: “Are you willing to serve in the armed forces of the United States in combat duty wherever ordered?” and “Will you swear unqualified allegiance to the United States of America and faithfully defend the United States from any or all attacks of foreign or domestic forces, and forswear any form of allegiance or obedience to the Japanese Emperor, to any other foreign government, power, or organization?”

These questions created tremendous turmoil within the Japanese American community. Those who had been born in Japan, because of racist laws were not allowed to become American citizens and, thus, if they forswore allegiance to Japan would become stateless without any rights whatsoever. Many American-born children—Nisei—felt a strong allegiance to the United States and its ideals but were too deeply angered by their incarceration to answer “yes” and “yes.” Those who answered “no” and “no” were called “No-No Boys.” Many were put into special internment camps and later shunned by others in the Japanese American community.



Night view of Cerritos Library, "The Experience Library." Photograph by Tom Bonner.

The Library As Place

By Susan H. Hildreth



Susan H. Hildreth is State Librarian of California

This June I attended the American Library Association (ALA) Annual Conference in Chicago, Illinois. I was honored to be asked by ALA President Carol Brey-Casiano to be a panel member for her President's Program entitled "Coming Full Circle: The Library As Place." I was thrilled to address this concept that is crucial to the successful future of America's libraries. I believe strongly that, if libraries are to remain relevant in the twenty-first century, everyone who loves libraries must focus on the library as an exciting destination, a community's center, a "place" that represents the heart of the community.

The keynote speaker was Dr. Lowell Catlett, regent's professor at New Mexico State University, and other panel members included Karen McPheeters, Lonn Frye, and Guillermo Barajas, Jr. Dr. Catlett spoke eloquently and humorously about trends that are changing our lives and our libraries. There is more dis-

posable income available now then ever before and that impacts how people look for information and use libraries. There are also more retired persons who are enjoying good health and active lifestyles who want to use our libraries and become involved in them in a very active way. Our libraries must be exciting destinations that create a special sense of community and reach out virtually to our customers. Karen McPheeters, director, Farmington, N.M., Public Library, shared the story of her beautiful new community library in rural New Mexico with its design based on the Navajo philosophy of “walking beauty.” There are service areas for all age groups and the community has completely embraced this new civic center. Architects Lonny Frye of Chicago and Guillermo Barajas, Jr., Idea Architecture, El Paso, Texas, both discussed stunning examples of architectural designs that create a sense of place for the library. My comments served to bridge the program between the keynote speaker and the other panelists. I am glad to be able to share them with you.

When the library is a place, it is not just a facility in which people find books and research. It is a gathering spot and living room for the library’s neighborhood. It is a venue for professional or non professional artists to display and discuss their projects. It is a cultural and historical center where diverse residents share their beliefs and personal experiences and where the community preserves its history. And it is an amazing (and safe) spot for teens who not only love its after-hours video gaming contests on the library PCs but also the independence the library offers them, particularly when the teens are the only ones in the building and have total control over the space!

“Library as place” is a part of library history as well. Libraries served as community cultural centers as long ago as the early 1900s when the Carnegie libraries had community meeting rooms and auditoriums that clearly identified the role of the library as the neighborhood’s learning and gathering place. And contemporary library analysts still see “the library as place” as a good paradigm for libraries. Daniel Akst, in his recent article “Do Libraries Still Matter?” in the Carnegie Reporter, Spring 2005 edition, describes the library as place quite well. Akst writes, “They [libraries] provide a place to go—the crucial ‘third’ place, other than home and work or school (and as early advocates liked to point out, other than the saloon as well). Unlike Starbucks, you don’t have to buy anything, and the wares are as intoxicating in their way as any at a neighborhood bar, except they don’t impair driving.”

TODAY’S WINNING LIBRARY “PLACES”

Today, every library “place” is as unique as the community the library serves: each has a distinct personality. Thus, when the local library team develops the concept of its “library as [a]



Children’s Library with its life-size Tyrannosaurus-Rex. (top). Photograph by Marcus Tate. Detail of the dinosaur in the Children’s Library. (bottom). Photograph by Marcus Tate.

place,” they must tailor their library’s services to the community’s individuality.

Because each of California’s communities has a special (even outrageous!) personality, our state offers wonderful opportunities for library places. Indeed, California boasts one of the most famous examples of a library reinvented as a place—the Cerritos Public Library. Just down the road from Disneyland, the Cerritos Library was able to expand an existing building and create a number of themed areas where individuals could find information in alluring and creative settings redolent of Southern California theme parks and movie studios. In fact, Cerritos city and library leaders consulted with Disneyland designers in planning the Cerritos Library project. The children’s room is particularly inviting, with a floor to ceiling double-sided aquarium and a life-size Tyrannosaurus Rex dinosaur.

I was attending a training seminar at the Cerritos site when a mother with two sons in tow came in the library’s gorgeous glass



The double-sided 15,000-gallon saltwater aquarium at the entrance to the multimedia learning center. Cerritos Library. Photograph by Marcus Tate.

and tile lobby. When her boys ran off into the adjoining children's room she said to me in exasperation—"Oh boy, I can never just come in here for a quick pick-up of a book. The kids always want to stay!" The tired mom didn't know it, but her exclamation was precisely the praise we want to hear about our libraries!

Two of the nation's newest library buildings are fabulously successful as library places. The Salt Lake City Main Library is that city's popular secular center where groups of all ethnicities, religions, politics and interests know they have a place where they are welcome. The Seattle Public Library, one of Seattle's hottest attractions for locals and tourists, has redefined library services as well as library architecture. The Salt Lake City Library and the Seattle Library succeed because they resonate with their communities. Salt Lake City and Seattle residents feel ownership and pride in these wonderful spaces.

Even outside the United States, libraries are being recognized as attractive destinations. The Institute of Policy Studies was commissioned to assess the innovation capabilities of Singapore firms, and in April 2005, the Institute's researchers announced that the National Library Board of Singapore was one of the most innovative in using technology to serve its customers. Singapore libraries are well-known for implementing self-service procedures and technologies that "harness the power of the patron." The chief executive of the National Library Board's goal is that the "the library is the preferred place to spend your leisure, where it is just not leisure time but productive leisure time."

THE IDENTITY DISCOURSE

I hope that most people will embrace the concept of "library as place," but there may be some who worry that focusing on more nontraditional activities will marginalize the library's traditional role as the repository of books and, perhaps more importantly, marginalize the librarian's role as disseminator of knowledge. This fear of denigrating the library's and the librarian's tradi-

tional roles reminds me of the ongoing debate as to whether the library's primary purpose should be education or recreational reading. Luckily, precedent proves America's libraries will continue to grow (and get even better) precisely because of dissonant discourses like these. As library historian Patrick Williams has put it, "From the very outset, American libraries have had multiple purposes, and throughout their history have undergone multiple crises of identity."

I believe that our libraries must have many "identities." To be effective for all our customers, our libraries need to provide it all—education, recreation, and much more. I call this "identity" shift for libraries the transition from "warehouse to workshop." The library is no longer the exclusive keeper of knowledge: it is becoming a place for the public to collaborate with each other and with information specialists.

COMBATING INTERNET ISOLATION

Libraries are surviving in the twenty-first century because library leaders have embraced the Internet and integrated it into the wide variety of traditional library resources and services. We know that library circulation and visits have been steadily increasing since 1990, about the year the Internet took off. We also know that many visitors are coming for services that might have been considered nontraditional ten years ago, checking e-mail, using Internet resources, as well as borrowing books on tape and CDs.

But as the Internet has become pervasive in the library, it has also become pervasive at work and at home where many individuals spend long hours "surfing" at their PCs. It's an isolating pursuit. Though these Internet users are virtually connected to other people through chat rooms, games or blogs, they are not in contact with other human beings. They are alone and the local library can help. By providing a great venue in which people can interact with friends and neighbors in a warm and comfortable setting, the local library plays a strategic role in combating the Internet's adverse effects. The "library as place" in a community of isolated individuals becomes a critical safe haven where neighbors and strangers can interact in a way that is really not found in any other place in society.

If you research the topic of "library as place," you will discover a great book by Kathleen Molz and Phyllis Dain, *Civic Space/Cyberspace: The American Public Library in the Information Age*, MIT Press, 1999. I think that the authors most effectively articulate the concept of "library as place" when they say "the public library's essential value as social space inheres in its being a public facility for private contemplation in the company of others." Although the twenty-first century library plays many roles in our community, one of the most long-lasting impacts is as a welcoming social space in our unique and diverse communities. ❀



The Manuscripts of Timbuktu: A Personal Account

By Carmela Marie Ruby

Photograph depicting stored manuscripts.

*M*y sojourn in Timbuktu was not long enough. From the time I landed by plane in Bamako, the capital of Mali in West Africa, until the time we departed on the third morning, I was trying to reconcile my impressions of this “dusty little town” with what I had read of the near-mythical remote city of history. The opportunity for that presented itself immediately, for my personal guide, Mohamed Ali, a Tuareg¹, traditionally robed head to foot in blue, greeted me on the tarmac.

After dinner, served on the flat roof of the hotel, I looked over the wall at an informal little parade of children celebrating the end of Ramadan fast that day. The air was sweet and temperate and the streets of sand projected dramatic shadows. It was quiet. Restful. The little white goats and the burros were asleep by their houses. All too soon the somnolent atmosphere was broken when the woman in our street would light her large domed oven and bake the bread to be eaten before daybreak.

Timbuktu is situated at 16.75 N latitude and 3.07 W longitude. Its present population is probably around 40,000.² The beautiful and terrifying Saharan desert is its companion. From Cairo I

had flown the breadth of Africa all night over the Sahara blackness, searching for the few illuminated centers of population, and imagining myself in a caravan of traders, scholars going to Cairo’s great schools, and pilgrims to Mecca, with bandits probably trailing them. They would have slowly proceeded across the Sahara, carrying their precious cargos of salt, gold, slaves . . .

EDITOR’S NOTE: Carmela Ruby’s photographs, unfortunately, were degraded by an airport security machine. Nonetheless, they are important in representing what she saw in Timbuktu.

Carmela Marie Ruby, International Library Consultant, worked in Library Development at the California and the New Mexico State Libraries, as well at the Ministry of Education in Mexico City. She is Co-Coordinator of the California Friends of the Bibliotheca Alexandrina in Egypt. She is author of “Bibliotheca Alexandrina: The World Community Helps Build a New Library,” California State Library Foundation Bulletin (January 1992).



A street in Timbuktu.

and . . . books! . . . manuscripts to be studied, discussed, copied and exchanged in the several centers of Islamic learning in West Africa as in present day Niger and Mauritania, and of course Cairo, Egypt.

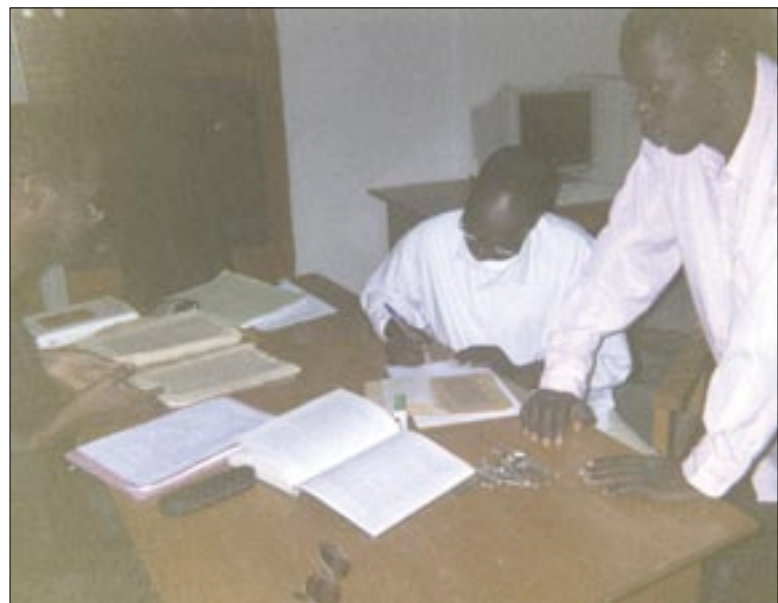
In the 11th century the Tuaregs had established Timbuktu as an encampment. By the 14th century it had developed into an intellectual and material trading center of great wealth (perhaps not as considerable as rumored). Islam had spread across North and West Africa and into Spain. The inhabitants were sharing their studies of religion, culture, laws, governance, and science. They have left us a record of an extraordinary range of subjects. Some manuscripts collected date from the 12th century.

I gleaned examples (mostly in Arabic) that are described in an exhibition presented by the Library of Congress in 2003–4 entitled “Ancient Manuscripts from the Desert Libraries of Timbuktu.” The exhibit was composed of manuscripts from the 16th–18th centuries. Another important source was a traveling exhibit called “The Legacy of Timbuktu: Wonders of the Written Word” produced by the International Museum of Muslim Cultures in Jackson, Mississippi.³

The subjects include documents about conflict resolution (i.e., ethical behavior, uses and responsibilities of rulers, and arguments for peace, and other topics); the fundamental principles of the Islamic faith and citations from the Quran; law and politics of the Songhai Empire of West Africa; slavery and the freeing of slaves; diseases and cures; gold as currency; the benefits of labor and agriculture. The manuscripts provide, among other values, a comprehensive portrait of life there through the centuries.



Director of Mamma Haidar Commemorative Library in front of nicely organized shelves



Technical staff and supervisor Djibril Doucoure, Chef de Division in Timbuktu.

Deliberately, almost miraculously saved, these documents are written evidence of the quality of civilizations attained in West Africa.

To read about those caravans stretching across Africa—businessmen, scholars, and pilgrims conversing far into the night—is to reflect upon how we humans assert our histories, and overcome obstacles to record our activities and thoughts and commit them to the future. This now becomes today's commitment.

Surely this literary heritage responds in part to the question of why so many are engaged in this current international rescue operation by assembling the materials (naturally, over the centuries materials have dispersed), developing bibliographic information, digitizing the manuscripts, and preparing them for access by African children and adults, the general public, and for research by scholars.

The astounding stewardship of this material (thousands of items in Mali, thousands more in neighboring countries) by generations of families, who stored them in boxes, trunks, shelves, closets, when they could not usually even read or decipher the materials, is a powerful example to a world that often is careless of its patrimony. The members of my profession (librarians) and many others are concerned about the necessary struggle to preserve not only the contents of libraries, but also the idea of libraries as conservators of cultural memory as well as educational centers for the people. That challenge exists to this day. One thinks of the ancient library at Alexandria (Egypt) as the eternal reminder of what humanity lost of literature and learning in the classical world.

These are the circumstances that drew me to become a California Friend of the (new) Bibliotheca Alexandrina (CFBA) and seize the opportunity to volunteer in the development of that beneficent program in a region of frequent strife.

Despite this, it seems that manuscripts, books, and scrolls are both fragile and sturdy! I was eager to keep the appointment Mohamed Ali had made for the next morning at the Ahmed Baba Center (l'Institut Ahmed Baba de Tombouctou) and to see them for myself.

Of course, Timbuktu is more than its manuscripts. UNESCO designated it a World Heritage Site in 1988 for its role and record in history. Mohamed Ali had given me a leisurely walk and drive through the town the first afternoon. The mud adobe architecture, decorated doors and famous mosques, the museum and lively markets, and my attraction to desert towns, could have been enough for me. My intention had been to visit Mali after a conference of the International Friends of the Bibliotheca Alexandrina in Egypt. I was curious about three things: the great Niger River, the mud (adobe) architecture, and the music. But while preparing for the trip, I kept encountering references to the manuscripts projects in Timbuktu, and, given the way in which one's interests and activities intersect, I was requested by several organizations in California, and certainly the CFBA here in Sacramento, to bring back information. And so I did.

There are several principal libraries and family collections in Timbuktu.⁴ I visited three: briefly the Fondo Kati⁵ and the Mamma Haidara Library, and a full morning at the Ahmed Baba Center with which I had made contact before my arrival.



Left: Sidi Mohamed Ould Y.
Right: The Fondo Kati plaques in Spanish and Arabic.



An example of an illuminated manuscript.

Directeur Général Adjoint (Deputy), Sidi Mohamed Ould Youbba, graciously guided me. I delivered to the Ahmed Baba Center several letters of introduction; a gift of several CDs (compact discs) from the Bibliotheca Alexandrina containing a portion of its manuscripts that have been digitized; and a gift from the Foundation of a copy of the special edition of its *Bulletin*, dated 2000, #67 about the treasures and manuscripts the California State Library holds.

Conversely, I arranged delivery to the Manuscript Division of the Library in Alexandria the brochure published by the Fondo Kati, and the program description of “trésors écrits” published by the Mali National Museum. It seemed I too was becoming a trader between distant libraries!

Sidi Mohamed showed us a display of restored manuscripts in

glass-covered protective display cases. The illustration accompanying this article tells the tale of these very old but still beautiful documents. While we were discussing them, a tour filed past without stopping. I was grateful that I had planned for more time.

Then Sidi Mohamed walked us down the hall where the restoration and conservation were taking place. In that one room I witnessed the transformation of a manuscript created by a medieval hand into a digitized product by high technology in, of all places, Timbuktu!

The staff were working under the supervision of Djibril Doucoure, Chef de Division. When we arrived, he paused to explain the work. Each item must be handled with precision and delicacy. It is examined with great care, the contents are reviewed and a bibliographic description is prepared using references in

French and Arabic. A fiche in both languages is then produced. From the work table the manuscript is then made ready to digitize and preserve.

This kind of work in preservation techniques and bibliographic research requires continuous training and skill building. Other issues also face these and all such projects: making safe storage for the CDs and documents; maintaining and replenishing the equipment; performing the public relations that help sustain worthy projects such as these; recognizing the several different agendas that those involved in the projects have; and discouraging lucrative sales to outsiders in the business that could threaten the heritage here as elsewhere.

The government of Mali is very supportive but must rely on outside sources to share the responsibility and to provide the help and funding needed to continue this huge program. It has garnered international interest and attention so it seems that a shift in attitude toward humanity's inheritance is growing, thanks in part to UNESCO. If so, that is a positive development.

I went to Mali as a tourist with a slight interest in the manuscripts project. Then they came front and center in my consciousness. I posed to myself two questions: why had they been stored all these centuries? And, why are people interested in them now?

As for the second question, I think people are impelled to join this effort because today's technology makes it possible to bring the manuscripts to light. Because scholars in many countries want to use them to understand the African past and refute cultural falsehoods. Because Africans there and elsewhere have a stake in respecting their own rich cultures if they can but access them. And because it is simple justice to stop ignoring African accomplishments. It becomes finally an imperative for the rest of the world to share in the work and knowledge preserved in these manuscripts. This is work that mends and makes whole.

To my first question I suggest that what inspired some of the inhabitants was that they were scholars, thirsty for knowledge, and for a while they had the financial means to establish centers of Islamic learning. They were Muslims who respected study, and their histories, and the Quran. Their medium was precious: it was the corpus of manuscripts that they and others created. It was poetry, it was science, and therefore they were archived for a very long time.

That is speculation. I regret not having directly asked the families who guard the manuscripts now: What had a grandmother or grandfather told them? What had been their directives to their descendents? To save them despite insects, brittle paper, the space they required? What were and are the emotions about these heirlooms? This is the heart of the heart of the matter for me. From this example in Timbuktu I can learn. ❀



NOTES

1. Tuaregs inhabited the Sahara for at least 3,000 years (Langewiesche). Fierce, independent nomads, they were only subdued by the French in the 20th century, and are now "urbanized" for the most part.
2. The latest population estimate for Timbuktu is 32,000 (1987). (web:geography.about.com/cs/worldfacts/a/Timbuktu_p.h).
3. Manuscripts in the exhibits were lent by the Mamma Haidara Commemorative Library, the Library of Cheik Baye of Boujbeha, and the Fondo Kati in Timbuktu.
4. Among the other principal institutions are Al-Kounti Collections, Boularaf Collections, Bibliothèque de Manuscrits Al-Wangari, and the Mohamed Tahar Library.
5. The Fondo Kati contains the collection brought to Timbuktu by an ancestor who emigrated from Toledo, Spain in 1468. Spain maintains interest in and contributes funds to the Fondo.



FOR FURTHER READING

Books:

The following is a short list of books selected for cultural, historical, artistic, and political background about Mali, West Africa, and the Sahara Desert.

Adonis (Ali Ahmed Said). *An Introduction to Arab Poetics*. Cairo, Egypt: The American University in Cairo Press, 1990.

Bass, Thomas A. *Camping with the Prince and Other Tales of Science in Africa*. Wakefield, Rhode Island: Moyer Bell, 1997.

Langewiesch, William. *Sahara Unveiled: a Journey across the Desert*. New York: Vintage Books, 1997.

Reader, John. *Africa: A Biography of the Continent*. New York: Vintage Books, 1997.

Sattin, Anthony. *The Gates of Africa: Death, Discovery and the Search for Timbuktu*. New York: St. Martin's Press, 2003.

Schwab, Peter. *Designing West Africa, Prelude to 21st Century Calamity*. New York: Palgrave Macmillan, 2004.

Periodicals:

Saudi Aramco World, Quarterly. Houston, Texas. This periodical contains beautifully illustrated articles on a variety of subjects, e.g., manuscripts in Mali and Mauritania.

Continued on page 24

Web Sites:

The Worldwide Web provides a trove of material about the manuscripts, patrons and sponsors of the projects, related associations, scholars, photographs, and maps. Many sites include valuable links.

<http://www.sum.uio.no/research/mali/timbuktu/project/> (University of Oslo, Norway is a chief sponsor of the "Timbuktu Manuscripts Project," Ahmed Baba Center. Provides very full information on all aspects of the project.)

<http://websearch.cs.com/ca/boomfram.jsp?query=ONLINE+EXHIBITION+ancient+manusc> (The Library of Congress exhibition overview, provides an annotated list of subjects in the manuscripts.)

<http://www.muslimmuseum.org> (The International Museum of Muslim Cultures, Jackson, Mississippi organized "The Legacy of Timbuktu: Wonders of the Written Work" traveling exhibit in the US.)

<http://www.ssa.sri.com/projects/> (This site is produced by the Saharan Studies Association.)

<http://www.danheller.com/images/Africa/Mali/Slideshow/html>.

<http://www.uiowa.edu/~africart/snapshots/art1.html>.

<http://www.isita.org/> (Institute for the Study of Islamic Thought in Africa, Program of African Studies, Northwestern University. This site offers research and publications about Arabic Literature in Africa.)

<http://www.southafrica.info/whathappening/news/features/timbuktumanuscripts.htm>.

<http://homepage.mac.com/jhunwick/album3.html> (The site features a brochure, in French, about the Fondo Kati family collection of manuscripts in Timbuktu.)

<http://www.hyperhistory.net/apwh/bios/bimusamansu.htm> (The focus of this site is on Mansa Musa, who reigned over the Mali Empire, 14th Century. However, it includes lists of many other sources, articles, maps, and photographs.)

<http://www.timbuktuheritage.org/> (The special focus here is on the cultural and literary African legacy.)

ACKNOWLEDGEMENTS

These colleagues, friends, and acquaintances generously provided leads and links, information, help and referrals:

Alida Jay Boye, at the Center for Development and Environment (SUM), University of Oslo, Norway, is coordinator and publications manager for the Timbuktu Libraries Project at the Ahmed Baba Center; Stephanie Diakite, conservator of the manuscripts at the Mamma Haidara Library in Timbuktu, is a member of the Special Conflict Resolution Research Group in Mali, and the Malian Association for Action Research for Development; Okolo Rashid is co-founder and executive director of The International Museum of Muslim Cultures in Mississippi; Layla Abdel Hady of the Bibliotheca Alexandrina in Egypt; Rosalie Cuneo, American coordinator of the California Friends of the Bibliotheca Alexandrina; and Dorothy Hackbarth, president of the UNESCO-USA Association, all paved my way to Timbuktu. On site with the manuscripts, I am indebted to deputy director Sidi Mohamed Ould Youbba and his skillful informative technical staff; and to the families at the Mamma Haidara Library and the Fondo Kati for their welcome and guidance. I wish also to acknowledge the valuable help of my two guides, Mohamed Ali of Timbuktu and Amadou Seck of Bamako, who oversaw my activities. Finally, I wish to express my gratitude to Gary F. Kurutz, curator of Special Collections at the California State Library, author, and also executive director of the California State Library Foundation, who has guided this article to publication in its *Bulletin*. Any errors within it are my responsibility.

Foundation Notes

Western Overland Trails Collection Update

The Oregon-California Trails Association (OCTA) Western Overland Trails Collection at the California State Library continues to grow with support from OCTA membership and the California State Library Foundation. Recently, Mrs. Eddie Bateson donated her late husband's extensive Western Americana collection to the Library and it includes much overland material. Bateson enjoyed his membership in OCTA and participated in many of its activities. A judicious book collector, Mr. Bateson bought books about the people, regions, and subjects in which he was interested, including the Pony Express, western migration, Snowshoe Thompson, Lewis and Clark, and many others. He spent months studying and planning his trips. As a result of this gift, well over one hundred new titles will be added to the OCTA Collection at the Library. In addition, the gift includes Mr. Bateson's typed notes and photographs documenting the many trips he took with OCTA. The Foundation assisted in paying for the appraisal of the collection and is sponsoring the organization of Mr. Bateson's personal papers.

Through the good offices of the OCTA Library Committee, Sarah Hunt of Sacramento donated a spectacular Western print to the OCTA Western Overland Trails Collection. It is entitled *On the Plains* (c. 1897) and created by noted Western artist Herman

W. Hansen. Measuring 21 x 34 inches, it was printed in color via chromolithography by H. S. Crocker & Co. of San Francisco. The print depicts a covered wagon, pioneers on horseback, and evidence of an Indian attack. *On the Plains* is an excellent companion to the Library's print *Westward the Star of Empire Takes Its Way*. The Hunt donation is now hanging in the Library's California History Room. A color transparency and digital image have been created.

Donald E. Buck has generously donated and will continue to donate photocopies of overland material obtained from well-known research libraries and historical organizations throughout the country as well as museums and private individuals. Where possible, the entire diary, etc., was copied but, in some cases, due to length or condition of the item, only the overland portion was copied. Some of the material has been published, primarily in magazines or newspapers, and where appropriate these publications have been copied instead of, or in addition to, the original material. Many of the transcriptions were done by Richard L. Rieck, Professor of Geography, Western Illinois University at Macomb. Mr. Buck prepared a cover page for each document including pertinent information that might be of use to the researcher. The items in the collection have been

arranged alphabetically by the name of the author. The California Information File II at the California State Library provides access to materials in the collection by author and trail name. The materials cannot be reproduced or quoted for publication without permission of the original owner of the item. Nonetheless it serves as an invaluable aid to research.

Last, the Library's nonprofit support group, the California State Library Foundation, has received generous donations of funds to support the OCTA collection. Funds will be used to enhance acquisitions and cataloging.



State Library Images Now Available as Postage Stamps

Zazzle.com will now offer for sale official United States postage stamps made from State Library images. The electronic store has engaged the U.S. Post Office in a contract to sell stamps made from images provided by the State Library. The stamps will be sold in sheets of twenty at a cost of \$16.00 per sheet. Again, sales will directly benefit the Library, and it is an excellent way to promote California's rich cultural heritage.



State Poster Graphically Depicts 150 Years of California History

The California State Library Foundation continues to make available the "Official California State Poster." The poster reproduces a painting by acclaimed artist Rita Schroeder that was commissioned by former State Assemblyman George Nakano (D-Torrance). Filled with a dazzling array of natural and man-made landmarks, Schroeder's work of art magically captures one hundred and fifty years of California history. The artist thoughtfully included the Library & Courts Building near the center of her painting. Schroeder's painting was featured on the cover of *Bulletin* Number 80, and reproductions may be purchased in a variety of sizes via the Foundation's web store at Zazzle.com.

To obtain the best possible reproduction, the Foundation commissioned Jesse Bravo of Sacramento to photograph the 24 x 48 inch painting with his ultra high tech digital camera. Mr. Bravo, a noted Sacramento photographer, has been digitally photographing the paintings of the Crocker Art Museum and is expert in capturing the true colors of a complex work of art.

To order copies of Schroeder's painting go to the Foundation's web site at www.CSLFDN.org and click on the reproduction of her painting on the lower right of the opening screen. This will lead the viewer to Zazzle.com and information on how

The French in the California Gold Rush

On August 18, 2005, the Foundation along with Club Français de Sacramento and Alliance Française de Sacramento sponsored a well-attended evening lecture by Dr. Annick Foucrier in the Library's California History Room. Dr. Foucrier gave a fascinating illustrated presentation on the rich contributions of the French to California history. A small but rich display of French Gold Rush prints, manuscripts, and rare books from the Library's California History Section supplemented Dr. Foucrier's talk.

Dr. Foucrier is an engaging speaker and noted authority on the French experience in the Golden State. She has just published *The Californian Dream, French Immigrants in California, XVIII-XXth Centuries* (English translation). Dr. Foucrier holds a doctorate in history from the École des Hautes Études en Sciences Sociales and her dissertation topic was "France, the French, and California before the Gold Rush, 1786-1848." She is associate professor at the University of Paris XIII. In addition, she has written two travel guides to California: *Gallimard's Californie* and *Hachette's Blue Guide*. We are pleased, too, that she has made use of the rich resources at the California State Library.



to purchase copies. Posters range in size from 12 x 22 inches to the colossal 42 x 78 inches, and the electronic shopper may select from a several grades of paper. Note cards may also be purchased. In addition to this treasure, Zazzle.com makes available a number of other beautiful and fascinating images from the collections of the Library's California History Section. All sales benefit the programs and services of the Library.

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