



THE COURANT

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EXHIBITION THAT EXPLORES THE
 CONNECTIONS BETWEEN BOOK COVER
 ART AND POPULAR PHOTOGRAPHS
 INSTALLED FOR THE SPRING SEMESTER
 OF 2010

The Special Collections Research Center's spring 2010 exhibition is entitled *Covering Photography: Imitation, Influence, and Coincidence* and was curated by Karl Baden. Baden is a Boston-based photographer and a member of Boston College's Fine Arts Department. In 2005, Baden founded the Web-based archive entitled *Covering Photography* (www.CoveringPhotography.com) based on his own book collection. The exhibition previously appeared at the Boston Public Library in the fall of 2009.

In his introduction to the online version of that exhibition, Baden commented that “[c]reative individuals from every discipline have regularly appropriated the ideas of others, at least as a foundation. . . . This exhibition compares the cover art of selected books with the photographs from which they are, or may be, derived. The books were chosen, not because of their content, but because the images on their jackets reference, in some way, another image . . . whose significance or popularity has earned it, or its maker, a place in the history of photography.”

Among the pairings in the exhibit are the Italian edition of James Baldwin's *If Beale Street Could Talk*, which uses Walker Evans's “Atlanta, Georgia, 1936” as the source for its cover artwork, and the cover image of *The Mammoth Book of Erotica*, which calls to mind “Nude, 1919,” part of Alfred Stieglitz's collective portrait of the painter (and his wife) Georgia O’Keeffe.

According to Baden, “[t]he connection between book cover and photograph may be obvious—an instance of imitation or even blatant appropriation. In other cases, it is more a question of the designer or illustrator being subtly, perhaps even unconsciously, influenced by a particular photographer or photograph. Finally, there may be no direct, or

even indirect, trail of influence; the idea or visual trope may just be part of our collective cultural consciousness.”

The aim of the exhibition is to compel the viewer to examine the relationship between influence and originality by posing a series of questions. How is visual syntax processed by culture, and when does influence end and coincidence begin? How far can the notion of influence be stretched before it breaks?

The exhibition is free and open to the public and runs from 18 January to 31 May 2010 in the Special Collections Research Center gallery on the sixth floor of Syracuse University's E. S. Bird Library. Gallery hours are Monday through Friday from 9 AM to 5 PM, excepting holidays.



Photograph entitled “Atlanta, Georgia, 1936” by Walker Evans that was incorporated into the cover design of a translation of *If Beale Street Could Talk*, a book by James Baldwin.

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DIRECTOR'S NOTE

I am reading *Moby Dick* on my cell phone—and I love it. I can change the typeface to suit my taste and even turn a virtual page with a tap of my fingertip. It is much less cumbersome than my worn, yellowing, Penguin Classics edition. Meanwhile, Google's scanners whir away as millions of texts from the world's great libraries are converted into electronic bits and bytes. On Christmas Day 2009, Amazon.com reached a milestone, selling more e-books than print books. Skeptics remain (in fact, many of them are probably avid *Courant* readers), but it would appear that the age of the e-book, along with its concomitant skills of "e-reading" and "e-writing," has arrived.

The book is a technology—a tool for recording and disseminating the written word. For more than four hundred years, its primacy in that role was unchallenged. My intention here is not to pronounce the book dead. Rest assured, libraries will continue to collect books. Rather, I wish to emphasize that all technology changes, and that we must contend with evolving media if we are to continue to collect the best recorded knowledge. Quietly, we have been collecting beyond the book for years. For example, our collections include Margaret Bourke-White's photographic negatives, Marcel Breuer's architectural renderings, and a 16 mm film of Albert Schweitzer at his hospital in Lambaréné. In the near future, we will no doubt accept floppy disks containing manuscripts by contemporary novelists.

This, in part, was the reasoning behind Dean Suzanne Thorin's recent decision to place the Belfer Audio Archive under the administrative purview of the Special Collections Research Center. Syracuse University Library's sound archive dates to 1963. Its first director, Walter Welch, established a state-of-the-art re-recording laboratory, which gave the archive its national reputation. As with many of the library's special collections, the audio archive was housed in the one-time Continental Can factory located on Erie Boulevard. In 1982, with support from Arthur and Diane Belfer and the John Ben Snow Foundation, the university built the Belfer facility adjacent to Bird Library for housing the collections and the re-recording laboratory. At the time, that facility was the first of its kind and the standard to which many nascent audio archives aspired.

Today, the Belfer Audio Archive holds more than 340,000 recordings. It is the fourth largest sound archive in the country, and its collection of wax-cylinder recordings is second only to that of the Library of Congress. In 2008, Belfer accepted a major gift of 78 rpm records from the estate of Morton J. Savada, founder and proprietor of the Manhattan store Records Revisited. A grant from the Gladys Krieble Delmas Foundation will make it possible to digitize as many as six thousand cylinders by the end of 2010. (Digital audio files

of these recordings can be accessed via the library's Web site.) In 2008, the Andrew W. Mellon Foundation awarded Belfer \$250,000 to assist with the cataloging of 78 rpm records from the Decca label. This project, part of a broader effort involving Yale, Stanford, and the New York Public Library, concluded successfully in November 2009.

These recent successes follow two decades of struggle for Belfer. Hard economic times and its physical separation from Bird Library made it difficult to keep up with cataloging and programming demands in spite of the best intentions of the library administration and the archive's talented staff. The recent reorganization places the Belfer collections under the Special Collections Research Center and the re-recording efforts under the Conservation and Preservation Department. Moving forward, we will continue to perform the high-level re-recording that made Belfer famous in the late 1960s and the 1970s even as we adapt our infrastructure and work flows for a variety of media formats, including video and, conceivably, the born-digital.

In the meantime, the Special Collections Research Center will lend its expertise in public service, information technology, collection development, and cataloging to Belfer's truly "special" collections. In the spring of 2010, two initiatives will help restore Belfer's name to prominence. The first, led by Assistant Dean for Advancement David Murray, is a National Public Radio pilot called *Sound Beat*. Murray and a group of Syracuse University staff and students will choose an eclectic mix of historical recordings from Belfer's collections, conduct sufficient research to contextualize them, and script three-minute segments. James O'Connor has been chosen as the first of these *Sound Beat* assistant producers. The second initiative, *Replay: Sound*, is supported by the Mellon-funded Central New York Humanities Corridor. This day-long symposium on music sampling will be hosted at Lubin House in Manhattan on 9 April. The moderator is K. Matthew Dames, the library's copyright and information policy advisor. The proceedings will include leading figures in copyright law, including Google counsel William Patry, as well as a "demo" sampling of Belfer recordings by a professional disk jockey. We will film and stream the entire event via the Web. Registered guests will be able to submit content via the *Replay: Sound* Web site, which is currently under development.

Libraries are changing, and while special collections offer a refuge for the tangible in an increasingly virtual world, we must also prepare ourselves for the changing nature of primary sources. As we reposition the Belfer Audio Archive as a special collection, we should pause to reflect on the challenge that changing media—paper, wax, film, lacquer, or silicon—poses. I realize that the challenge is not new. Consider that the earliest printed works modeled themselves on illuminated manuscripts, that the grooves on a 78 rpm record perform the

same function as those on a wax cylinder, and that cellulose acetate has been the base for photographs, film, and early computer tapes. In other words, while the coming “age of the e-book” inspires anxiety in many of us, I would posit that it is more useful to consider the continuity—as opposed to the disruption—that characterizes such technological changes.

—Sean Quimby

STAFF FOCUS

In this issue’s Director’s Note, we introduced many *Courant* readers to the Belfer Audio Archive. In the Staff Focus, we would like to introduce you to Belfer’s Mary Laverty. Laverty joined the staff of Syracuse University Library in 2008 as the Mellon cataloging librarian. In that capacity, she worked with the library’s cataloging and metadata staff and a team of students to catalog some nine thousand 78 rpm records, mainly from the Decca label. Laverty is a doctoral candidate in Syracuse University’s School of Education and holds a master’s degree in Library and Information Science from the University of Texas at Austin. She is both a librarian and a teacher and serves as an adjunct faculty member with the Setnor School of Music. Since the conclusion of the Mellon grant, she has undertaken several projects at Belfer, including an effort to merge the Belfer 33 $\frac{1}{3}$ LP collection with its counterpart in Bird Library.

Also new to special collections is Teresa (“Teri”) Harris. Harris accepted the position of project coordinator for the *Marcel Breuer, Architect: Life and Work* digital project funded by a grant from the National Endowment for the Humanities. In that role, she is responsible for selecting relevant materials for digitization from archival collections at Syracuse University, the Smithsonian, the Bauhaus Archive in Berlin, and beyond. She will convene the project advisory board, coordinate meetings with faculty and colleagues, and lend her vision to the Breuer Web portal. She is a doctoral candidate at Columbia University, where she is finishing her dissertation on the Garden City movement in Germany between 1902 and 1922 under Museum of Modern Art curator Barry Bergdoll. The tentative title of her dissertation is “Transforming the City: The Kampffmeyer Family and the German Garden City Association.” A native of the Lehigh Valley, Pennsylvania, Harris holds an undergraduate degree from Williams College.

E. S. BIRD LIBRARY EXHIBITIONS

All exhibitions in the sixth-floor gallery of E. S. Bird Library are open between 9:00 AM and 5:00 PM, Monday through Friday, with the exception of holidays. A case on the first floor of the library usually conveys a sampling of the main exhibition on the sixth floor. For more details, please consult our Web site at <http://srcr.syr.edu>.

Covering Photography: Imitation, Influence, and Coincidence

18 January 2010–31 May 2010

For a description of this exhibition, please consult the story on page one of this publication.

RESEARCH NOTES BY DAVID CONNELLY

Little is known about the last years of Harriet Tubman’s life. We know her as the Maryland woman who fled slavery about 1851, but who returned more than a dozen times to escort some seventy slaves to freedom in Canada. In 1859, Tubman purchased property in Auburn, New York, where she settled for the remainder of her life; few scholars, however, were interested in interviewing Tubman until well after 1913, when she died at ninety-one years of age. She was also illiterate and consequently left no letters.

Harriet Tubman lived her last decades in obscurity. It was not until 1938 that Earle Conrad, a researcher who had been raised in Auburn, began to separate the facts from the lore about this extraordinary woman. Even then, he had difficulty finding a publisher for his biography of her. The Osborne Family Papers at Syracuse University Library may be a fruitful place to recover details about Tubman’s later years. Several members of the wealthy Osborne family watched over Tubman as she aged. One of them, John Henry Osborne, accompanied the abolitionist John Brown to Kansas in 1855 and 1856, and back in Auburn was the treasurer of the Harriet Tubman Home for the Aged and a Tubman benefactor. Unfortunately, John Osborne’s home burned in 1904, destroying almost everything he owned. Few John Osborne letters remain in the Osborne Family Papers.

The collection does contain, however, hundreds of letters by Eliza Wright Osborne, another Tubman benefactor. She wrote many long, detailed letters to her family, often once or more per week. They make up a large share of the collection’s one hundred and fifty thousand letters. Most of her letters were handwritten and difficult to decipher. It is doubtful any researcher has plumbed them all. Because they were rarely useful to my own research about her son, Thomas Mott Osborne, I passed over most of them until finding letters dated about 1904, when Eliza Osborne began dictating to a stenographer. Those apparently unpublished letters should encourage Tubman scholars to delve deeper into the Osborne collection. For instance, in a letter dated 16 December 1904, Eliza Osborne wrote to a daughter that, on that frigid December day, she sent a servant “out to Harriet’s this morning to see if they were freezing. She found a pretty forlorn state of things. The cook stove is all burned out. . . . When she [Tubman] came to see me right after I got home [a walk of one mile] I asked her about her stores & she allowed the cook stove wasn’t much use. I have ordered one sent to her. . . . It was

cold as the Arctic region there. And Harriet [who would have been eighty-two years old] was the only one to see to the fire. Whoever else is there was in bed to keep warm I suppose. . . . Harriet is very miserable. I am having a basket of provisions got ready to send out after dinner.” In another letter, dated 16 June 1906, Eliza Osborne writes that two out-of-town women had asked to be introduced to Tubman. At the Tubman complex, they found that two “old incumbents” of the household had just died, “so she [Tubman, now about eighty-four years old] was cleaning her house, cleaning the mattresses, emptying them out and washing the ticks, and getting things all in order. The yard was strewn and piled with old boxes and barrels, collected from the various stores. Harriet was using a washing machine out in the yard.” Tubman expected the women, but when they arrived “she merely dried her hands and took us into her parlor, where the flies were buzzing about as if it were mid-summer.” She was “really very entertaining.” One woman paid one dollar apiece for two copies of “Harriet’s Life,” possibly Sarah Bradford’s *Scenes in the Life of Harriet Tubman*, and fifty cents for a photograph. When Tubman left the room to fetch the photograph, “the elder lady said, ‘How does she live; she has plenty, hasn’t she?’” Eliza Osborne told the woman that Tubman had only what people gave her. “‘She ought to be living in affluence,’ the woman said. ‘Well, she is not; she does not starve, but she lives very simply and cares for a great number of people.’”

In a 14 February 1911 letter, Eliza Osborne mentions that Tubman, then eighty-nine years old, had been hospitalized “some three weeks I think or four. She wants to come away[,] and they won’t let her come until she pays. I tried to get word to the [hospital] manager [that] it was mighty silly for them to be enlarging the bill with the possibility of not getting any of it. If Fleming people . . . [the town of Fleming, where Tubman lived, abuts Auburn to the south] will pay half I will pay half. . . . I think \$8.00 a week is perfectly enormous for Harriet. That is what they are charging her thinking I will pay it[,] but I won’t. I will help. She really ought to stay there longer[,] but she doesn’t want to. . . . Dear me, she is one of the people who are living beyond all possibilities[;] it is such a pity. She has been so wonderful in all the days she was helpful.” Tubman would live for two more years.

David Connelly is writing a biography of Thomas Mott Osborne.

RECENT ACQUISITIONS

We purchased the volume entitled *Caroline Westerley; or, The Young Traveller from Ohio* (New York: J. and J. Harper, 1833) by Mrs. Lincoln Phelps because it contained interesting observations on towns and cities in our region. On pages 170 and 171, for example, we have a description of Skaneateles from the supposed vantage point of a young girl traveling



The frontispiece from *Scenes in the Life of Harriet Tubman* (Auburn: W. J. Moses, 1869). This wonderful local tribute to one of the heroes of the Underground Railroad was written by Sarah H. Bradford of Geneva, printed by W. J. Moses in Auburn, and the image of Tubman in her outfit as a scout during the Civil War was engraved by J. C. Darby of Auburn. In the introduction, we learn that subscriptions were raised for the publication of the volume and for Tubman’s benefit, and that Gerrit Smith made one of the most substantial of these. William H. Seward also facilitated the purchase of a home for Tubman in Auburn. A letter from Frederick Douglass in the book juxtaposed his own antislavery role with that of Tubman’s: “You ask for what you do not need when you call upon me for a word of commendation. I need such words from you far more than you can need them from me, especially where your superior labors and devotion to the cause of the lately enslaved of our land are known as I know them. The difference between us is very marked. Most that I have done and suffered in the service of our cause has been in public, and I have received much encouragement at every step of the way. You on the other hand have labored in a private way. I have wrought in the day—you in the night. I have had the applause of the crowd and the satisfaction that comes of being approved by the multitude, while the most that you have done has been witnessed by a few trembling, scarred, and foot-sore bondmen and women, whom you have led out of the house of bondage, and whose heartfelt “God bless you” has been your only reward.”



An image of the D. M. Osborne and Company factory in Auburn, New York, from an advertising pamphlet for its Kirby line of agricultural mowers and reapers dated August 1871 and entitled *The Latest News from Harvest Issued for the Fairs*. Coincidentally, this firm was owned by the same family reported upon in the research notes relating to Harriet Tubman in this issue.

across the central part of the state: “Whether it was that the interest I felt in the people whom we saw there communicated beauties to the scenery, or whether this is indeed an earthly paradise, I cannot exactly say; but indeed no spot which I have contemplated, since I left home, has seemed to me so beautiful as the country about Skeneateles Lake, especially that around the dwelling of Mr. K. The water of the lake looked purer, the foliage of the trees seemed more graceful, and the verdure of the fields more refreshing, than at any other place between that and our own delightful island on the Ohio. Although I was a little suspicious that imagination had, with her magic pencil, touched the landscape with more lively colours than did in reality exist, I find I am not alone in ranking that village among the first in this region, in point of beautiful and picturesque scenery. The shores of the lake are beautifully rounded, and present a luxuriant vegetation: the principal street of the village commands a full view of this calm and pure sheet of water. As I stood contemplating this scene, I was reminded of the descriptions I had read of the Cumberland lakes, in the north of England, particularly the Derwentwater. A few elegant mansions, surrounded with locust, weeping-willow, and elm-trees, added to the interest of the scene, by showing that the hand of taste and cultivation had been busy amid native beauty and elegance.”

On page 180 of the same book, we have a depiction of Syracuse in 1833: “The village of Syracuse is near this place; it contains many fine modern-built brick houses. The hotel at which we stopped for the night is of brick, four stories high. From a cupola on the top we had an extensive view of the surrounding country, embracing Onondaga Lake, and the village of Salina, which is not more than one mile distant. Between the two villages is a handsome court-house; and I heard it remarked, that should the population of these places increase as it has done within a few years past, there will undoubtedly be seen, at no distant period, elegant buildings extending throughout the whole distance. Salina is so called from *sal*, salt; this village contains the principal salt-springs in the State, and is situated near the Onondaga, which is sometimes called the Salt Lake, from the quantity of salt waters around its shores, though the lake is itself pure. Salt is obtained from these waters either by solar evaporation or boiling. The vats for the evaporation of the water by the first-mentioned process are said to cover nearly one hundred acres. A gallon of water produces about one pound of salt. Besides salt, or the *muriate of soda*, this water contains small portions of the *muriate of lime*, *sulphate of lime*, the *oxide of iron*, and the *sulphate of magnesia*. The first salt-spring discovered here was observed by an Indian, from the circumstance of its be-

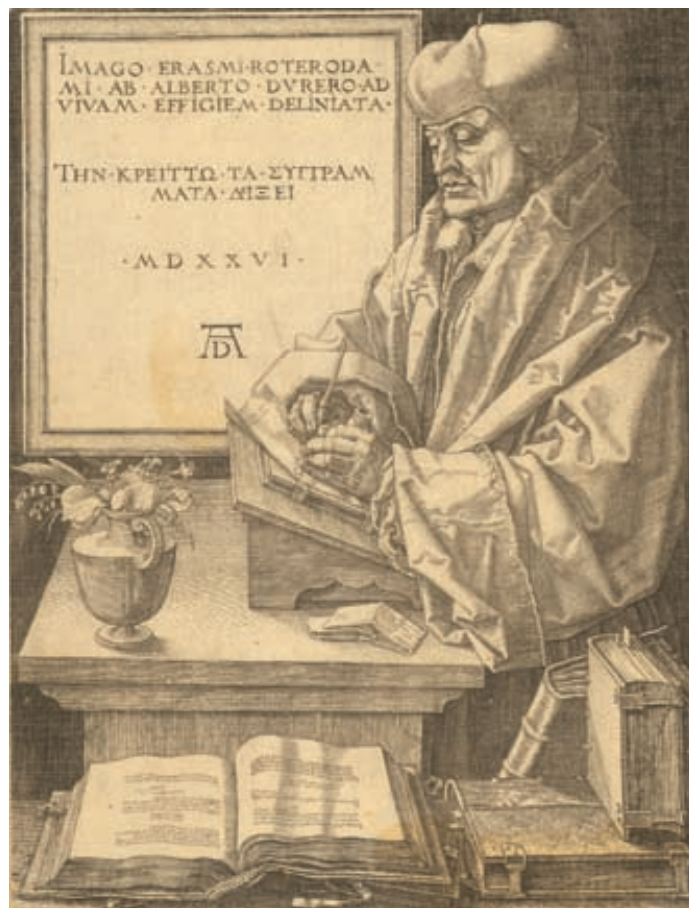
ing a favourite resort of deer and other wild animals, who were fond of licking up the waters, and the soil over which they had passed.”



Travels in the United States of America, and Part of Upper Canada (Appleby, England: printed for the author, by R. Bateman, 1821) by William Dalton, a new acquisition, provides a perspective on this part of New York State just as the Erie Canal is beginning to function. The very favorable account of Auburn on pages ninety-two through ninety-four includes valuable commentary on the American judicial system: “Auburn . . . is a fine rising town upon the outlet of Lake Owasco. Here several streets, containing hundreds of neat and elegant houses, two or three churches, beautiful in the extreme, a state prison, gaol, &c., &c., stand upon a site, where, twenty-six years ago, only one cot was to be seen—this was the log hut of a miller!! The state prison at New York being too small, the legislature fixed upon Auburn as the most proper situation for the erection of another. The new prison is a massy building, and, though not finished, contains, we are informed, no less than one hundred and seventy inmates. It is well known that no country can boast of a less bloody penal code than the United States of America. The American criminal law, in civil courts, except in some extraordinary cases, only retaliates murder, or inflicts death on those who have themselves first committed this horrid crime. Their policy is, to subject the offenders to a confinement, proportioned in its duration to the magnitude of the offence proved to be by them committed; during which state of imprisonment, they are obliged to labour hard at their respective trades. It is contended that the idea of a rigorous confinement, for a long term of years, or perhaps for life, will be more likely to operate as a check upon the commission of crime, than that of premature death on the gallows, which, to a hardened villain, has little terror. The more sanguinary law is perhaps the less expensive. . . . Auburn is distant only five or six miles from the new canal. The beauty of its appearance;—the eligibility of its situation for manufacturing purposes, in the midst of one of the best tracts of land in the Union;—the healthy appearance of its inhabitants;—and, lastly, its rising importance;—render it a very interesting scene to the traveller or emigrant.”



On 11 November 1835, a fierce gale developed in the Great Lakes region. The schooner *Medora* of Oswego, New York, loaded with wheat and walnuts sailed “from the canal” (perhaps near Rochester) east-north-east bound for Oswego. On the morning of 12 November, her wreck was discovered at the mouth of Big Sandy Creek, and there were no survivors from its crew of eight. It is quite curious that the broadside that describes these circumstances (*An Ode on the Wreck of the*



An engraving of Desiderius Erasmus of Rotterdam executed by Albrecht Dürer in 1526. We purchased an English-language translation of a pacifist tract by Erasmus entitled *The Plea of Reason, Religion and Humanity against War* (New York: Collins, 1813).

Schooner “Medora,” with the Loss of All on Board [Ellisburgh, New York, 29 February 1836] composed by Royal M. L. Heath and recently purchased by us) is unrecorded in conventional cataloging, but on page 138 of issue 103 of volume eighteen of *Harper’s New Monthly Magazine* for December of 1858, there is an almost complete transcription of the ode with the exception of one line. Not only is this broadside poem previously unrecorded in bibliographical databases, it is also the only known imprint from Ellisburgh (or Ellisburg), New York.



We acquired a pamphlet entitled *A Description of the Habits and Superstitions of the Thugs; a Sect Who Profess to Be Divinely Authorized to Obtain Their Livelihood by a Systematic Course of Plunder and Murder* (Troy, N.Y., c1846) by Caleb Wright as a regional (and sensational) imprint. On page four, one is provided with a succinct account of the preferred technique of the Thugs by which their victims are “despatched”: “Some variations have existed in the manner of perpetrating the murders; but the following seems to be the most general. While travelling along, one of the gang suddenly throws the rope or cloth round the neck of the devoted individual, and

retains hold of one end, the other end being seized by an accomplice. The instrument of death, crossed behind the neck, is then drawn very tight, the two Thugs who hold it pressing the head of the victim forwards: a third villain, who is in readiness behind the traveller, seizes him by the legs, and he is thus thrown on the ground. In this situation, there is little opportunity of resistance. The operation of the noose is aided by kicks inflicted in the manner most likely to produce vital injury, and the sufferer is thus quickly despatched.”



We recently purchased the pamphlet entitled *Remarks on the Expediency of Abolishing the Punishment of Death* (Philadelphia: Jesper Harding, 1831) by Edward Livingston because it is a very early and rare American pamphlet on the death penalty by an acknowledged legal authority who studied law in the same Albany, New York, office with Alexander Hamilton and Aaron Burr. On page twenty, there is a cogent discussion of the failure of the death penalty: “[A]ll punishments are but experiments to discover what will best prevent crimes; your favourite one of death has been fully tried. By your own account, all nations, since the first institution of society, have practiced it, but you, yourselves, must acknowledge, without success. All we ask then, is that you abandon an experiment which has for five or six thousand years, been progressing under all the variety of forms, which cruel ingenuity could invent; and which, in all ages, under all governments, has been found wanting. You have been obliged reluctantly to confess, that it is inefficient, and to abandon it in minor offences; what charm has it then which makes you cling to it in those of a graver cast? You have made your experiment; it was attended in its operation with an incalculable waste of human life; a deplorable degradation of human intellect; it was found often fatal to the innocent, and it very frequently permitted the guilty to escape. Nor can you complain of any unseasonable interference with your plan that may account for its failure: during the centuries that your system has been in operation, humanity and justice have never interrupted its course; you went on in the work of destruction, always seeing an increase of crime, and always supposing that increased severity was the only remedy to suppress it; the mere forfeiture of life was too mild; tortures were superadded, which nothing but the intelligence of a fiend could invent, to prolong its duration and increase its torments; yet there was no diminution of crime; and it never occurred to you, that mildness might accomplish that which could not be effected by severity.”



Another reform pamphlet that we recently acquired is entitled *The Plea of Reason, Religion and Humanity against War* (New York: Collins, 1813) by Desiderius Erasmus of Rotterdam. On page twenty-six, the manifest logic of peace is simply but eloquently expressed: “[S]ince peace is confessedly of all things



Images of two chairs in the Mission style produced by the H. C. Dexter Chair Company of Black River, New York.

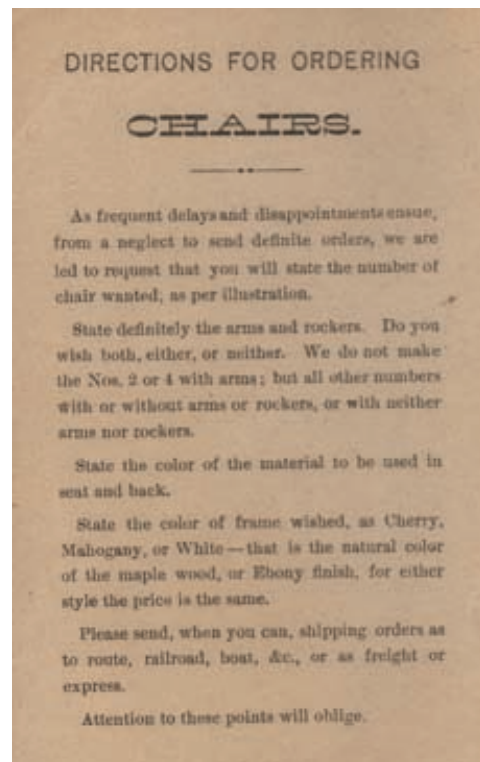
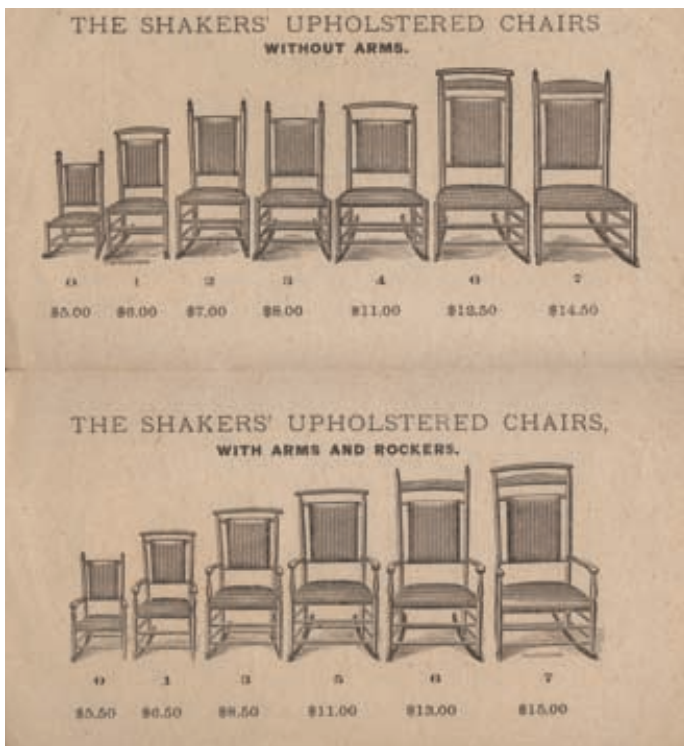
the best and the happiest, and war, on the contrary, appears to be attended with the greatest possible distress of every kind, and the blackest villainy of which human nature is capable, can we think those men of sound mind or honest hearts, who, when they might enjoy the blessings of peace with little trouble, merely by negotiation, go out of their way, rush headlong into every difficulty and danger, to involve a whole people in the horrors of war?”



We recently purchased a pamphlet entitled *An Exposition of the Practicability of Constructing a Great Central Canal, from Lake Erie to Hudson, through the Southern Tier of Counties, in the State of New York* (Westfield, N.Y.: Harvey Newcomb, 1827) by Hercules. On page thirty-one, there is a summary of the argument for another major canal in New York: “I trust it has been satisfactorily shown, to every unprejudiced mind, that another canal must be made somewhere, that a southern one is practicable, that the state ought now to commence it, and that she is able to accomplish it. If such southern canal is practicable, and would cost no more, and produce as great revenue as one parallel with the present one, then of course it ought to be constructed. That the advantage in all these respects is with the southern route, I have endeavoured to show.” The proposed route from Lake Erie and connecting to the Susquehanna River would ultimately have reached the Hudson at Kingston. In spite of the cogent arguments advanced in the pamphlet, this southern canal would never be constructed.



We recently had the good fortune to locate a trade catalog that helps to document the development of the Arts and Crafts movement in this region. This was published as *Ye Style Book of Dexter's. Being ye Copyes of Antique Dineing Room and Drawing Room Chairs. Also ye New American Furniture Known as ye Mission and Dutch. Also ye Modern and Artistic Chairs from ye Hands of Our Own Designers* (Black River,



An advertisement found within our Shaker collection for chairs. Through a concerted and carefully coordinated cataloging effort, most of our Shaker material is now represented in our online catalog.

Directions for ordering the Shaker chairs that are displayed in the left column on this page of the *Courant*.

N.Y.: H. C. Dexter Chair Co., n.d.). On page twenty-three, we are presented with a description of the “Ridenour Revival of Arts and Crafts Applied to Wood and Leather”: “We are specially proud of our work in Mission Furniture, our Mr. Louis B. Ridenour having made a careful study of the original furniture from the examples found in the Missions of Mexico and California. We were one of the first, if not the first, to appreciate the artistic quality and adaptability of this beautiful furniture for the modern home. We use Native Ash for the beauty of its grain, for its sturdy strength, and because the best examples of the original pieces were made in this wood. Our Dutch Tile Furniture is on Mission lines, without being as severely plain. The old Fireplace Tiles, with which these pieces are incrustated, lend a special charm.” A photograph of two of the Mission chairs produced by the H. C. Dexter Chair Company of Black River, New York, appears on page seven of the bulletin.

While the author Stephen Crane did not graduate from Syracuse University, he was a student here briefly. That tenure is sufficient to have given him status as one of “our” writers. Given the strength of the collection that pertains to him, however, we rarely have opportunities to augment these holdings. An astute dealer in Rhode Island spotted an 1899 edition of *The Red Badge of Courage: An Episode of the American Civil War* (New York: D. Appleton, 1899), realized that it was a scarce offering, and included it in his most recent catalog.

After confirming that we lacked it, we added it to a list of splendid items from the same source, several of which are being described as new acquisitions in this issue of the *Courant*.

William Lloyd Garrison is best known as a fierce abolitionist and editor of the *Liberator* newspaper published in Boston between 1 January 1831 and 1 January 1866. In a rare pamphlet that we have recently acquired, he pronounced his views on the American Colonization Society. *Thoughts on African Colonization: or, An Impartial Exhibition of the Doctrines, Principles and Purposes of the American Colonization Society. Together with the Resolutions, Addresses and Remonstrances of the Free People of Color* (Boston: Garrison and Knapp, 1832) analyzes the goals and strategies of the organization formed to return slaves and even freed blacks to Africa and concludes that they are pernicious. His arguments are captured by these quotations (with modified capitalization) from the running heads in the main body of the pamphlet: the society “is not hostile to slavery,” it “apologizes for slavery and slaveholders,” it “recognizes slaves as property,” it “increases the value of slaves,” it “is the enemy of immediate abolition,” it “is nourished by fear and selfishness,” it “aims at the utter expulsion of the blacks,” it “is the disparager of the free blacks,” and it “prevents the instruction of the blacks.” The original paper wrappers of this publication are present in the rebound volume, and the one that was the original back cover includes a prospectus for Garrison’s newspaper of the same period, the *Liberator*.



We had the edition of *Lucinda; or, The Mountain Mourner* published by Joel Munsell in Albany, New York, in 1852 because we were the recipients of a collection of imprints by this publisher amassed by Henry S. and Olive M. Bannister. We could not, however, resist acquiring the Balston Spa, New York, edition of 1810 of this work published by William Child. Since this epistolary novel by P. D. Manvill is set in the region around Saratoga Springs and in Marcellus, New York, it is a local imprint of great interest to us. This morality tale was the only novel of Mrs. P. D. Manvill, but it was reproduced in many editions. This particular book is accompanied by an unattached folded leaf with an ink drawing of a pair of birds and the inscription “Joseph I. Battles Present for his Teacher Sally Ann Gant.” The names of Polly and Marie Battles are written on a free endpaper of the volume.



In November of 1957, we acquired the library of G. Reed Salisbury of Broad Run, Virginia. Salisbury was a graduate of Syracuse University and began collecting rare Americana after World War I. Many of the classic works in this field were thus brought to the Special Collections Research Center. Examples include *The Federalist: A Collection of Essays, Written in Favour of the New Constitution* (1788), Noah Webster’s *Dissertations on the English language* (1789), the exceedingly scarce *Fanshawe* by Nathaniel Hawthorne (his first published work, 1828), and the first edition of *The Book of Mormon* (1830). In conjunction with this collecting legacy, a well-known purveyor of books about books in Delaware thought that Salisbury’s annotated copy of *A Practical Guide to American Book Collecting (1663–1940)* (New York: Bennett Book Studios, c1941) signed by its author, Whitman Bennett, ought to be part of the documentation of the collection, and so it has been added to our bibliographical holdings.



We have been fortunate to acquire one of the seminal works on early American history. This particular copy of *A Chronological History of New-England in the Form of Annals* (Boston: Kneeland and Green for S. Gerrish, 1736) by Thomas Prince was probably not in the marketplace for any significant length of time. One of the original subscribers to the volume, Nathaniel Clap, a Congregational minister in Newport, Rhode Island, signed his name on the title page. After the death of Clapp in 1745, Samuel Dunbar, the minister of the First Church in Stoughton, Massachusetts, purchased the copy in 1746. (He would serve as the chaplain to the British troops at Crown Point in 1755.) Dunbar died in 1783, and the book may have become available at that point. A later owner, George B. Chase, a railroad owner from Boston, noted in the volume that he purchased it from William P. Lunt, the antiquarian bookseller, in 1869. (We are indebted to an astute

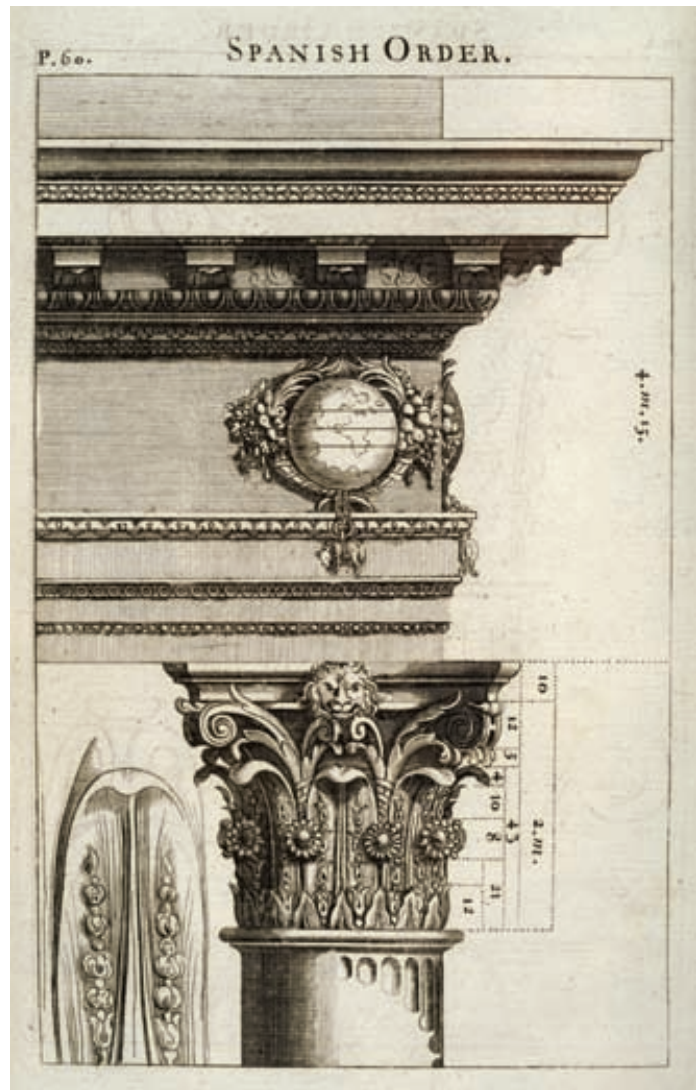


Plate number sixty of *A Treatise of Architecture, with Remarks and Observations* with its engraving of a column in the “Spanish Order” (London: Richard Ware, 1732) by Sébastien Le Clerc. The dealer’s catalog from which we purchased this new acquisition maintained that Thomas Jefferson owned a copy of the original French edition of 1714. It was the next two English editions, however, that greatly expanded the reach of this important eighteenth-century architectural source. Our copy of the English edition of 1732 has the “Remarks and Observations” in volume one and 181 plates in volume two, and both have the signature of William Raines, who was responsible for the creation of Wyton Hall in Yorkshire, England, in 1788.

and learned dealer in Rhode Island for this background and provenance information about the volume.)



In keeping with our collection of material relating to Shaker communities, we have purchased *An Alphabetical Compendium of the Various Sects Which Have Appeared in the World from the Beginning of the Christian Era to the Present Day* (Boston: B. Edes and Sons, 1784) by Hannah Adams because it is “one of the earliest accounts of the Shakers,” according to page three of volume two of *Shaker Literature* (Hancock,

Mass.: Shaker Community, 1977) compiled and annotated by Mary L. Richmond. The beginning of the entry on page 172 maintains that “[t]he first who acquired this denomination were *Europeans*; a part of which came from *England* to *New-York* in the year 1774, and being joined by others, they settled at *Nisqueunia*, above *Albany*; from whence they have spread their doctrines, and increased to a considerable number. *Anna-Leese*, whom they stile the *Elect Lady*, is the head of this party. They assert that she is the woman spoken of in the twelfth chapter of Revelations; and that she speaks seventy-two tongues:—And though those tongues are unintelligible to the living, she converses with the dead, who understand her language. They add further, that she is the mother of all the *elect*: that she travails for the whole world: and that no blessing can descend to any person, but only by and through her, and that in the way of her being possessed of their sins, by their confessing and repenting of them, one by one, according to her direction.” The conclusion of the entry on page 176 has an explanation of their dancing and utterances during religious observances: “They assert, that their dancing is the token of the great joy and happiness of the new *Jerusalem state*, and denotes the victory over sin. One of the postures which increase among them, is turning round very swift for an hour or two. This they say is to show the great power of God. They sometimes fall on their knees and make a sound like the roaring of many waters, in groans and cries to God, as they say, for the wicked world who persecute them.”



We are also most fortunate to have acquired the first essay on transcendentalism. Simply entitled *An Essay on Transcendentalism* (Boston: Crocker and Ruggles, 1842), it was written by Charles Mayo Ellis (it was previously attributed to Ralph Waldo Emerson). The definition of the term transcendentalism is attempted on page eleven: “That belief we term Transcendentalism which maintains that man has ideas, that come not through the five senses, or the powers of reasoning; but are either the result of direct revelation from God, his immediate inspiration, or his immanent presence in the spiritual world. Strictly speaking, then, Transcendentalism is the recognition of this third attribute of humanity, and the inquiry must be into the history of this—the arguments that support it, its effect upon the world, on literature, philosophy, the arts, criticism, religion, and on man in his political, social and moral relations.”

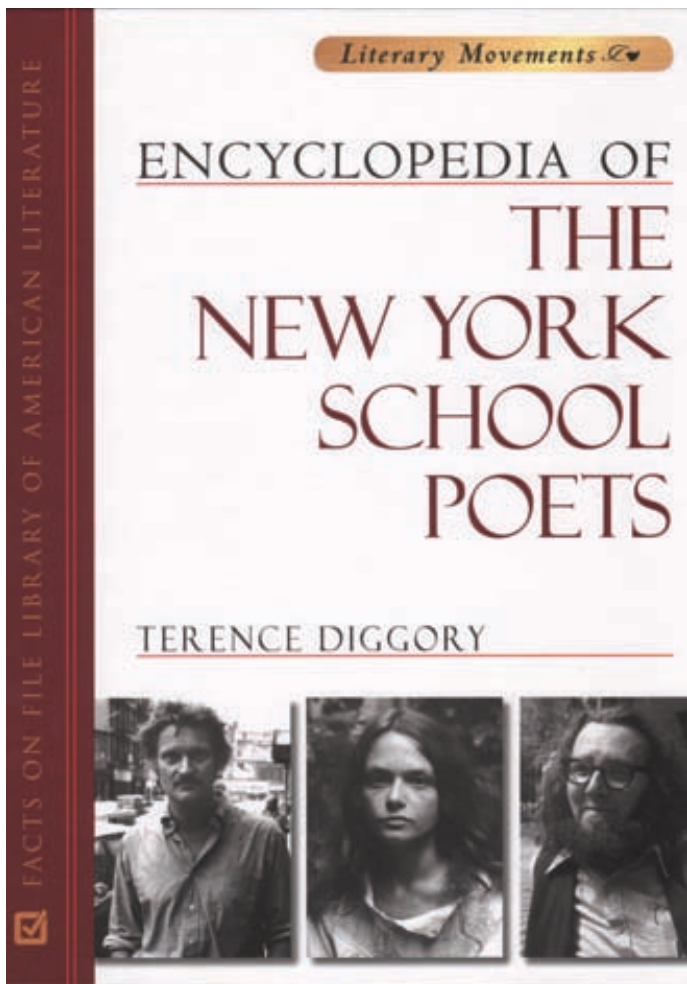


Among our recently acquired manuscript collections is that of documentary filmmaker Herbert Kline (1910–99). Arranged by film project, the Herbert Kline Papers span the years between 1919 and 1971 and extend to nearly five linear feet of correspondence, screenplays, and memorabilia of this



A postcard from the Spanish Civil War that was collected by Herbert Kline. The caption proclaims that the defense of Madrid is, in essence, the defense of Catalonia.

chronicler of twentieth-century political crises in Europe and Mexico. His *Heart of Spain* (1937) and *Return to Life* (1938) document the Spanish Civil War. Released between 1939 and 1941, *Crisis*, *Lights Out in Europe*, and *My Father's House* track the rise of Hitler and fascism, and *The Forgotten Village* illuminates peasant life in Mexico. Kline's work earned him a place on the House Un-American Activities Committee blacklist and limited his film production between 1949 and 1970 to *The Fighter*, based on John Steinbeck's short story "The Mexican." Kline's 1971 film about Mexican artists Diego Rivera and David Alfaro, *Walls of Fire*, was nominated for an Academy Award and won a Golden Globe for best documentary film. Herbert Kline also selected, edited, and wrote commentary for an anthology published in 1985, *New Theatre and Film, 1934 to 1937*, which drew from the issues of the left-wing arts periodical of the same name that he had edited. The collection includes a portion of an unpublished autobiography, "Misadventures of a Film Gypsy," and a remarkable assortment of postcards from the Spanish Civil War (one of which is represented on this page) as well as photographic postcards



The cover of a fascinating new compilation of entries on the poets, artists, critics, publications, places, and the milieu that became the New York School of poetry. The *Encyclopedia of the New York School Poets* (New York: Infobase Publishing, 2009) by Terence Diggory is a most impressive compendium that provides both documentation on and analysis of one of the most important movements in American poetry. The poets represented by photographs on the front cover are (left to right) John Ashbery, Anne Waldman, and Ted Berrigan.

issued by the Spanish Ministry of Propaganda. The collection was donated by Elissa Kline, the filmmaker's daughter.

OUR COLLECTIONS IN PRINT

Many books, articles, and other publications appear each year that are substantially based on research conducted in our collections. We call attention here to a few works that we have recently received and encourage all of our researchers to keep us informed of their publication activities.



We have never before printed an image of the cover of a book that is discussed in this section of the *Courant*, and we now enthusiastically make the exception for the *Encyclopedia of the New York School Poets* (New York: Infobase Publishing, 2009) by Terence Diggory. Professor Diggory of Skidmore College is, of course, well known to us. He generously provided the



When the University of Nebraska Press prepared to publish *Rethinking the Fur Trade: Cultures of Exchange in an Atlantic World* (Lincoln, Neb., 2009) edited by Susan Sleeper-Smith, the press naturally wanted to include images of some of the Native Americans prominent in the trade. We were pleased to be able to supply a lithograph of King Hendrick of the Iroquois confederacy that appeared in Henry R. Schoolcraft's *Notes on the Iroquois: Contributions to American History, Antiquities, and General Ethnology* (Albany, N.Y.: Erastus H. Pease, 1847).

introduction to *The Journals of Grace Hartigan, 1951–1955* (copublished by Syracuse University Press and the Special Collections Research Center in 2009). We are pleased to be able to report that this latter volume edited by William T. La Moy and Joseph P. McCaffrey received an honorable mention in the “Also Not to Be Missed” section of the 2010 Big Ten University Press Picks selected by *ForeWord Reviews*. Diggory was approached to assist us in this project precisely because of his prodigious scholarship on the New York School, but the *Encyclopedia of the New York School Poets* firmly establishes him at the very forefront of such studies. There is a reason that this undertaking has not appeared in print before now; this volume represents a formidable amount of compilation and distillation. The entry on John Ashbery is a



A detail of a lithographic illustration taken from the cover of sheet music entitled *Saratoga Schottisch* (New York: Horace Waters, c1851). The title page indicates that the piece was dedicated to H. H. Hathorn at Union Hall in Saratoga Springs and that the music was performed by Johann Munck's band in Saratoga Springs.

masterful example of the depth and nuances of the book's commentary: "His detractors often sound like baffled critics of Igor Stravinsky's *Rite of Spring* or Pablo Picasso's *Les Femmes d'Alger*. Ashbery uses figuration and surface, like Willem de Kooning and Freilicher; writes listening to post-modern composers such as John Cage, Arvo Pärt, or Robin Holloway; and, in Stevens's meditative vein, considers language and its limits in reflecting perceptions and feelings. His allusions range from global and erudite to pop culture and corny vulgarities." This book will inevitably become the standard resource for anyone attempting to grasp the connections and relationships that made this movement as vibrant and memorable as it was.

ADOPT-A-BOOK PROGRAM

We have acquired sheet music entitled *Saratoga Schottisch* (New York: Horace Waters, c1851) as a facet of our regional documentation. The music was arranged for the pianoforte by Johann Munck, whose band also performed the piece in Saratoga. As a printed item, the most striking aspect of it is the lithographic cover by Endicott and Company of New York. Presumably, the scene depicted is of one of the main thoroughfares of the town of Saratoga Springs because the title page indicates that the publication is dedicated to H. H. Hathorn of the Union Hall in Saratoga Springs.

If you would like to stake a personal claim in our collections, please consider adopting this item that we have recently purchased for eighty-five dollars. Your name, or the name of someone you wish to honor or memorialize with your gift, will be included on a bookplate affixed in an archivally sound manner to the inside front cover of a protective case for the sheet music and will also be added to its electronic catalog record. Adopt-a-book gifts are fully tax deductible, and donors will receive a proper receipt for tax-

filing purposes. If you would like to adopt this or another item recently acquired for our collections, please contact William La Moy at 315-443-9752.

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ABOUT THIS PUBLICATION

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The editor is William La Moy. Mary Beth Hinton serves as the consulting editor. If you would like to receive the *Courant* regularly by mail, please contact Mary Beth Hinton at 315-443-9763. (Her university e-mail address is mbhinton@syr.edu.) If you would like information about joining the Library Associates, please contact Kathleen White at 315-443-8782. (Her university e-mail address is kswhite@syr.edu.) The *Courant* is also available electronically in a PDF version from our Web site at <http://scrc.syr.edu/courant/>.

The *Courant* is typeset in Adobe Garamond and Adobe Minion in the Open Type format. Adobe Garamond is the primary typeface of this publication, and it was digitally created by Robert Slimbach and based upon his research with the roman fonts of Claude Garamond and the italic ones of Robert Granjon. The design and composition of the *Courant* is executed by William La Moy using Adobe InDesign software. The paper is Mohawk Superfine Softwhite one-hundred-pound text stock in an eggshell finish produced by Mohawk Paper Mills in Cohoes, New York.



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