



# THE COURANT

Sponsored by the Syracuse University Library Associates

ISSN 1554-2688

## WILLIAM GROPPER EXHIBITION

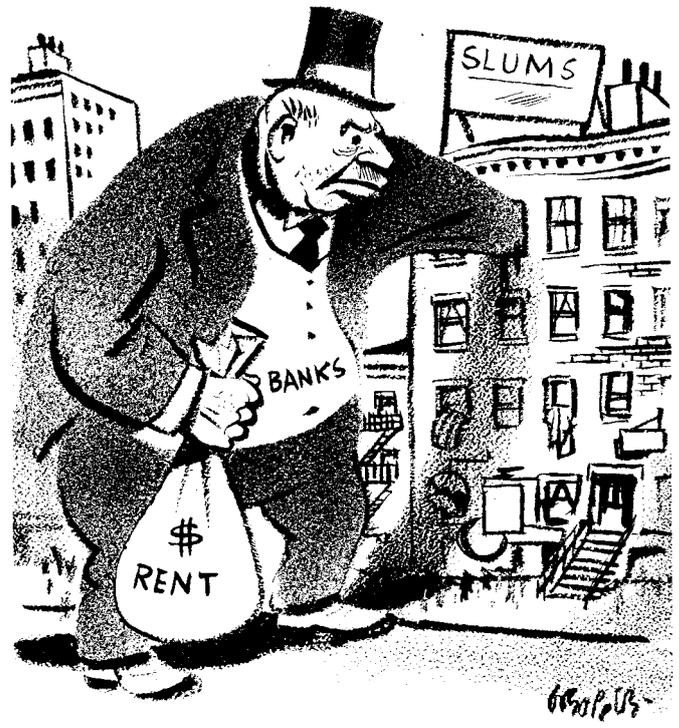
The work of twentieth-century American cartoonist, painter, lithographer, and muralist William Gropper is featured in an exhibition organized by the Special Collections Research Center. *People Are My Landscape: Social Struggle in the Art of William Gropper* will be on display from 27 May through 16 September on the sixth floor of E. S. Bird Library. The text and images from the exhibition can be viewed online at <http://scrc.syr.edu>.

William Gropper (1897–1977) was best known for his satirical portrayals of the elite and powerful and the effects of capitalism and war on American life. Often associated with the artistic movement known as social realism, Gropper depicted the harsh reality of social injustices as they played out in the everyday life of the working class. His cartoons and other illustrations appeared in both mainstream magazines and leftist publications. He was blacklisted and lost many commissions after refusing to testify during his 1953 appearance before Senator Joseph McCarthy's Permanent Subcommittee on Investigations.

The exhibition includes examples of Gropper's cartoons; magazine, book, and pamphlet illustrations; American folklore lithographs; original sketches; and assorted memorabilia. On loan from the Syracuse University Art Collection are selections from Gropper's series of lithographs entitled *The Capriccios* in which he expresses his disdain for the ideological culture of the McCarthy era. Also on display are twelve prints from *The Shtetl*, a series of color lithographs portraying Jewish village life purchased with funds from the recently established Peter Graham Fund for Radicalism in Literature and Art (see page nine).

The Special Collections Research Center has a rich array of materials pertaining to the expression of radical thought in literature and art. In addition to the recently reprocessed William Gropper Papers, the holdings also include printed works, papers, or collections related to the artists Maurice Becker, Fred Ellis, Philip Evergood, Jacob Lawrence, Louis Lozowick, Diego Rivera, and Art Young. Writers include

Arna Bontemps, Granville Hicks, Lillian Gilkes, John Spivak, Horace Gregory, Harry Roskolenko, and the records of Grove Press. Kathleen Manwaring, our curator of manuscripts and archives, discusses our radicalism collections in more detail in an article that begins on page seven.



*Bank Nite* by William Gropper. The artist's messages, conveyed in the spirit of social realism, were seldom, if ever, ambiguous. This cartoon appeared in *Gropper* (New York: ACA Gallery Publications, c1938), the *New Masses* edition.

## FEATURES

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## DIRECTOR'S NOTE

We printed fifteen hundred copies of our first issue, and its electronic version has been downloaded even more times than that from our web site. The editor of a children's literature newsletter contacted us to request permission to republish the "Research Notes" by Philip Nel. We have received a multitude of complimentary comments, and we are delighted to have our circle of associations expand in this way. Our desire to build community and conversation around our collections has found its wings and is taking flight.

A member of our Library Associates, Marlene Williams, called to support our first adopt-a-book offering, *Some Children's Book-Plates: An Essay in Little* by Wilbur Macey Stone, in honor of former neighbors in Fayetteville, New York, Joseph ('38, G'41) and Elaine ('42) Spector. Joe and Elaine have made many benefactions to the library, including the renovation of our wall display cases and technology and furnishing enhancements to the Solomon Spector Room, named in honor of Joe's father.

Yet, as we were preparing to mail out our inaugural number, we were saddened to learn of the loss of two friends. Printmaker and engraver John DePol passed away on 15 December 2004 at the silvery age of ninety-one. DePol had approved our plan to incorporate a version of the "horse and readers" wood engraving he had designed for the *Syracuse University Library Associates Courier* more than forty years ago into the masthead of the *Courant*, but our new publication unfortunately did not appear in time for him to see it.

Eric W. Lawson Sr. also died on 15 December 2004. As reported in our previous issue, Lawson last year created the Eric W. Lawson Family Endowment for New York State Documentary Heritage. Some of the first purchases made with the endowment are described in the following pages. Since Lawson's death, nearly two dozen family members and friends have added gifts to the fund, and his estate will increase it still more. We greatly appreciate the generosity of all those who have contributed to this means of continuing Eric Lawson's lifelong desire to preserve the culture and history of our region.

The memory of former university librarian Peter Graham, who lost his battle with cancer last August, has been honored through a special gift from his father, Harold Graham, and Harold's wife, Alaine Krim, to establish the Peter Graham Fund for Radicalism in Literature and Art. Peter helped us to recognize the important concentration of collections in this area that curator Kathleen Manwaring describes in an article in this issue. The library will soon transform its principal public lecture and meeting room into the Peter Graham Scholarly Commons thanks to a major donation from Peter's father and contributions from family and friends.

—Christian Dupont

## STAFF FOCUS

Niagara Falls native Kathleen Manwaring took her first job in the library in June 1968 after studying English literature as an undergraduate at Syracuse University. Like many in those days before electronic catalogs, she began by typing and filing catalog cards. For a time, she also supervised the bindery. When E. S. Bird Library opened in 1972, Kathleen moved to what was then called the Library Processing Center in the basement where she edited the series authority file before assuming a position in serials cataloging. In 1984, she moved to the sixth floor as a manuscript processor under the direction of Carolyn Davis, whose retirement from our staff we announced in the last issue. In 1990, Kathleen became the manuscripts processing supervisor when Carolyn's duties shifted to reference and public services. Since 2003, Kathleen has served as curator of manuscripts and archives as her activities have expanded to include acquisitions and collection development.

If you ask Paul Barfoot how long he has lived in Syracuse, he will tell you two hundred years. His ancestors were in fact among the first to settle the area. As a result, it sometimes happens that, as Paul processes one of our regional collections, he finds mention of a relative or even a photograph of himself as a child. After working as a freelance photographer and portrait studio manager, Paul took a position in the library's Media Services Department in 1983. Through a grant-funded project, he had the opportunity one year to assist with the organization of our Margaret Bourke-White photographic archives. He discovered then that archival processing would be an ideal job, but there were no permanent openings at the time. He thoroughly enjoyed working in the main reference department until 1996, however, when he was offered his present position as an archival processing assistant. Paul has since developed expert knowledge of many of the collections he has processed, including the Albert Schweitzer Papers and the Boris Drucker Papers.

Debra Olson has worked part-time on several processing projects since 2000, beginning with the papers of former School of Architecture dean Werner Seligmann. Most recently, Debbie has processed the papers of Marguerite Higgins and William Gropper, and has curated exhibitions on both of them. Debbie has also prepared the cumulative index to the *Courier* that will be published later this year.

In the last year, we were fortunate to have been able to hire two archival processing project assistants, both graduates from the School of Information Studies. Jennifer Nace has surveyed our collections in the area of adult and continuing education. Michele Rothenberger has processed the records of the Inter-University Case Program as part of an electronic finding aid pilot project.

## 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. For more details, please consult our web site at <http://scrc.syr.edu>.

### *People Are My Landscape:*

#### *Social Struggle in the Art of William Gropper*

3 June–16 September 2005

See the article about the exhibit on page one.



A lithograph by William Gropper from a set entitled *The Shtetl*. This remarkable group was purchased through the Peter Graham Fund for Radicalism in Literature and Art.

### *Underground Railroad Exhibit*

September 2005–January 2006

In conjunction with the fall 2005 Syracuse Symposium and its theme of *Borders*, the Special Collections Research Center is planning an exhibition based upon its holdings relating to the Underground Railroad. Dennis Connors, the author of the article on the Jerry Rescue beginning on page four, is serving as a consultant for this project.

## EXHIBITIONS AT THE

### JOSEPH I. LUBIN ALUMNI HOUSE

With the collaboration and support of the University Art Collection, the Special Collections Research Center presents regular exhibitions from its collections in the Louise and Bernard Palitz Gallery at the Joseph I. Lubin Alumni House

at 11 East 61st Street in New York City. All exhibitions are free and open to the public during normal business hours. For further information, consult the Lubin House web site at <http://lubinhouse.syr.edu> or telephone 212-826-0320.

*“Don’t pay any attention to him. He’s 90% water.”:*

### *The Cartooning Career of Boris Drucker*

19 March–2 June 2005 (The exhibition has been extended.)



Original artwork for the Boris Drucker cartoon “Don’t pay any attention to him; he’s ninety percent water.”

For more than half a century, Boris Drucker earned a livelihood and reputation as a cartoonist. His drawing style and humor became familiar to readers of major magazines such as the *Saturday Evening Post*, *Playboy*, *Family Circle*, and the *New Yorker*. Throughout his career, Drucker also worked as a commercial artist for corporate clients in advertising and industry. This retrospective exhibition is complemented by an illustrated catalog featuring a biographical essay by his daughter Johanna Drucker, the noted book artist and scholar. To obtain a copy of the catalog, telephone 315-443-9763.

## BRODSKY ENDOWMENT LECTURE AND WORKSHOP

The Brodsky Endowment for the Advancement of Library Conservation is sponsoring a lecture and workshop by Hedi Kyle, a conservator (retired) at the American Philosophical Society in Philadelphia. Ms. Kyle will lecture on Friday, 7 October, and conduct a two-day workshop on Saturday and Sunday, 8 and 9 October. The workshop will focus on preservation enclosures for library and historical materials. Workshop participants will construct a sample set of folders, wrappers, and slipcases, all nested in a corrugated clamshell box. Storage ideas for scrolls will also be covered. More information on the Brodsky Endowment for the Advancement of Library Conservation may be obtained at <http://scrc.syr.edu>.

RESEARCH NOTES:  
"THE REST OF THE JERRY RESCUE"  
BY DENNIS CONNORS

The Onondaga Historical Association (OHA) serves as the primary historical agency for the Greater Syracuse area. In that role, it operates a museum in downtown Syracuse. In 2003, the OHA opened a permanent new exhibition entitled *Freedom Bound: The Story of Syracuse and the Underground Railroad*. This dynamic exhibit is composed of three elements. The first is a colorful gallery featuring period graphics, maps, and illustrative text. The second is a provocative "object theater" simulation of the actual escape of four fugitives from Virginia in 1855 and their passage through Syracuse. The final component is a twenty-four-minute live-action video drama about the city's most dramatic antislavery event, the forced rescue of fugitive William "Jerry" Henry from federal authorities in 1851.

As the exhibit curator, I reviewed the OHA's collections and those of several other repositories to identify particularly illustrative primary source materials. One of the richest holdings proved to be the Gerrit Smith Papers at the Special Collections Research Center at Syracuse University Library. Gerrit Smith was a nationally known nineteenth-century abolitionist, reformer, and philanthropist. He corresponded with many individuals involved in antislavery efforts. He knew most firsthand, but his celebrated generosity also drew strangers to seek his help and counsel. While I searched this collection for material to inform interpretive elements of the exhibit, I especially sought a letter that would provide a particularly human insight into the intense emotions of the day. I was confident that one of Smith's correspondents penned a letter that commented on the Jerry Rescue, and I found a moving communication from James M. Clapp. Clapp's name barely exists in the historical record, but his 3 January 1852 letter to Smith gives us some insight into this unsung hero and into the real sacrifices faced by those who fought the institution of slavery.

Clapp's letter was also intriguing in that it helps illuminate what I consider the rest of the Jerry Rescue story. Clapp played a key role in that event. William Henry was arrested on 1 October 1851 by federal marshals under authority of the dreaded 1850 Fugitive Slave Act. Failing to escape on his own in a violent flight through Clinton and Hanover Squares, Henry was imprisoned for the evening in the Police Justice offices. Within a short time, a crowd of organized sympathizers broke in, snatched him from armed guards, hid him for several days, and then spirited him to freedom in Canada. The account generally ends there, a triumph for humanity and the abolitionists of Syracuse.

The Fugitive Slave Act was an essential portion of the Compromise of 1850, legislation that the Fillmore adminis-

tration in Washington was committed to as a legal vehicle to keep the country from dividing over slavery. Federal authorities knew that William Henry was rescued not only to free him, but also to challenge the enforceability of the fugitive slave statute. They could not recapture Henry in Canada, but they could prosecute the rescuers back in Syracuse who broke the law. Within days, several arrests were made. Eventually, indictments followed, and four men were brought to trial. These judicial proceedings stretched out over two years. The penalties for breaking the law were harsh, with the potential for both substantial fines and jail time. Either could cripple the financial health and personal reputation of those involved, men who were generally law-abiding citizens of modest means such as Clapp. It is vital today to understand these risks in order to appreciate the commitment and passion of the abolitionists who freed Jerry.

Clapp wrote his letter to Smith from St. Catharines, Ontario, a city that drew many former fugitives to settle there before the Civil War and had many residents sympathetic to the abolitionist cause in America. Harriet Tubman used it as a base for her activities between 1851 and 1857, and Syracuse's own Underground Railroad leader Jermain Loguen had contacts there. Clapp knew Smith by reputation but not personally. He acknowledged this as he began his letter but noted that they were not strangers "in priniples." He asked for Smith's "kind and benevolent counsil under my trying circumstances driven as I was from hoalm [home] unexpectedley without an hours preperation." Clapp continued by informing Smith that he was "not a little uneasy" since he was leaving a half-finished house when he fled and hoped that his creditor would be trusting. He reminded Smith that he also had to abandon his job and any steady source of income. (Clapp worked as a "furnaceman" in the Syracuse iron foundry of C. C. Bradley.) Clapp also maintained that his "absence has already proved a great sacrifis in time and money" and that he effectively had to desert his family in Syracuse. The 1850 census lists Clapp as forty years old with a wife named Rhoda and a one-year-old child named Ellen.

He then reminded Smith of the reason for his flight: "the caus of my leaving so sudenly was the advise of my esteemed friend Mr. C. A. Wheaton on the night of the 3d of Oct following the memorable first of Oct 1851 which as in all probibility you well know the part that I am charged with." Smith did know because he was with Clapp in Syracuse that evening at a meeting in Dr. Hiram Hoyt's office. They were among a group of twenty-five men planning Jerry's rescue. Charles A. Wheaton, another active Syracuse abolitionist, was also at the meeting.

After dispersing that night, some went to make various arrangements that would be needed after the rescue for the passage to Canada. Others had to take the lead in forcing

their way into the building where William Henry was jailed under armed guard, and it appears that Clapp shouldered a great deal of that dangerous responsibility. Notes from testimony provided in an Auburn courtroom two weeks later by a deputized John W. Jones, who was inside the Police Justice rooms that night, stated that “James M. Clapp was the first man I saw come into the room. Had a tussle with him. . . . Clapp had a club . . . he also said he would have the negro or die.” Later, Jones testified that Clapp essentially led the crowd of rescuers into the building by climbing through a window. Jones was also armed with a club and stated that “Clapp seized my club and I caught him by the throat; I told him I would keep him, and he might scratch and bite if he chose.” Jones’s description then implies that Clapp and he wrestled for a few minutes. The determined rescuers forced the marshals and their aides to relent, although at least one shot was fired.

Clapp’s name does not appear among those arrested or indicted, apparently because authorities could not find him. His letter to Smith documented his flight: “When I left I started for Pennsylvania thinking of making my parents a visit but thinking it not advisable I turned my course to NY City . . . and deeming it not exactly the place for me under the advice of . . . friends I left for Mass where I took counsel from Mr. W Phillips[,] Sewel[,] Jackson and others in Boston.” The references are probably to Wendell Phillips, Amasa Soule, and Francis Jackson, all active abolitionists. Despite Boston’s distance from Syracuse and its reputation as a center for antislavery activity, Clapp was being sought by federal authorities, and his Boston contacts recommended that he flee to Canada.

Clapp continued the description of his route for Smith: “So I went up into New Hampshire and worked a few weeks then left for Canada by the way of the Vermont central road to Ogdensburg.” Clapp then had to travel more than three hundred additional miles to reach St. Catharines. He concluded by asking Smith whether he should return to Syracuse “and run the risk of consequences” or remain in Canada. Clapp realized that he might be jailed but probably knew that Smith and others had raised bail for those who had been arrested and had organized a defense fund for their pending legal cases. Clapp expressed hope that Smith and others might “sustain” him, should he return.

We do not know Smith’s response, but it might well have been for Clapp to remain in Canada. The sale of Syracuse property owned by James and Rhoda Clapp is recorded over two years later in May of 1854, but the transaction was handled for the absent Clapp by his “attorney.” The deed noted that the seller, James M. Clapp, is “formerly of Syracuse.” By 1854, the cases against the Jerry rescuers had finally ended. One man was found guilty but died in jail before his ap-

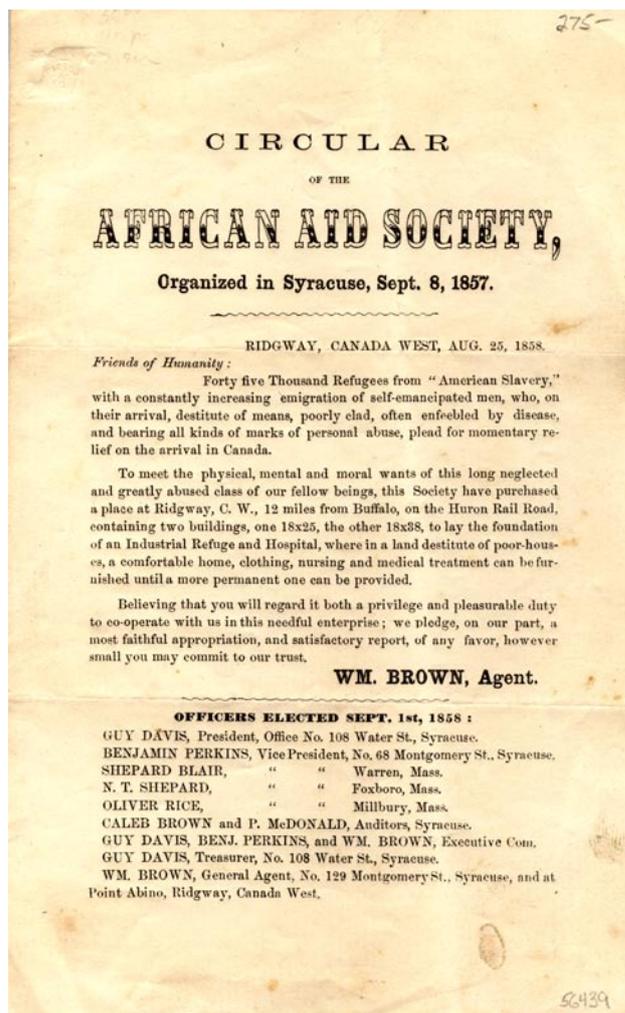
peal was heard. Three others were brought to trial, but these ended in acquittals or hung juries. The remaining cases were dropped. The 1857 Syracuse city directory records that James Clapp was back in Syracuse by that point.

Despite considerable evidence of fugitives continuing to be aided in Syracuse, no serious attempts to enforce the Fugitive Slave Act were again undertaken here. James Clapp risked his life and sacrificed much in those few crucial moments that gave a stranger back his freedom, and this one letter in the Gerrit Smith Papers reaffirms the significance of this legacy and simultaneously reveals some of the less-well-known dimensions of the Jerry Rescue.

Dennis Connors is the curator of history at the Onondaga Historical Association.

## RECENT ACQUISITIONS

In anticipation of our exhibit on the Underground Railroad that will be mounted in September 2005, we have been acquiring supplementary material that will augment our existing holdings in this area. One such find is a circular that was



Circular of the African Aid Society that was purporting to support a refuge for runaway slaves in Ontario.

purchased through the Eric W. Lawson Fund. It was printed here in Syracuse as a fund-raising device for the African Aid Society, and an image of it appears on page five. The stated purpose was to subsidize an “Industrial Refuge and Hospital” twelve miles west of Buffalo in Ontario. What is intriguing about the African Aid Society is that it seems to have emerged only after its agent, William Brown, was dismissed by the Fugitive Slave Society, the original organization in this area (led by Samuel J. May, Jermain W. Loguen, and others) devoted to assisting runaway slaves in their pursuit of sanctuary in Canada. Because Brown continued to raise money fraudulently with the very circular that is illustrated, the Fugitive Slave Society was obliged to publish a statement of warning to local citizens in the *Weekly Anglo-African* of 18 February 1860 that the Reverend Jermain W. Loguen was the legitimate general agent of the Underground Railroad for this region and “that gross imposition has been practiced upon the public by one William Brown, of Syracuse, who claims to be an agent for the “African Aid Society,” which society has no real existence in Syracuse, but is a mere sham.”

We also recently acquired another printed piece through the Eric W. Lawson Fund that helps to document the era of the Underground Railroad in the form of a receipt dated 14 July 1856 from the Wesleyan Book Concern, whose stationery maintains that “an assortment of anti-slavery, temperance, and general literature [is] always on hand.” The bookstore was located at 60 South Salina Street, “Opposite the First Presbyterian Church.” The most salient fact about this document is that it is a wholesale, not a retail, receipt recording the sale of four antislavery pamphlets in quantities of one hundred copies each. The titles are abbreviated and in manuscript form, but they can clearly be read as *Slavery a Sin*, *Sanctuary of Sin*, *Nation’s Peril*, and [Charles] *Sumner’s Speech*. While William Brown’s African Aid Society was obviously an illegitimate enterprise, the message that comes across quite clearly is that the Fugitive Slave Society, the antislavery movement in general, and by inference the Underground Railroad, were very much thriving in Syracuse in this period.

Another recent New York State acquisition of note is an albumen portrait of the Albany printer and publisher Joel Munsell that complements our very extensive collection of his imprints. The library has long been interested in his books, tracts, and pamphlets because of their significance in the history of printing in our region, but the 1984 gift of Henry S. Bannister’s collection of Munsell imprints made our holdings nearly definitive.

One of Munsell’s pieces that managed to elude Bannister was the *Collection of Rare and Original Documents and Relations, Concerning the Discovery and Conquest of America. Chiefly from the Spanish Archives. No. 1.* (Albany, 1860). The content was essentially a description of the provinces in the



An albumen portrait of the prolific nineteenth-century Albany printer and publisher Joel Munsell.

Audiencia of Guatemala in 1576. Bannister was aware of its existence because he had obtained what appears to be a prospectus on thin paper for the publication. The only difference between the text of the prospectus and that of the publication as issued by Munsell is that the imprint of the prospectus is “New York: Charles B. Norton, Agent for Libraries” rather than “Albany: J. Munsell, 78 State Street.” With this acquisition made through the Eric W. Lawson Fund, we move that much closer to completing the run of Munsell imprints that Henry Bannister had envisioned.



Nicholas Rozsa, son of Academy Award–winning film composer Miklos Rozsa, has donated what is perhaps the final addition to his father’s papers. Transported in sixteen boxes, this material consists mostly of Miklos Rozsa’s own elegantly bound original and facsimile conductor’s scores. Also included in the donation are published sheet music; CD’s and record albums of Rozsa scores; and very rare personal, family, and professional photographs. This new addition is quite substantial and integral not only to the collection as a whole, but also more precisely to the study of Rozsa’s creative process and personal life. While it has not yet been incorporated into the main Rozsa collection, this material is already attracting attention and is being made available to researchers.



The recently acquired John F. Nash Papers document the railroad career of Syracuse native John F. Nash (1909–2004), who rose from being a local freight clerk in 1925 to senior vice

president of the New York Central System in 1963. Nash subsequently served as president of the Lehigh Valley Railroad and was appointed a trustee of the Penn Central Railroad after its bankruptcy. He retired in 1975. Consisting of books, correspondence, photographs, speeches, clippings, and material related to Nash's business travels (including printed material and slides of a trip to the Soviet Union in 1960), the collection juxtaposes the rising fortunes of Nash with the decline of the railroad industry in the United States. The papers are the gift of his daughter Janet N. Perry.



In response to Philip Nel's research notes entitled "A Left Turn" that appeared in the first issue of the *Courant*, Eugene Povirk of Southpaw Books sent this e-mail response: "I was particularly interested in reading about your collection of Left children's books. I've been thinking of putting together a collection of children's books on social issues for some time. I've put out the word to several friends and colleagues that specialize in children's books that I'm interested in these sorts of things, and no one seems to respond." This message ultimately led to our purchase from Mr. Povirk of thirteen issues of an extremely rare children's periodical, the *New Pioneer*, issued also as *Pioneer and Young Pioneer*, from June 1931 to August 1939. Subtitled "a magazine for the boys and girls of the workers and farmers," this monthly organ of the children's group of the Communist Party regularly featured puzzles, jokes, cartoons, and short fiction with such titles as "Alice in New Deal Land," "A Strike for Independence," and "Loyalist Pilot."



We are delighted to be able to report a triumph in completing the acquisition of Lynd Ward's major works in the genre of the novel without words. Of course, novels in this vein are only successful if their graphic content is utterly captivating, but Ward succeeded brilliantly in this medium with dramatic woodcuts that provide all of the narrative. In quick succession, we were able to purchase his *Prelude to a Million Years*, *Song without Words*, and *Vertigo*. These acquisitions were made possible through the use of several restricted funds, including the Arents Fund, the Library Associates Endowed Acquisitions Fund, and the Peter Graham Fund for Radicalism in Literature and Art. The image from *Prelude to a Million Years* that appears on page eight conveys some of the power inherent in Ward's creations.

## OUR RADICALISM COLLECTIONS BY KATHLEEN MANWARING

In answer to the question of how a particular collection came to be at Syracuse University Library, the simple and truthful response is often that we asked for it first. This is not to diminish, but to celebrate, the foresight of our predecessors who

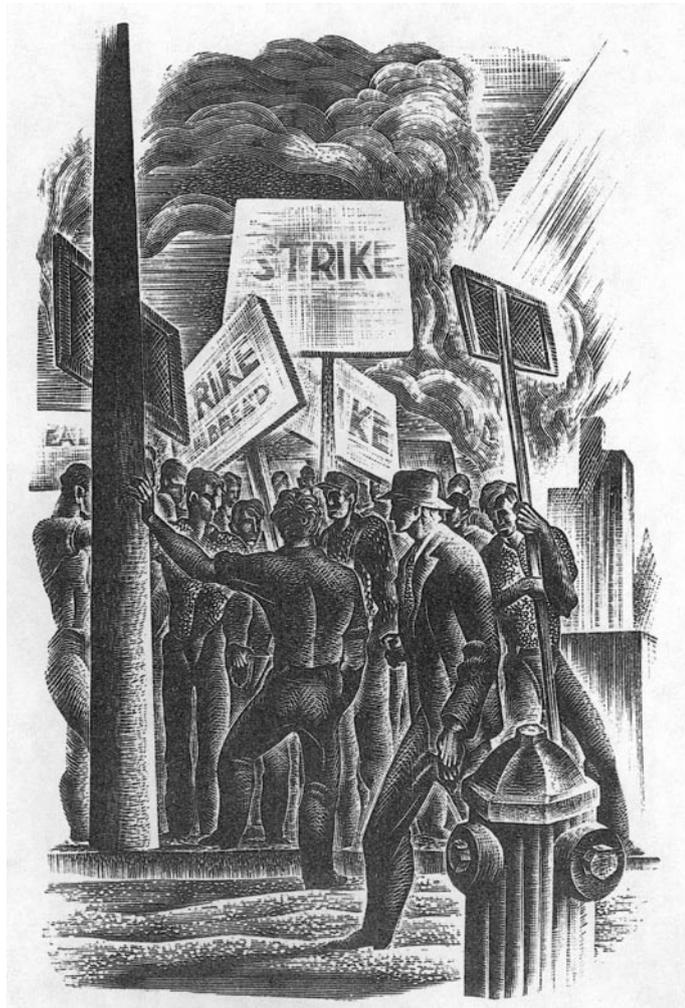
correctly assessed and anticipated the importance of such documentation to scholarly research. In fulfilling the charge given them by Chancellor William P. Tolley to assemble contemporary manuscript collections across all university disciplines for which there were established graduate programs, archivists and librarians, whether deliberately or by chance (and most probably a combination of both) assembled over the course of the 1960s collections pertaining to many of the nation's most notable political radicals. The timing of their efforts aided their success.

Fueled by the widespread unemployment of the Great Depression and the social programs of the New Deal, the Communist Party of the United States, at its zenith (between 1930 and 1946), numbered more than one hundred thousand members. Attracting farmers, factory workers, African-Americans, women, and intellectuals, the Communist Party brought together disparate constituencies in an, at times, uneasy alliance. In a sense, the harshness of economic conditions in the U.S. combined with the international spread of the hopes for a socialist ideology against the growing dissatisfaction with capitalism. Caught in the current of historic momentum, a number of agents for change (i.e., radicals) were fostered by Franklin D. Roosevelt's Works Progress Administration (WPA), an unprecedented alliance between the federal government and the performing, visual, and literary arts. Many participants in the Federal Theatre, Art, and Writers' Projects also convened annually in the politically active American Writers' and American Artists' Congresses. As the 1960s approached, Depression Era artists, cartoonists, clergymen, journalists, literary figures, political leaders, and social activists had accumulated work covering the span of their careers. When the library asked, they gladly opened their desks, studios, attics, and garages with a sense of relief and gratitude that evidence of their labors would be preserved.

In this climate, it is not altogether surprising that in 1966, special collections curators snapped at the chance to purchase the "complete archive" of manuscripts, correspondence, printed material, and memorabilia of Earl Browder (1891–1973), the general secretary of the Communist Party of the United States. The acquisition of more than 1,350 titles among Browder's book and pamphlet library eventually formed, once cataloged, the ideological cornerstone of our radical material in print. In the course of a decade, these holdings grew to include the papers of literary critic Granville Hicks (1901–82); industrial designer and avant-garde editor Egmont Arens (1889–1966); social activist clergymen James Luther Adams (1901–94), Edmund B. Chaffee (1887–1936), Leland Boyd Henry (1895–1968), Ralph W. Sockman (1889–1970), and Robert W. Searle (1894–1967); poets Horace Gregory (1898–1982) and Harry Roskolenko (1907–80); first biographer of Cora Crane (the wife of Stephen Crane), Lillian

Gilkes (1902–77); photojournalist Margaret Bourke-White (1904–71); novelist Erskine Caldwell (1903–87); “muckraker” journalist John L. Spivak (1897–1981); and children’s author and chronicler of black history Arna Wendell Bontemps (1902–73).

Simultaneously, the depth and breadth of the manuscript collections expanded in support of the visual and performing arts programs with the solicitation of the papers of WPA painters, sculptors, and lithographers. Artists such as Aaron Bohrod (1907–92), Abraham Harriton (1893–1986), Jacob



Strike scene from Lynd Ward’s *Prelude to a Million Years* (New York: Equinox, 1933).

Lawrence (1917–2000), Louis Lozowick (1892–1973), Edward Millman (1907–64), Philip Reisman (1904–92), and Anthony Toney (1913–2004) joined the collections of more than 175 comic strip and editorial cartoonists. Among the latter were frequent contributors to leftist publications such as the *Daily Worker* and *New Masses*, including Fred Ellis (1885–1965), William Gropper (1897–1977), Syd Hoff (a.k.a. A. Redfield, 1912–2004), I. Klein (b. 1897), and Otto Soglow (1900–1975).

A series of global events including widespread dissatisfaction over the signing of the Soviet-German Pact in 1939, the U.S. entrance into World War II, and the subsequent political

climate of the Cold War brought with them a renewed spirit of patriotism. Again, timing worked to the advantage of our predecessors as a number of conservative constituencies solidified in both politics and the print and broadcast media, culminating with the House Un-American Activities Committee hearings that began in the late 1940s. It is, therefore, not surprising that to these archivists the manuscript collections of journalists such as Bob Considine (1906–75), Henry Hazlitt (1894–1993), Fulton Lewis Jr. (1903–66), George S. Schuyler (1895–1977), Robert Lee Sherrod (1909–94), and Dorothy Thompson (1893–1961) seemed attractive stack-mates, if not bedfellows, to the leftists of the Depression Era.

Those same conservative historical currents gave rise to a counterculture backlash that surfaced with the Beat generation of the 1950s and culminated in the growing opposition to the Vietnam War during the 1960s. Add to this the almost simultaneous emergence of the civil rights and feminist movements, and the cultural revolution was in full swing. Amidst such forces, it is understandable that the archivists seized upon the work of the Beat (and post-Beat) generation poets Ted Berrigan (1934–83), Diane Di Prima (b. 1934), Marguerite Harris (b. 1898), LeRoi Jones (later Amiri Baraka) (b. 1934), Gerard Malanga (b. 1943), John Wieners (b. 1934), and Vietnam War activist Benjamin Spock (1903–98). Perhaps the crowning effort of our predecessors to capture the embodiment of the counterculture was their acquisition of the Grove Press archive.

Acquired in the early 1950s by Barney Rosset, Grove Press was, along with James Laughlin’s *New Directions*, a publishing vehicle reflective of highly evolved personal taste over corporate sensibility. By the time it emerged in 1957, a decidedly literary and international *Evergreen Review* attempted to bring to the attention of a wider U.S. market an assortment of Grove Press authors that included Simone de Beauvoir, Samuel Beckett, Bertolt Brecht, Marguerite Duras, Jean Genet, Pablo Neruda, Octavio Paz, Alain Robbe-Grillet, August Strindberg, Rabindranath Tagore, and Amos Tutuola, many translated into English for the first time. Yet, Rosset also kept his eye on the emergence of home-grown literary iconoclasts who came to be known as the Beats. Succinctly introduced on its cover as the “San Francisco Scene,” the second issue of *Evergreen Review* included the work of Robert Duncan, William Everson, Lawrence Ferlinghetti, Allen Ginsberg, Jack Kerouac, Michael McClure, Michael Rumaker, Gary Snyder, and Philip Whalen.

Catching the spirit of rebellion at just the right cultural moment, Rosset championed opposition to American parochialism through a series of censorship battles that resulted in his printing the work of William Burroughs, D. H. Lawrence, and Henry Miller. In the mid-1960s, the shift from a primarily literary digest to a lifestyle-magazine format signaled the

review's outreach to the counterculture. Uniting its readers under the civil rights and antiwar movements, it seized the historical moment to reemerge as a chronicle for social and political change. By the time Grove Press fell upon irreversibly hard times, the library had secured not only the corporate history of the press, but also more than 775 linear feet of documentation relating to the most radical era in the U.S. since the Great Depression.

With the processing of these manuscript collections in the 1980s and 1990s, a scholarly treasure trove began to emerge. The term "radicalism" as it applied to literature had not been in my lexicon until it was brought to my attention by an extraordinary group of scholars: Alan Wald of the University of Michigan, Alan Filreis of the University of Pennsylvania, Harvey Teres of the Department of English and Textual Studies at Syracuse University, and researcher Andrew Hemingway, a reader at University College, London. Hemingway brought from abroad the notion of artist radicals and in his *Artists on the Left* (Yale University Press, c2002) featured the work of a number of our Depression Era artists. More recently, Philip Nel of Kansas State University shared with us his work on children's book author and illustrator Crockett Johnson and his developing project in collaboration with Julia Mickenberg of the University of Texas at Austin on radical children's literature. Through the use of many of our collections over the course of more than two decades, these researchers and others have brought us valuable new perspectives on the concentration of collections in the area of radicalism that our predecessors so assiduously gathered.

We are scarcely, however, resting on their laurels. Today, with our major radical manuscript collections processed, we are purchasing a wide variety of complementary printed materials. While radicalism encompasses a broad range of social and political movements, including women's suffrage, labor, civil rights, feminism, pacifism, gender equality, and environmentalism, we have chosen to focus on the creative products of radical ideologies rather than on the political rhetoric of radicalism itself. Working with booksellers across the country, we are collecting cartoons, fiction, photographs, poetry, posters, and songs that embody the creative expressions of antipathy toward the status quo.

#### PETER GRAHAM FUND FOR RADICALISM IN LITERATURE AND ART

In recognition of the lifelong engagement with socialist theory and social activism of our former university librarian Peter Graham (1939–2004), Peter's father, Harold Graham, and Harold's wife, Alaine Krim, have created a special gift fund for the purchase of books and other primary source materials pertaining to the expression of radical political thought in art and literature. The fund will help to strengthen our already

important collections in this area and will also provide support for exhibitions, lectures, and other events.

During the 1960s, Peter Graham was an active member of the Young People's Socialist League in Chicago and New York City. In 1963, he worked as an assistant to Bayard Rustin, executive director of the March on Washington for Jobs and Freedom, managing the national office in Harlem for four months. Throughout his subsequent career in academic librarianship, Peter continued his involvements with social change organizations. In 2002, he and his wife, Lewraine Graham, were awarded the NAACP President's Award for service to the Syracuse/Onondaga County branch.

As a librarian, Peter demonstrated a particular interest in the development of rare book and archival collections, as manifested by his founding in the early 1990s of Exlibris, a popular electronic forum for special collections librarians and book collectors, and by his participation in the Rare Books and Manuscripts Section of the Association of College and Research Libraries.

At Syracuse, Peter discovered that the Special Collections Research Center possessed a concentration of archival collections relating to the history and expression of social and literary radicalism. He encouraged the further acquisition of books and ephemera that documented the ways in which leftist political ideologies were manifested in literature and art, especially as they concerned African American and women writers and artists who were involved in socialist organizations and movements. He encouraged campus faculty members to use our radicalism collections in their teaching and research, and took particular pride in publications, such as Andrew Hemingway's *Artists on the Left*, that made original and substantial use of our radicalism collections. He also helped to organize the Arna Bontemps symposium that was held in the library in October 2002.

Thanks to Peter's insight and efforts, together with those of curator of manuscripts and archives Kathleen Manwaring, Syracuse is becoming increasingly recognized as a major—and in many ways unique—center for the study of twentieth-century radicalism. Whereas other libraries and archives, such as the Tamiment Institute at New York University, the Wisconsin Historical Society, and Cornell University, focus on the history of labor unions and socialist ideologies, our resources are ideally suited to support the study of the literary and artistic manifestations of radical movements, including novels, poetry, dramatic works, cartoons, posters, other graphic art, the WPA art and writing projects, and the congresses of American artists and writers. The Peter Graham Fund for Radicalism in Literature and Art will bring further development and recognition to these resources while honoring Peter's personal commitment to the social and intellectual causes they represent.

## 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.



*The Remarkable Huntingtons: Chronicle of a Marriage* by Mary Mitchell and Albert Goodrich (Newtown, Conn.: Budd Drive Press, 2004) is the first full-length book to emerge about the sculptor Anna Hyatt Huntington (1876–1973) and her husband, the poet and philanthropist Archer Milton Huntington (1870–1955). Between July 2001 and October 2002, Mary Mitchell and Albert Goodrich visited the Special Collections Research Center on three separate occasions to work with the more than one hundred and thirty linear feet of correspondence, diaries, exhibition catalogs, maps, blueprints, photographs, financial papers, and even the kennel records for the couple's Scottish deerhounds. Thereafter, with the support of independent researcher Ann Marshall and Special Collections Research Center staff, Mitchell and Goodrich continued their investigations of the Huntingtons' movements up and down the Atlantic seaboard over the course of nearly five decades.

Using Anna Hyatt Huntington's diaries as the spine for their narrative, Mitchell and Goodrich construct an engaging account of the couple's relationship. Although Anna and Archer established or enhanced by endowment a number of American cultural landmarks—including Brookgreen Gardens, the National Academy of Design, the Hispanic Society of America, the American Numismatic Society, and the Mariners' Museum at Newport News, Virginia—what emerges from this study is not a dull chronology of their benefactions, but an intimate portrait of a supportive marriage between two educated and independent adults with widely varying, although occasionally intersecting, interests. The authors offer a compelling portrait of a very gifted and financially successful artist who takes on the additional role of devoted wife to a fabulously wealthy Hispanist, numismatist, Adirondack outdoorsman, amateur archaeologist, and bibliophile. The reader is left to reflect on the degree to which the integration of their passions and philanthropy succeeded.



*Eugenic Design: Streamlining America in the 1930s* by Christina Cogdell (Philadelphia: University of Pennsylvania Press, 2004) is a book-length study that explores the relationship between the aesthetic design trend of the 1930s known as "streamlining" and the legacy of the continued evolution of the early twentieth-century eugenics movement by demonstrating how similar engineering, ethical, and aesthetic principles informed both. It also examines the multivalent political and

social ramifications of these corollary movements. In 1939, for example, *Vogue* magazine invited famed industrial designer Raymond Loewy and eight of his contemporaries—including Walter Dorwin Teague and Egmont Arens—to design a dress for the "Woman of the Future" as part of its special issue promoting the New York World's Fair and its theme of *The World of Tomorrow*. Although the designers focused primarily on clothing and accessories, several commented as well on the physique of the woman of the future, predicting that her body and mind would be perfected through eugenics.

During the course of several visits, Cogdell delved into the voluminous papers of Walter Dorwin Teague and Egmont Arens. The 109 linear feet (182 boxes and 24 oversize packages) of Teague papers consist largely of subject files, designs, business records, and memorabilia. The 45 linear feet (86 boxes) of Arens papers contain personal and business records, plans, sketches, photographs, slides, and published material. Many images from both of these collections are reproduced in Cogdell's book.



*Reading and Writing Ourselves into Being: The Literacy of Certain Nineteenth-Century Young Women* by Claire White Putala (Greenwich, Conn.: Information Age Publishing, 2004) focuses upon Eliza Wright Osborne, the daughter of Martha Coffin (Pelham) Wright and the niece of Lucretia Coffin Mott. Together with Susan B. Anthony and Elizabeth Cady Stanton, Martha Coffin Wright and Lucretia Coffin Mott were among the principal organizers of the Seneca Falls Women's Rights Convention of 1848. Yet Eliza Osborne did not follow their example by becoming an outspoken feminist and activist herself. Rather, she preferred the domestic sphere common to many young women of her era, devoting her time to knitting, other handiwork, and letter writing.

Osborne's letters and those of other young women from her family are preserved in great numbers in the Osborne Family Papers, the bulk of which consists largely of the public and private correspondence of prison reformer Thomas Mott Osborne (1823–99). Putala's volume includes several appendices that can serve as supplements to the main collection finding aid for these women's writings. To develop a context and methodology for analyzing the literary forms encountered in the letters she examines, Putala draws on literacy studies, feminist theories, and ethnographic and cultural histories. In her acknowledgments, Putala credits our former reference librarian Carolyn Davis with suggesting the Osborne Family Papers as a source for exploring nineteenth-century literacy.



In *Livable Modernism: Interior Decorating and Design during the Great Depression* (New Haven: Yale University Press, in association with the Yale University Art Gallery, 2004), Kristina Wilson examines how American designers combined

the use of industrial materials and concepts of simplicity with middle-class ideals regarding comfort and accessibility, taking as examples popular designs for living rooms, dining rooms, and bedrooms from this era. Her analysis includes vintage advertisements from such magazines as *House Beautiful* and *Ladies' Home Journal* to illustrate the new and creative marketing strategies that sought to carry modernist designs out of the exclusive realm of the elite into mainstream culture.

During her visit to our archives, Wilson examined the large industrial design collections of Russel Wright and Syracuse alumnus Lurelle Guild ('20). The Lurelle Guild Papers (92 boxes and 53 oversize packages) consist largely of shop drawings, designs, photographs, printed materials, and models. The Russel Wright Papers (84 boxes and 44 oversized packages) consist of client and product files that include research drawings, photographs, business contracts, other writings, and models. Wilson's book features discussions of selected materials and several reproductions from the two collections. This book accompanies an exhibition of the same name at the Yale University Art Gallery (5 October 2004 to 5 June 2005).



*Oneida Iroquois Folklore, Myth, and History: New York Oral Narrative from the Notes of H. E. Allen and Others* by Anthony Wonderley (Syracuse, N.Y.: Syracuse University Press, 2004) is the first major book to explore uniquely Iroquois components in the Native American oral narrative as it existed around 1900. Drawn largely from early twentieth-century manuscripts located in our collections and at Hamilton College Library that were compiled by non-Indian scholar Hope Emily Allen (who was born into the utopian Oneida Community that operated in this region), much of the material has never before been published.

Even as Wonderley studies time-honored themes and such stories as the Iroquois myth of the beginning, he breaks new ground examining links between legend, history, and everyday life. He pointedly questions how oral traditions are born and develop. Uncovering traditional tales told over the course of four hundred years, Wonderley further defines and considers endurance and sequence in mythic content. Finally, possible links between Oneida folklore and material culture are explored in discussions of craftworks and archaeological artifacts of cultural and symbolic importance. Arguably the most complete study of its kind, the book will appeal to a wide range of professional disciplines from anthropology, history, and folklore to religion and Native American studies.

## OUR COLLECTIONS ON TOUR

The Special Collections Research Center regularly loans items from its holdings for exhibitions organized by other institutions. The following are some current and recent exhibitions that have featured our collections.

### *Margaret Bourke-White:*

#### *The Photography of Design, 1927–1936*

Oklahoma City Museum of Art, 13 April–12 June 2005; Frick Art and Historical Center (Pittsburgh), 24 June–4 September 2005; and Tacoma Art Museum, 24 September 2005–15 January 2006

This traveling exhibition organized by the Phillips Collection in Washington, D.C., in 2003 includes more than one hundred and fifty vintage photographs, mostly drawn from our Margaret Bourke-White Papers. With her first industrial photographs in Cleveland in 1927, her appointment as the first photographer for *Fortune* magazine in 1930, and her cover photograph for the first issue of *Life* magazine in 1936, Bourke-White proved in the span of a decade that she was not only an important photojournalist, but was equally skilled at modern design and composition. A complete catalog of the exhibition written by curator Stephen Bennett Phillips was published by Rizzoli in 2003.

### *Out to Sea:*

#### *The Courageous Diplomacy of Three Japanese Castaways*

Nippon Gallery, the Nippon Club, 16 May–2 September 2005

Organized by the Nippon Club, the premier Japanese social club in New York City, this centennial-year exhibition of the club's founding traces the lives of three men and their unorthodox journeys in becoming diplomats for Japan and the United States. One of these men, Joseph Heco (born Hikoza Hamada), was working as a young fisherman when he was lost at sea and rescued by an American ship in 1850. In 1858, he became an American citizen and one year later returned to Japan as an American interpreter with a U.S. delegation. In 1864, Heco published the first Japanese language newspaper, thus earning his nickname as the "father of Japanese journalism." This exhibition features material from our Joseph Heco Papers, including several images of Heco, a handwritten Japanese manuscript, and Heco's own copy of the Japanese edition of his *Hyoryu-ki* (Memoirs of a castaway), published in 1863.

## ADOPT-A-BOOK PROGRAM

If you would like to stake a personal claim in our collections, please consider adopting an item that we have recently purchased. 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 cover of the volume 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.

Fresh from the Bay Area Anarchists Book Fair, John Durham of Bolerium Books, brought to our attention the *Pioneer Song Book: Songs for Workers' and Farmers' Children*. Published in 1935 by the New Pioneer Publishing Company, this is the second edition, and it may be adopted for one hundred and fifty dollars. (The first edition, published in 1932, was acquired by the library in the collection of Earl Browder.) The lyrics for most of the songs were written by Comrade Harry Alan Potamkin. For this edition, Potamkin included "Mother Goose on the Breadline," sung to the tune of "Yankee Doodle." Other selections include decidedly altered Mother Goose rhymes. Children were not only exhorted to "Learn these battle songs," but also encouraged to "teach them to your friends and school mates," for use on the picket line and in demonstrations.



The cover of the *Pioneer Song Book: Songs for Workers' and Farmers' Children* (New York: New Pioneer Publishing Company, 1935).

Contrasting them with such "battle songs of bosses' wars" as "Onward Christian Soldiers," or "Over There," "the songs in this book are songs of another kind of war: the war of the workers against hunger, against the misery and slavery of millions of Negro and white children of America; a war for food and clothes for ourselves, and jobs for our parents." If you would like to adopt this or another item recently acquired for our collections, please contact William La Moy at 315-443-9752.

## ABOUT THIS PUBLICATION

The *Courant* is published in the fall and spring by the Special Collections Research Center at Syracuse University Library through the generous financial support of the Syracuse University Library Associates. The executive officers of the organization for 2004/2005 are Karen Goodman, president; Molly King, vice president; Gregory Griffin, secretary; and Christian Dupont, treasurer.

The editors are Christian Dupont and William La Moy. Mary Beth Hinton serves as the consulting editor. If you would like to receive the *Courant* regularly by mail or would like information about membership in the Library Associates, please contact Therese Belzak at 315-443-9763 or [tabelzak@syr.edu](mailto:tabelzak@syr.edu). The *Courant* is also available electronically in PDF format from our web site at <http://scrc.syr.edu/courant>.

The *Courant* is composed in Adobe Garamond and Minion in the Open Type format using Adobe InDesign CS software, with the design and layout executed by William La Moy. The paper is Mohawk Superfine Softwhite one-hundred-pound text stock in an eggshell finish produced by Mohawk Paper Mills in Cohoes, N.Y. It was printed by Liverpool Litho in Liverpool, N.Y.

The Special Collections Research Center is open to the general public as well as members of the Syracuse University community and visiting scholars. No appointment is necessary, but those interested in consulting specific materials are advised to contact us in advance of their visit. Researchers are encouraged to keep us informed of any publications in which they discuss or cite materials in our collections. Brief articles, reviews, and research notes are also welcome.

We invite our readers to send us their comments or notice of the availability of items that we should consider accepting as a donation or acquiring through purchase in order to augment our holdings. New acquisitions are largely the result of purchases made with endowed or gift funds designated for that purpose or gifts-in-kind. If you would like to support the growth of our collections through a financial contribution or through the donation of books, manuscripts, or archival materials relevant to our collecting areas, please contact Christian Dupont, Director, Special Collections Research Center, Syracuse University Library, 222 Waverly Avenue, Syracuse, N.Y. 13244-2010. You may also e-mail [cydupont@syr.edu](mailto:cydupont@syr.edu) or telephone/fax 315-443-9759/2671.