



THE COURANT

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EXHIBITION ON THE PHOTOGRAPHY OF HOWARD BOND WILL BE INSTALLED FOR THE FALL SEMESTER OF 2009

In conjunction with the Syracuse Symposium's 2009 theme of "light," the Special Collections Research Center will host an exhibition based upon the works of the photographer Howard Bond starting in September of 2009 and continuing through the remainder of the fall semester. Bond is best known as a master of large-format film photography. The Ann Arbor-based Bond studied under twentieth-century masters Ansel Adams, Imogen Cunningham, and Brett Weston. Examples of his work can be found in thirty-four permanent collections, including the Bibliothèque Nationale (Paris), the Victoria and Albert Museum (London), the University of Michigan Museum of Art, and the San Francisco Museum of Modern Art.

The exhibition will be curated by Kelli Pennington who sees in Bond's work "a finely trained gaze, an ability to render the details and spaces that make up our world. His images convey a meditative view that comes from a place of seeking and seeing. Inspired by his time with Ansel Adams, Bond's large-format view-camera images are structured around the formalist aesthetic. He is a photographer-craftsman who practices and has perfected darkroom printing methods."

Syracuse University alumnus Carl J. Armani and his wife, Marcy, donated a complete set of twenty-two portfolios by Bond to Syracuse University Library's Special Collections Research Center. The portfolios range in date from 1974 to 2005, and in place from the American West to the Greek Islands, the Alps, and New Zealand. Subject matter includes dramatic landscapes and abstract close-ups of the mundane: rusting cars, for example. Light, tonality, and texture permeate his work. Carl Armani grew up in Syracuse and graduated with a degree in social studies and history. Armani commented that Bond "is a master of large-format composition and darkroom techniques. His work is well known to the large-format photographic community and collectors.

This work belongs in the collection of a great university like Syracuse. I know that students and researchers will find it a great resource and a pleasurable visual adventure."



Photograph entitled "Going to Market, Pokhara, Nepal" by Howard Bond.

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DIRECTOR'S NOTE

My last column struck a solemn chord. I wrote about working with donors of collections in the twilight of their lives, but sometimes we special collections librarians have the opportunity to collaborate with donors in vibrant times. This is the case with Carl J. Armani of the Syracuse University class of 1960. A native Syracusan, Carl has had careers as a pilot and an investor. In his personal life, Carl studies large-format, or view camera, photography with the skillful and under-hyped master Howard Bond. Recently, Carl donated to his alma mater twenty-two of Bond's portfolios. They are held in the Special Collections Research Center and are available for research, or simple contemplation.

Bond was born in Napoleon, Ohio, in 1931, and took master's degrees in music and mathematics from the University of Michigan. From 1961 to 1979, he worked as a computer programmer before committing himself full-time to the intellectually and physically arduous work of large-format photography. He thinks of himself not as someone who "takes" pictures or "creates" art, but as someone who "constructs" images in much the same way that a composer might piece together a score or a programmer might cut and paste code to build sleek and sound computer applications.

Bond studied under Ansel Adams, Imogen Cunningham, and Brett Weston; his work, while insistently his own, echoes that of his well-known teachers. The cover of this *Courant* features "Going to Market, Pokhara, Nepal" from *Portfolio VIII*. In fact, this image is not characteristic of Bond's work; he tends to be more interested in vast landscapes or abstract details. The few portraits such as this to be found among his works are, however, arresting and revealing of the connections between subject and environment.

It is Carl Armani's wish that Howard Bond's work will inspire a new generation of Syracuse students, and I am attempting to make that happen. With master of fine arts photography student Kelli Pennington, I will curate in Special Collections a fall 2009 exhibition of Bond's work. We are also preparing an exhibition catalog that will allow Syracuse University Library to share Bond's work with those who cannot visit the exhibition in person.

In September 2009, Bond will help me inaugurate a new "collections roundtable," the goal of which is to bring creators and collectors of special collections together with a select group of Syracuse University faculty and graduate students for a rigorous discussion of the artifacts themselves, in this case the photographs of Howard Bond. The roundtables will be held in the Antje Bultmann Lemke Seminar room.

On 10 September at 5:00 PM, Bond will deliver the first Syracuse University Library Associates lecture of the year in the Peter Graham Scholarly Commons of E. S. Bird Library. The lecture will be free and open to the public. This is what

Chancellor Cantor's vision of "Scholarship in Action" is all about: an alumnus gives to the university a gift that enriches the intellectual lives not only of students and faculty, but also of the campus and surrounding community.

—Sean Quimby

STAFF FOCUS

In the last issue of the *Courant*, we introduced Michael Dermody as our new cartoon archivist. Now, it is our pleasure to introduce Michael Dermody as our Marcel Breuer archivist. Dermody's work on the cartoon project, funded in part by the National Historic Publications and Records Commission, has been exceptional. We therefore decided to move him to our newest grant-funded project, a massive effort to arrange, describe, and digitize the papers of modernist architect Marcel Breuer.

This \$350,000 National Endowment for the Humanities-supported project will give us not only a navigable physical collection, but a robust Web portal that connects the Breuer collections at Syracuse to those at the Smithsonian Institution's Archives of American Art and at other repositories. The advisory board for this project includes New York University professor emerita Isabelle Hyman (also a contributor to the *Courant*), Museum of Modern Art Philip Johnson Chief Curator of Architecture Barry Bergdoll, and Syracuse University School of Architecture faculty member Jonathan Massey, as well as our own architecture librarian Barbara Opar and dean of libraries Suzanne Thorin. A project coordinator will soon be hired to edit the "digital scholarly edition," tentatively called *Marcel Breuer: Life and Work, 1922–1955* and scheduled for a 2011 release.

The job of seeing the cartoon project through to completion will fall to Susan Kline. Kline will be moving to Syracuse from Omaha, Nebraska, where she holds a position at Nebraska Methodist College. She has worked as an archivist at the American Jewish Archives in Cincinnati, Ohio, and as an intern at the William Howard Taft National Historic Site in Auburn, Ohio. She holds a master of arts degree in history from the University of Cincinnati. She will join the staff of the Special Collections Research Center on 1 July.

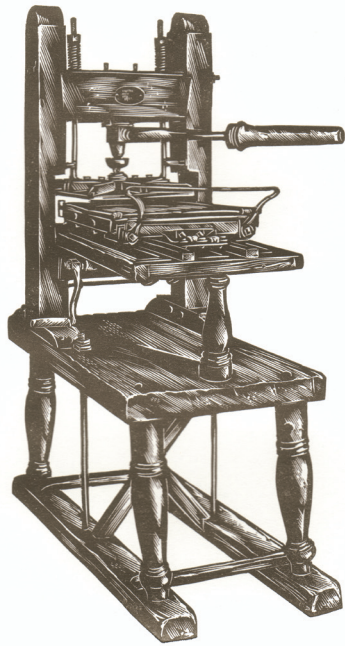
E. S. BIRD LIBRARY EXHIBITIONS

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>.

New York Imprints: Well beyond New York City

18 May 2009–3 September 2009

In order to reflect one of our long-standing areas of collection development, the Special Collections Research Center

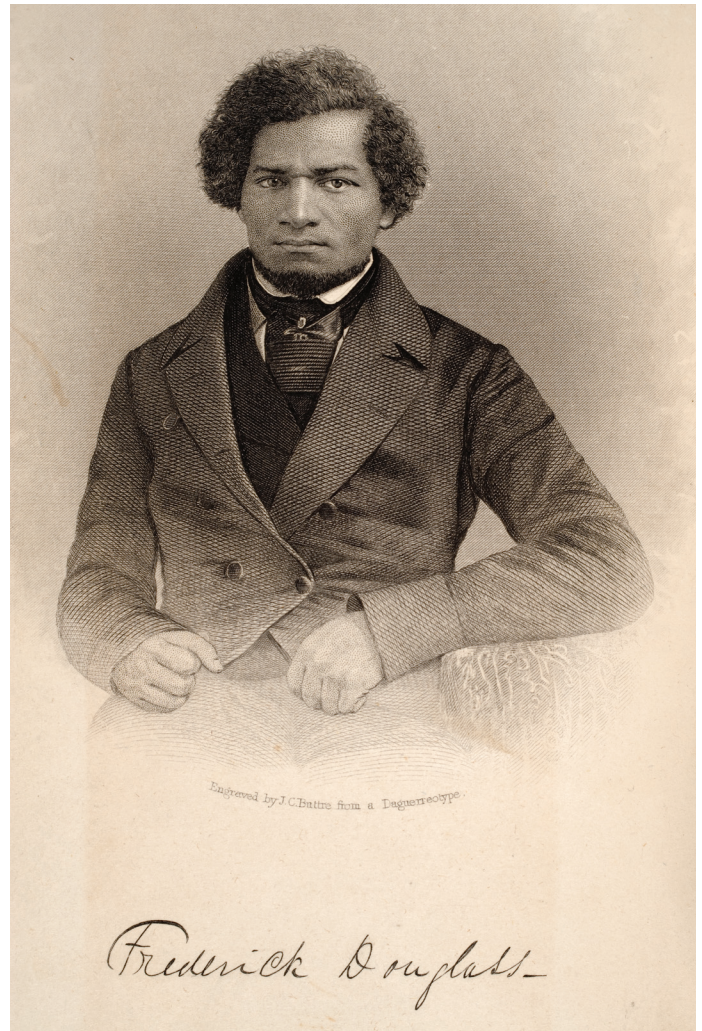


RAMAGE PRESS DePol

179x 3.16.89

A wood engraving by John De Pol of the Ramage printing press, the kind that was used extensively by upstate New York printers in the first quarter of the nineteenth century. The penciled annotation indicates that this print was one of seventy in the edition of March of 1989.

is exhibiting a diverse selection of items based upon their place of printing in New York State beyond the American capital of printing, New York City. One of the basic premises that underlies this exhibition is that the demand for printed materials dictated that the place of publication needed to be closer to the emerging new markets for the necessities of commerce and education in the areas north and west of New York City. One of the most noteworthy of the imprints that demonstrates this evolution in printing in America is the volume entitled *My Bondage and My Freedom* (New York and Auburn, N.Y.: Miller, Orton and Mulligan, 1855) by Frederick Douglass. In this book, Douglass expresses on page 388 that, after some two years of lecturing on abolitionism in the British Isles, he intends to return to the United States and commence a new career as a publisher: "Having continued in Great Britain and Ireland nearly two years, and being about to return to America—not as I left it, a slave, but a freeman—leading friends of the cause of emancipation in that country intimated their intention to make me a testimonial, not only on grounds of personal regard to myself, but also to the cause to which they were so ardently devoted. How far any such



The frontispiece image of Frederick Douglass from his autobiographical *My Bondage and My Freedom* (New York and Auburn, N.Y.: Miller, Orton and Mulligan, 1855), a book from the Karl Kabelac Collection of books published in Auburn, New York.

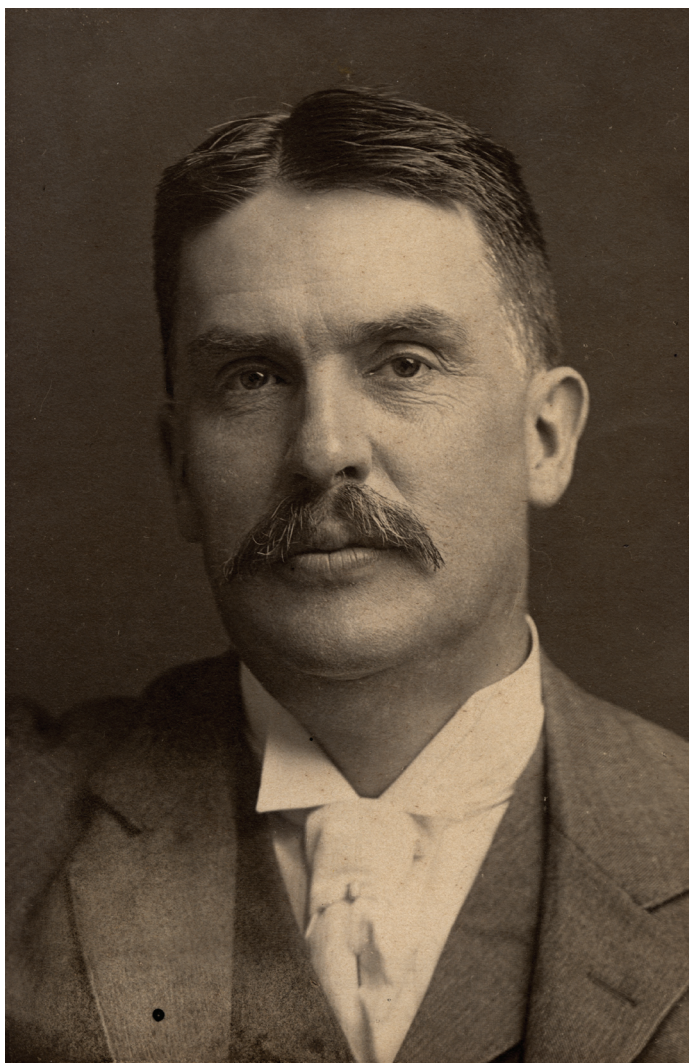
thing could have succeeded, I do not know; but many reasons led me to prefer that my friends should simply give me the means of obtaining a printing press and printing materials, to enable me to start a paper, devoted to the interests of my enslaved and oppressed people."

On pages 393 and 395, he then explains his reasons for establishing his paper, the *North Star*, in Rochester, New York: "Intimation had reached my friends in Boston of what I intended to do, before my arrival, and I was prepared to find them favorably disposed toward my much cherished enterprise. In this I was mistaken. I found them very earnestly opposed to the idea of my starting a paper, and for several reasons. First, the paper was not needed; secondly, it would interfere with my usefulness as a lecturer; thirdly, I was better fitted to speak than to write; fourthly, the paper could not succeed. . . . From motives of peace, instead of issuing my paper in Boston, among my New England friends, I came to Rochester, Western New York, among strangers, where the

RESEARCH NOTES
BY DAVID CONNELLY

The vast Osborne family collection in the Special Collections Research Center's manuscript collections certainly documents how instrumental Thomas Mott Osborne (1859–1926) was in humanizing America's virtually medieval prisons in the early twentieth century. Less well known but nonetheless interesting was the career of Donald Lowrie, an alcoholic and compulsive burglar whose best-selling book arguably inspired Osborne's prison work in the first place. Much of Lowrie's story is tucked away in the Osborne family collection. Lowrie had served ten years in San Quentin Prison in California before being paroled in 1911 and entrusted to the care of a San Francisco newspaper editor, Fremont Older. Older had spotted Lowrie's remarkable writing talent and had encouraged him to write his autobiographical *My Life in Prison*. Osborne was home sick in bed and had an opportunity to read Lowrie's book just after it appeared in 1912. Osborne's response to this was to concoct a plan to commit himself for six days as a prisoner under the name of Tom Brown in 1913 in the prison in Auburn, New York. Osborne's book about that experience, *Behind Prison Walls*, propelled him to international notoriety. He was subsequently appointed to the position of warden of the prison referred to as Sing Sing in Ossining, New York, between 1914 and 1916 and during World War I was the commander of the U.S. Naval Prison in Portsmouth, New Hampshire, between 1917 and 1920.

Lowrie was invited to join Osborne at Sing Sing as his private secretary, but Lowrie's heavy drinking was too much for Osborne, who let him go after six months. Lowrie and Osborne continued a friendly but occasionally confrontational correspondence. Among the estimated seventy-five thousand letters to and from Osborne are scores of those letters, many of them extraordinary in nature. In a letter dated 28 March 1917, for instance, Osborne wrote to Lowrie and warned him not to marry: "You say, 'The girl knows everything about me.' I wonder if she really does. I even wonder if you know all about yourself. It is not the mere 'lapses over the wine'—serious as these are; it is the despicable conduct to your mother, to me, to yourself;—it is the lies, the deceit, the failure to keep true to your word; and the deliberate descent to the vilest companionship, the cutting adrift from all decency, the apparent intention to be 'on the level' with no one; these are the things that are really serious. Your prison record counts but little with those who are willing to look below the surface; your failure to be true to your friends counts for much. Your inability to keep sober is serious; but your ingratitude to those who have befriended you, your self-righteousness, your inability (willful as it seems) to recognize your own vicious faults, while sitting in judgment on the faults of others, your surrender to low ideals while professing high



Photograph of Thomas Mott Osborne (1859–1926) of Auburn, New York. He is perhaps best known for his work on prison reform and other philanthropic activities.

circulation of my paper could not interfere with the local circulation of the *Liberator* and the *Standard*." It was in this region of upstate New York, however, that he would ultimately obtain support from Gerrit Smith (whose papers are housed in our repository) instead of from William Lloyd Garrison, and the effusive full-page dedication to Gerrit Smith in this volume reflects this transition: "To honorable Gerrit Smith, as a slight token of esteem for his character, admiration for his genius and benevolence, affection for his person, and gratitude for his friendship."

*Luminous Construction:
The Photography of Howard Bond*

8 September 2009–14 January 2010

Please refer to the article on page one of this bulletin for more details about this exhibition associated with the Syracuse Symposium, a series of lectures and events sponsored by the College of Arts and Sciences. This year's theme of "light" is most appropriate when one ponders the magnificent large-format camera work of Howard Bond.



Editorial cartoon from 1963 by Pierre Belloqc of the *Philadelphia Inquirer* with the caption “Now look what you made him do!” The French-born cartoonist Pierre “Peb” Belloqc started his career doing equine cartoons for Walter Annenberg’s *Daily Racing Form*, but it was not long before he was drafted into duty as a political cartoonist for Annenberg’s primary operation, the *Philadelphia Inquirer*. Belloqc has a legendary status in the sport of horse racing (and in the art of cartooning), and his work still appears regularly in the *Daily Racing Form*.

ones,—have you told her all this? Have you ever fairly faced yourself with your own wretched record, not alone of deeds, but of character? Have you ever been really downright *honest* with yourself? I doubt it; for I don’t believe you could do so and continue your deception.”

“Do you know why your literary work doesn’t *go*? Why your second book [*My Life Out of Prison* published in 1915] was a falling off from the first; and the last is not likely to find a publisher? Because the first one is the one that is really honest; and I’m not so sure, now, about parts of that. Because as you have been less and less true to yourself, you have more and more lost the power of seeing and recording the truth of things about you. That is the reason why you can’t write about anything but prisons, and why even your writing about prisons now falls flat. Your splendid literary power, like your other fine qualities, has been poisoned; contaminated by your failure of moral purpose, the dragging of your immortal soul through the mire. Do you expect to touch pitch and not be defiled[?] . . . If I had a place where I could try you, I should give you another chance, because rotten as your record has been, I still want to be a friend to you. But I am frank to say that you have no right to marry. I don’t believe you have told her *all* the truth; as I have said, I don’t believe you tell that even to yourself. . . . Don’t marry her until you have shown that you can lift yourself up. Is it not true that you live to-day on your mother’s charity? If that is true, is it not tantamount to blackmail,—levied either on her affection or her

pride? . . . For shame, Donald. You who have in you such splendid power of service. I, who have been thrilled by your appeal in the past, cannot forget what I owe to you; and I know that down under this wretched failure of yours lies the sacred fire—burning fitfully, it is true, but still burning. But your redemption, my brother, can only come about through true repentance, humility and self-sacrifice.”

Osborne, unfortunately, turned out to be overly optimistic in his assessment of Lowrie’s likelihood of reform. Lowrie did marry, had a son, and managed to stay out of prison for several years, but in Houston in 1922, Lowrie lapsed again and was jailed on a misdemeanor. Soon afterwards, he was imprisoned in Pennsylvania for some months and began writing detective fiction and love stories for pulp magazines under the pen name of Arthur Jamison. Lowrie then moved to Arizona and was supporting himself as a writer—only to begin burglarizing houses. “Crime Story Writer Arrested” was what one local headline proclaimed. The newspaper account went on to describe the evidence: “One look satisfied the officers that they had come to the right place. In almost every possible hiding place, in drawers and closets, on shelves and under beds, lying about loosely and hidden in bags and boxes, they found stolen articles of every description. Yesterday, the man whose vivid narratives of prison life, detective shrewdness and criminal cunning have thrilled readers over the continent, sat in Chief McGrath’s office, faced an interested circle of officers and calmly admitted that, crime ‘doesn’t pay.’” Lowrie was committed to Arizona State Prison, where Fremont Older emerged once again to help Lowrie tell his life’s story serially for the nation’s Hearst newspapers. A friendly warden and governor paroled Lowrie after only a few months in prison, but within two weeks, he would die of tuberculosis in a private home in Phoenix on 25 June 1925.

David Connelly is working on a book about Thomas Mott Osborne’s career as a prison reformer.

UPDATE ON THE PROCESSING OF OUR CARTOON COLLECTIONS

One of the more gratifying aspects of the cartoon processing project that has been partially funded through a grant from the National Historic Publications and Records Commission is that it has brought the full scope of our holdings into view all at once—the panoramic bird’s-eye view, if you will. So far, 181 distinct collections have been defined with dimensions of 1,150 linear feet. The holdings span virtually the entire history of American cartooning, and there is hardly an important cartoonist not represented.

Perhaps the most exciting aspect of the early phases of the project was the discovery of previously little-known and latent material. Many additional collections related to the his-

tory of modern cartooning have been identified, the most significant being a cache of approximately one hundred original cartoons bound in cardboard and twine from the venerable bookshop in Boston owned by George T. Goodspeed. This documented, but infrequently consulted treasure trove since its purchase over forty years ago, consisted of a broad sampling of the work of historically important cartoonists, including such luminaries as Thomas Nast (the father of the American political cartoon), Winsor McCay (creator of *Little Nemo in Slumberland*), R. F. Outcault (of the Yellow Kid and Buster Brown fame), and George Herriman (creator of Krazy Kat). There were additional examples of everything from original artwork from the Superman comic book to cartoons from Pulitzer Prize-winning editorial cartoonists such as Herb Block, J. T. McCutcheon, and C. K. Berryman.

RECENT ACQUISITIONS

A marvelous broadside was brought to our attention, and we seized it. It announces the results of a New York State investigative committee evaluating the condition of the salt springs in Onondaga County in 1802 and reported “That the state has heretofore received a very inconsiderable revenue from them, and that there is no probability of its being increased under the present establishment, or any other that can be devised, so long as they remain under the superintendance [*sic*] of the government: That the neighbouring climate is so unhealthy, as to render it impossible to work them during three or four months of the year: That this evil may, in a measure, be remedied, by ditching and draining the adjacent swamps and the outlet of the lake near which they are situated, and that other improvements are necessary in order to carry the works into complete operation. All of which the committee believe will be more œconomically and speedily effected under the care of individuals than of the state. . . . The committee further report, on the petition of Jedediah Sanger, That the making of salt at the Salt Springs, by evaporation, instead of boiling, will probably succeed, and will be advantageous to the state; that it therefore merits the encouragement of the Legislature, and that it will be for the interest of the state to grant the prayer of the petitioner, or by some means indemnify him for making the experiment.” This evaluation acknowledges that the lands that will be developed as a significant part of the city of Syracuse in 1802 will require serious drainage measures to render them habitable, but the value of the salt deposits will justify this and ultimately support the argument for the Erie Canal. The months that the salt springs cannot be “worked” are not the winter ones, but rather the ones when the swamps were pestilential.



Another item relating to the salt works came to us in the form of a detailed letter dated 18 June 1850 from a William

Bardington to the editor of the paper published by the Kappa Society: “Sir as I have the honor of being one of the Kappa^s, although I have not had the pleasure of attending one of the meetings for about two years. Yet I have that interest in the Society that I always had and as my business has been such as to call me through 17 States of the Union I have often had a thought that it was my privalidge [*sic*] and perhaps a duty to drop a line occasionally for your Paper. I find myself this morning viewing the salt works which perhaps will be interesting to some of Your Readers.” What follows are very detailed descriptions of the types of salt and the processes used in their production.



In terms of our pamphlet holdings, we have acquired a regional prize with the purchase of *The Trial of Joseph Mason, for the Killing of William Farrell* (Onondaga, N.Y.: L. H. Redfield, 1820), the first pamphlet printed in what was known as Onondaga Hollow. The two men began scuffling and then boxing in a store in Tully until the matter escalated with racial remarks (Farrell was an Irishman, and Mason made racial taunts on this subject), and they were both ejected from the store. The conflict continued outside until Mason struck Farrell in the head with an axe. We are provided with an astounding amount of detail about the case because the proceedings were captured in shorthand by M. T. C. Gould, and this enabled L. H. Redfield, the publisher of the local paper in Onondaga Hollow, to supply all of the gruesome details, including all of the evidentiary discussion, the interrogations of the physicians involved, the statements of the defense and prosecution, the judge’s caution to the jury, and the judge’s final remarks upon the sentencing of Mason for manslaughter: “Now you are to be made as wretched as it is possible for man to be. You are to be confined, your food is to be scanty, and you are to labour hard thru the remaining part of your life. You are to be sundered from all your kindred. Your wife will be your wife no more. You are to be separated from those little ones to whom you have given existence, and who are looking up to a father for support and protection, and to whom you are bound by every tender and affectionate tie. If ever a being ought to feel, you are that man. In the opening of the spring you are no longer to be cheered by its enlivening verdure. When the harvest is come, you are no longer to be the reaper or the husbandman. When the autumn is come, and your little flock is gathered round your wife and children, it will be no longer for you. During the season of winter, when your friends and relations are surrounded with enjoyments, you will be frozen and dead to every human enjoyment.”

Marcus Tullius Cicero Gould and his brother-in-law R. L. Hess had opened a store on Onondaga Hill and had also tried operating a salt works, but when Hess became a clerk of the

county court, Gould must have seen the opportunity to take advantage of his knowledge of a system of shorthand and approached the printer Redfield with a proposition to record the sensational trial that was just unfolding. As it happens, M. T. C. Gould holds an important place in the development of American stenography, and this pamphlet may well represent the first example of his shorthand recording. Much of this background information on Gould was supplied by an off-print entitled *Marcus T. C. Gould, Stenographer* (Cincinnati, 1904) by Charles Currier Beale published originally in the *Phonographic Magazine and National Shorthand Reporter*.



The same source that provided our salt springs report of 1802 also made number three of volume one of the *Family Friend, and Elliott and Tousey's Advertiser* from May of 1846 available to us. What is remarkable about this Syracuse "newspaper" is that it is one of the early attempts to distribute a free paper for the purposes of obtaining the advertising revenue that was desired: "The experiment of publishing a *free paper* is succeeding beyond our most sanguine anticipations. Since our first number was issued, we have been called upon by our readers from all parts of the surrounding country—all of whom have expressed themselves pleased with our paper, and in favor of the enterprize; and evince their sincerity by tangible proof, in the way of patronizing our store. As a *medium of advertising*, our paper offers the best circulation in this part of the state. We incurred the expense of sending out an agent to all the postoffices for thirty miles around us, to procure the names of heads of families and their postoffice address. This cost us a large sum, but being determined to bring our Good Samaritan Drug Store before the people in the most thorough and extensive manner possible, we did not hesitate to incur this great expense. . . . In addition to the above list on our mail books, 7090 copies, we also circulate 1700 copies per month over our counter and about our village. We also mail our paper to the principal druggists throughout the U.S., and, at least, to one person in every city and village in this State, thus making, in fact the greatest advertising medium to be found in the country. Of our first number we circulated 8,000 copies, of the present number, we shall issue at least 10,000, and never less than that number." It is, of course, extremely rare to encounter such a detailed newspaper publishing scheme outlined so overtly. The publishers even include on the front page of this newspaper the precise rates for advertisements: "For one column, first insertion (relating to articles for which we are agents,) seven dollars, and half that sum for every subsequent insertion of the same matter. For half a column, first insertion, five dollars, and three dollars for each insertion thereafter. For short advertisements eight cents per line for the first insertion, and four cents each insertion thereafter. Line advertisements to be reckoned as if set

up in ordinary type. Ten copies of each paper will be sent to each advertiser if desired."



We just received an extremely rare pamphlet that is entitled *Executors' and Administrators' Vade Mecum, in Taking Inventories, Paying Debts and Legacies, and in Settling Accounts, &c* (Schenectada, N.Y., 1838). (There are now only two recorded copies of this.) You will note that the place of publication utilizes the older spelling of Schenectady. The guidelines for the possessions of widows on pages five and six (without paragraph indention) are quite revealing about the rights of women in 1838: "Where a man having a family shall die, leaving a widow, or a minor child or children, the following articles shall *not* be deemed assets, but shall be included and stated in the inventory of the estate, *without being appraised*: 1. All spinning wheels, weaving looms, and stoves, put up, or kept for use by his family. 2. The family bible, family pictures, and school books used by or in the family of such deceased person; and books, not exceeding in value fifty dollars, which were kept and used as part of the family library, before the decease of such person. 3. All sheep, to the number of ten, with their fleeces, and the yarn and cloth manufactured from the same; one cow; two swine, and the pork of such swine. 4. All necessary wearing apparel, beds, bedsteads, and bedding; necessary cooking utensils; the clothing of the family; the clothes of a widow, and her ornaments proper for her station; one table, six chairs, six knives and forks, six plates, six teacups and saucers, one sugar dish, one milkpot, one teapot and six spoons. The said articles shall remain in the possession of the widow, if there be one, during the time she shall live with or provide for such minor child or children. When she shall cease so to do, she shall be allowed to retain as her own, her wearing apparel, her ornaments, and one bed, bedstead and the bedding for the same; and the other articles so exempted, shall then belong to such minor child or children. If there be a widow, and no such minor child, then the said articles shall belong to such widow."



We have also just acquired an intriguing broadside (with manuscript additions) that may be previously unrecorded. The text commences in this fashion: "Washing Machine. Whereas I Timothy Fruman, of the town of Cazenovia, county of Madison, and state of New-York, have received Letters Patent under the great seal of the *United States*, for a new and useful improvement, being a *Washing Machine*—NOW THEREFORE, know all men by these presents, that by virtue of said patent, and a valuable consideration to me in hand paid, by David Thorp of the township of Perth Amboy County of Middlesex State of New Jersey—I do hereby grant, bargain, sell and convey unto the said David Thorp his heirs,



An engraving by Rockwell Kent of a canal boat in the Mohawk Valley that appeared in *To Thee! A Toast in Celebration of a Century of Opportunity and Accomplishment in America, 1847–1947* (Manitowoc, Wis.: Rahr Malting Company, c1946).

administrators and assigns, the full and exclusive right of making, constructing, using, and vending to others, to make, construct and use said machine in the above mentioned township during the life of the patent.” At the conclusion of the broadside is a manuscript note signifying that the official date of the patent is 30 June 1809. Included with the broadside is a manuscript description of the machine.



We acquired a pamphlet entitled *A Reformation of Morals Practicable and Indispensable* (Utica, N.Y.: Merrill and Camp, 1813) by Lyman Beecher. Lyman Beecher was a Yale-trained minister (and the father of Harriet Beecher Stowe) who early on in his career adopted a stance on temperance. The conclusion of this pamphlet is a passionate appeal to those who dispense ardent spirits: “Let me entreat those unhappy men, to consider their end, who haste to be rich by unlawful means. Who thrive by the vices and ruin of their fellow men. How dreadful to you will be the day of death? How intolerable the day of judgment? How many broken hearted widows and fatherless children, will then lift up their voices to testify against you? How many damned spirits will ascend from the world of woe, to cry out against you, as the wretches who ministered to their lusts, and fitted them for destruction? In vain will you plead that if you had not done the murderous deed, other men would have done it. Or that, if you had not destroyed them, they had still destroyed themselves. If other men had done the deed, they, and not you, would answer for it. If they had destroyed themselves without your agency, their blood would be upon their own heads. But as you contributed voluntarily to their destruction, you will be holden as partakers in their sins, and their blood will be required at your hands. Why will you then traffic in the souls and bodies of men, and barter away your souls for the gains of a momentary life!”

We were fortunate to obtain recently *A Collection of Hymns, for the Use of Native Christians of the Mohawk Language; to Which Are Added a Number of Hymns for Sabbath-Schools* (New York: American Tract Society, [1853]). The dealer who supplied this volume approached us because a David Smith and Mrs. Elisabeth Smith signed the pastedown on the inside front cover of the book and identified their location as “Onondaga Castle, N.Y.” This was the designation for the Onondaga Reservation. The pastedown also has a stamp applied to it (printed by the “Herald” Press) that provides some provenance information: “Presented by the Loft Family to Their Indian Friends.” One hundred and thirty-three hymns are presented first in Mohawk and then followed with an English translation. At the conclusion of these, there is a section described as “Hymns for Children,” and these are printed solely in English.



We made a rare discovery with the purchase of a volume entitled *To Thee! A Toast in Celebration of a Century of Opportunity and Accomplishment in America, 1847–1947* (Manitowoc, Wis.: Rahr Malting Company, c1946). This book was written and copiously illustrated by Rockwell Kent in commemoration of the century of success of the Rahr Malting Company of Manitowoc, Wisconsin. (Perhaps this volume, with its celebration of the uses of malted barley, may be seen as counterbalancing the Lyman Beecher pamphlet just described.) When the Rahr family emigrated from Germany to settle in Wisconsin in 1847, they chose to cross New York State via the Erie Canal. This provided Kent with an occasion to depict a canal boat in transit in the Mohawk Valley, and this image is reproduced on this page of the bulletin. Kent also took advantage of the connection between malted barley and beer to celebrate in another engraving the demise of the Prohibition amendment. In addition to the exquisite text and design work by Kent, the volume also benefited from having been skillfully printed by A. Colish in New York.



Another recent acquisition is entitled *The Believer’s Pocket Companion* (Buffalo, N.Y.: Steele and Faxon, 1832) by J. Evans. We purchased this item partly because it was a regional imprint but also because of the line of reasoning to be found in its preface on page three: “From the estimation in which this little work has been deservedly held in the old world, by the pious of nearly all denominations, the present publishers were induced to believe, that it could hardly fail of being acceptable to the religious in this country. To promote personal piety, and a tone for the study of the sacred Scriptures, is the object of the work; and to this end it is admirably adapted. Each meditation upon some portion of the divine word is too short to be tedious, and too plain to be misunderstood.”



The serigraph print of Martin Luther King Jr. that serves as the frontispiece of *Letter from Birmingham City Jail* (New York: Limited Editions Club, c2007) by Martin Luther King Jr.



We correctly surmised that it would be desirable to obtain several pamphlets on the peace movement in Connecticut in the 1820s and 1830s because Samuel J. May, a Unitarian Universalist minister who would relocate to Syracuse in 1845, was active in such organizations before his move. At the conclusion of the *Address Delivered before the Peace Society of Windham County, at Its Annual Meeting in Brooklyn, August 20th, 1828* (Brooklyn, Conn., 1828) by Elisha B. Perkins, May is identified as the corresponding secretary for the association. While some of these tracts invoke simple logic or religious doctrines in the promotion of universal peace, Perkins assumes a more historical perspective on page thirteen: “Look through the whole range of history and trace the mighty causes, which have annihilated one great nation after another, and not a solitary one can be found, which sunk under the enervating influence of peace. The mighty Babylon, Assyria, Egypt, Greece, Rome, all rose as conquerors, all were corrupted by the vices of War, and enervated by its plunder. Each became alike luxurious, effeminate and debased, each alike submitted its liberties to the tyranny of *military* usurpers, and alike fell a sacrifice to the indulgence of *Warlike* propensities. This has been, and while the world exists, must be, the history of Warlike nations.” China is then advanced on page fourteen

as an example of the benefits of a peaceful tradition: “the *general* policy of this vast empire has been decidedly pacific, and its reigning monarchs, whether holding the throne by inheritance, revolution, or conquest, have uniformly adapted [*sic*] the pacific policy; and to this alone, can the astonishingly long duration of this empire be attributed.”



Among the most recent additions to our book holdings is *Letter from Birmingham City Jail* by Martin Luther King Jr. Purchased through the Peter Graham Fund for Radicalism in Literature and Art, the volume is embellished with eight serigraph prints by Faith Ringgold. The book was published in New York by the Limited Editions Club, and our copy is number 130 of an edition of 420. Although most of our radicalism titles feature characteristically bold (some might say confrontational) graphic design in black, red, and white, *Letter from Birmingham City Jail* is notable for its use of a more varied but equally vibrant color palette to portray some of the most poignant episodes from the civil rights movement. The book was published in 2007, a distance of four decades from the turbulent times of its setting, but it nonetheless has a serenity reminiscent of Dr. King himself. The book concludes with this paragraph: “I hope this letter finds you strong in the faith. I also hope that circumstances will soon make it possible for me to meet each of you, not as an integrationist or a civil rights leader, but as a fellow clergyman and a Christian brother. Let us all hope that the dark clouds of racial prejudice will soon pass away and the deep fog of misunderstanding will be lifted from our fear-drenched communities and in some not too distant tomorrow the radiant stars of love and brotherhood will shine over our great nation with all of their scintillating beauty. Yours for the cause of Peace and Brotherhood, Martin Luther King, Jr.”



In our continuing quest for elusive Depression Era serial titles, *Panorama: A Monthly Survey of People and Ideas* came to us through the auspices of an astute dealer. Although short-lived (October 1933 to January 1935), the Boston periodical was edited by Isaac Goldberg (1887–1938), and included the work of Charles Angoff, Benjamin Botkin, Bob Brown, Benjamin De Casseres, Will Durant, Louis Ginsberg, Lincoln Kirstein, William Kozlenko, Carey McWilliams, and Leonard Spier. According to international databases, only the New York Public Library and the Harry Ransom Humanities Research Center at the University of Texas at Austin report holdings of *Panorama*. Its fragile newspaper format required the intervention of our paper conservator David Stokoe before it could be handled for cataloging. Returned from the conservation lab after a thorough bathing of every page and the interleaving of each issue before placement in a fitted container, this rare survivor has now been stabilized. Our issues came with a sub-

scription renewal form that reveals the mission: “*Panorama* will continue to print only independent opinion, holding its columns open to responsible expression whether by radicals, conservatives, bourgeois, reformers or economists.”



We will be assisted in our collection development with the welcome arrival of *Tales for Little Rebels: A Collection of Radical Children's Literature*, edited by Julia L. Mickenberg and Philip Nel. Published in 2008 by New York University Press, the book cites and reprints selections from such children's classics as “Happy Valley” from *The Child's Socialist Reader* (1907) illustrated by Walter Crane; *Rootabaga Pigeons* (1923) by Carl Sandburg; *Funnybone Alley* (1927) by Alfred Kreyborg and illustrated by Boris Artzybasheff; *The Teacup Whale* (1934) by Lydia Gibson; *In Henry's Backyard: The Races of Mankind* (1948) by Ruth Benedict and Gene Weltfish; *The Sneetches* (1953) by Dr. Seuss (Theodor Seuss Geisel); *The Little Tailor* (1955) by William Gropper; and *The Practical Princess and Other Liberating Fairy Tales* (1969) by Jay Williams and illustrated by Friso Henstra.

Because our collection of radical children's literature encompasses so many facets of pedagogy, perhaps the most helpful aspect of *Tales for Little Rebels* is its organization by chapter into categories such as Subversive Science; Dramas of Ecology; Work, Workers, and Money; History and Heroes; Books that Challenge Prejudice; and Peace. The organization of the working list of radical books for young readers mirrors that of the chapter headings, and is proving itself a very helpful template for thinking and speaking about our own holdings. Often asked for a definition of radical children's books, our staff can now refer to *Tales for Little Rebels* as both a bibliographic tool and an avenue of approach to our collections for ourselves and our researchers.



In October 2008, with mixed emotions, we received an additional twelve linear feet of manuscripts of Joyce Carol Oates. The accession included the Ontario Review Press files of editor Raymond J. Smith (1930–2008), the late husband of Ms. Oates. These records document the monographic publishing history of the press, which originated in 1974 when the couple taught on the faculty of the English Department at the University of Windsor in Ontario, Canada. The press was relocated when Ms. Oates joined the creative writing faculty at Princeton University in 1978. In the final issue of *Ontario Review* (no. 68), Ms. Oates recounts that the journal “began as a dream to establish a North American Journal of Arts in which American and Canadian writers would be published side by side.” Over its run of more than four decades, the journal expanded to include contributors from many countries, and published the work of both established and new fiction writers, painters, photographers, and poets.

In addition to the journal, Ontario Review Press published many monographs, which included conversations, interviews, and/or essays of W. H. Auden, Margaret Atwood, Joan Didion, E. L. Doctorow, Doris Lessing, and Maxine Kumin, as well as an anthology, *First Person Singular*, by writers on their craft, and *Talking Murder: Interviews with Twenty Mystery Writers* by Charles L. P. Silet. Ontario Review Press also published the memoirs of David Collins and Barry Raine and *The Letters of Delmore Schwartz*, edited by Robert Phillips. The press also published poetry collections of Sharon Chmielarz, Jon Davis, John Ditsky, Albert Goldbarth, Jana Harris, Richard Moore, Robert Phillips, Chase Twichell, and Tom Wayman, and an anthology, *Generation of 2000: Contemporary American Poets*, edited by William Heyen. Fiction writers Pinckney Benedict, Leigh Buchanan Bienen, Barry Callaghan, Linda D. Cirino, Margareta Ekström, Katie Estill, Merrill Joan Gerber, Edward Hower, Greg Johnson, Sheila Kohler, Josephine Jacobsen, Alistair MacLeod, Jewel Mogan, Dean Paschal, C. E. Poverman, Melissa Pritchard, Jeanne Schinto, Claude Simon, and Douglas Unger were among those whose short story collections and novels were also published by Ontario Review Press. Fiction collections also included *Nightwalks* compiled by Joyce Carol Oates, *Ways We Live Now: Contemporary Short Fiction from the “Ontario Review”* selected and edited by Raymond J. Smith, and *You Don't Know What Love Is: Contemporary American Stories* compiled by Ron Hansen. In addition, the press published two volumes each of the poetry and plays of Ms. Oates, as well as the novella *I Lock My Door upon Myself*. The press also reissued her novels *Expensive People*, *Mysteries of Winterthurn*, *Solstice*, and *Wonderland* and published *Where Are You Going, Where Have You Been: Selected Early Stories*. Arranged meticulously by Raymond J. Smith, the editorial files of Ontario Review Press contain author correspondence, manuscripts, permissions, photographs, publicity, and reviews.

The latest addition also features manuscripts of Joyce Carol Oates, first editions and translations of her books, and a collection of anthologies and periodicals in which her work has appeared.



The Grace Hartigan Papers contain twenty-one letters of friend and fellow painter Larry Rivers (1925–2002) written between 1953 and 1955, most originating from Southampton, New York. These are intensely personal letters in which Rivers presents “a defense for the position [of] my latest work,” his philosophy of art, their shared “awareness of the immediate past,” his assessment of other artists (Jackson Pollack, Willem de Kooning, Mark Rothko, and Clyfford Still), and his reactions to a number of Hartigan's paintings that she was working on during that period. Several of the letters are sprinkled with references to John Bernard Myers of the Tibor de Nagy

Gallery in New York City as well as to other contemporary artists associated with the local art scene, including Nell Blaine, Franz Kline, Elaine de Kooning, Jane Freilicher, Philip Guston, Kenneth Koch, Al Leslie, Fairfield Porter, and Walter Silver. Rivers frequently also writes about Frank O'Hara, who "doesn't answer my letters." Sharing with Hartigan his statement for *Art in America*, Rivers made a revealing comment: "An artist is most moved by himself and his anxiety about what he should do."

The recent publication of Grace Hartigan's journals has inspired us to supplement the Rivers letters with an assortment of printed material, including several collaborative projects with a number of New York School poets. The collaborative work of Rivers with Kenneth Koch (1925–2002) includes illustrations and/or jacket designs for *When the Sun Tries to Go* (1969), *Sleeping with Women* (1969), *The Burning Mystery of Anna in 1951* (1979), and *On the Edge: Poems* (1986). We have also acquired the collaborations of Rivers with Frank O'Hara including *City Winter and Other Poems* (1952), *Second Avenue* (1960), and *Hymns of St. Bridget* (1974) ("poems . . . written in collaboration between 1960 and 1962, mostly in New York" with Bill Berkson). Rivers also supplied the cover art for *Works on Paper* (1978) by Tony Towle. We have also lately acquired an exhibition catalog for *Some American History* (1971), a group exhibition organized by Rice University on the portrayal of African Americans in art that included work by Rivers. The most recently published acquisition for which Rivers supplied the cover art was published in 1994 by Catchworld Papers. *Making It Up: Poetry Composed at St. Mark's Church on May 9, 1979* commemorates "an evening of spontaneous poetry collaborations" of Allen Ginsberg and Kenneth Koch. We continue to collect an assortment of 1960s periodicals that contain the work of Larry Rivers, including *American Dialog*, *Art and Literature*, *Location*, *Locus Solus*, and *World*.

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.



In *Acts of Conscience: Christian Nonviolence and Modern American Democracy* (New York: Columbia University Press, 2009), Joseph Kip Kosek examines the impact of radical Christian pacifists, such as A. J. Muste, Richard Gregg, and Martin Luther King Jr., on American democracy during the twentieth century. The activists represented in Kosek's book rejected many political movements for their violent ideals and use of organized killing at one time or another in exchange for the nonviolent example of Jesus. Kosek follows

the shifting theories of Christian pacifism as they adapted to developments in politics, technology, and culture. Edmund B. Chaffee, once the director of the New York City Labor Temple, was among those who promoted Christian non-violence after World War I. Kosek utilized the Edmund B. Chaffee Papers at Syracuse University Library in his research for the 354-page book and included a photograph of Chaffee from our holdings. The collection contains correspondence, letters to magazines, notes, scrapbooks, diaries, and published material. The collection also contains sermons from the period between 1914 and 1936 on such topics as religion, specifically Christianity, and its relationship to politics, labor, technocracy, war, pacifism, communism, and socialism.



Virginia M. Mecklenburg, curator at the Smithsonian American Art Museum, follows the evolution of American artists after World War II in *Modern Masters: American Abstraction at Midcentury* (London: D. Giles, 2008) published in conjunction with an exhibition. Mecklenburg elucidates the vibrancy of the art community during the decades following the war. The exposure to each other's art allowed individual artists to refine and develop their styles of depicting American life. This book features the work of Seymour Lipton, Theodore Roszak, Sam Francis, Adolph Gottlieb, Helen Frankenthaler, Grace Hartigan, Joan Mitchell, Josef Albers, and many others, each being highlighted for a unique characteristic of their artistic style. Hartigan's *Modern Cycle* from 1967 is one of two of her works represented in this book. The painting is a jumble of human limbs and motorcycle parts inspired by her students while teaching at the Maryland Institute College of Art in Baltimore. From our own collection is a photographic portrait of Ms. Hartigan in 1953 from the Grace Hartigan Papers. The Grace Hartigan Papers include correspondence, writings, journals, and memorabilia of the painter including items from the period between 1942 and 2006. Also included are photographs of her work and her friends from the art world; among them are images of Mary Clyde, Willem de Kooning, Helen Frankenthaler, Alfred Leslie, Frank O'Hara, and Larry Rivers. Our collection documents Hartigan's painting career and sheds light on the New York City art scene of the 1950s. (It should be noted that the journals kept by Ms. Hartigan between 1951 and 1955 have just been copublished by Syracuse University Press and the Special Collections Research Center at Syracuse University Library, and that they constitute some of the best documentation on the development of the New York School of painting and poetry. The Web site of the university press is www.SyracuseUniversityPress.syr.edu, and the book can be ordered through this source. The title of the volume is *The Journals of Grace Hartigan, 1951–1955*, and it was edited by William T. La Moy and Joseph P. McCaffrey.)



THE PENNSYLVANIA GAZETTE

The illustration entitled *The Pennsylvania Gazette* from *Benjamin Franklin: A Biography in Wood Cuts* (New York: Covici Friede, c1935) by Charles Turzak (with text by Florence Turzak). The text accompanying this image describes some of the reasons for the popularity and success of this newspaper: “From the first issue of the *Gazette*, Franklin captured the fancy of the public with his jokes, brilliant satire and spirited remarks on public questions. The *Gazette* soon became the most prosperous and influential newspaper in the Colonies. It was his remarkable grasp of questions of public importance, plus his common sense opinions, presented in simple words, that brought Franklin recognition as a leader and moulder of public opinion.”

ADOPT-A-BOOK PROGRAM

We have acquired the volume entitled *Benjamin Franklin: A Biography in Wood Cuts* (New York: Covici Friede, c1935) by Charles Turzak (with text by Florence Turzak). The book consists of some eighty woodcuts depicting the developmental or critical points in Franklin’s remarkable career along with some commentary composed by Florence Turzak to put them in context. The colophon indicates that, for this limited edition signed by the artist, the publisher commissioned J. J. Little and Ives Company to create electrotype plates from the original woodcuts and to print the images on Warren’s Olde Style laid paper. The last sentence of the book is also noteworthy: “This man, who stood before kings, who helped build an empire, and who received the adoration of the world, humbly began his last will and testament with these words: ‘I, Benjamin Franklin, Printer.’”

If you would like to stake a personal claim in our collections, please consider adopting this item that we have recently purchased for one hundred and twenty-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 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. 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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