



THE COURANT

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EXHIBITION ON THE CULTURE OF FEAR IN AMERICA HAS JUST BEEN INSTALLED

We have just installed *Invasion! The Culture of Fear in America* in our new gallery space. This exhibition is the product of a course entitled American Fear in the Renée Crown University Honors Program and will be in place throughout the summer of 2008. Students in the course immersed themselves in the original sources of the Special Collections Research Center at Syracuse University Library in an effort to understand what at least one historian has characterized as modernity's most pervasive and defining emotion.

Our inquiry was shaped by a single question: what is it that frightens Americans? Over the span of our history, we have experienced cultural anxieties over secret societies, religious and ethnic minorities, gender and sexual mores, and political subterfuge. The student curators in this course, however, felt that the fear of invasion informed each of these other, more compartmentalized, anxieties.

The *Oxford English Dictionary* defines invasion as "a harmful incursion of any kind." The word brings to mind images of borders violated. These borders may be geopolitical. While the United States has largely been spared military invasion—the War of 1812 and Pearl Harbor being notable exceptions—we have long feared it. The recent attacks on the World Trade Center and the Pentagon reignited the fear among many Americans that we were a nation under siege. Past panics over diseases such as yellow fever in the 1790s and AIDS in the 1980s reveal as much about the ways in which social authority is exercised as they do about individual fears of mortality.

One lesson that emerged in the creation of this exhibition is that what we fear tells us much about how we identify ourselves as individuals. The same can be said for entire societies. What do our anxieties say about who we are, not simply as individuals, but as citizens of the United States?



The image on the dust jacket of the first edition of *Invasion!* (New York: Dutton, 1943) by Whitman Chambers. A Japanese army is depicted invading Los Angeles and terrorizing its population.

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DIRECTOR'S NOTE

At this writing, quiet has settled on the Special Collections Research Center. The din of pneumatic drills and the thudding of hammers have given way to the solemn stillness with which we librarians are more familiar. The contractors have left, and the researchers have returned. With the completion of the Antje Bultmann Lemke Seminar Room and a new exhibition gallery, we are well positioned to live up to our moniker "research center"—or, to use a metaphor that appeals to my imagination, a laboratory for humanities research.

On 2 May 2008, friends of the library joined with library staff and university faculty to celebrate the opening of the Lemke room. Eric Spina, the university's vice chancellor and provost, presided over the ribbon cutting, while Tom Sherman, a professor of transmedia in the College of Visual and Performing Arts, led a demonstration of the room's cutting-edge—if somewhat daunting—technology. Professor Sherman used the document camera to zoom in on the details of a fifteenth-century illuminated manuscript. Where the naked eye might fail to discern the pores on vellum or appreciate the intricacies of gold leafing, the document camera was able to isolate these features. It can also capture still images that could be transmitted electronically to students regardless of their location. Professor Sherman also highlighted more modern, media-based special collections, such as a televised 1960 campaign advertisement for John F. Kennedy. By fall, it is my hope that students and faculty will make constant and creative use of the seminar room.

I have written and spoken at length about the design and construction of the Lemke room, and all of us here at Syracuse University Library appreciate the fund-raising effort that made the Lemke room possible. I have given less attention to the redesign of our exhibition gallery space. Thanks to the continued magnanimity of the Syracuse University Library Associates, we have been able to construct a second glass wall in the foyer of the reading room, thereby defining a new gallery space. We have made use of the existing exhibition cases and adjusted the lighting fixtures to ensure the long-term preservation of our collections that are placed on display. While I would stop short of calling the space "complete" (we hope to build a second wall case and install museum-quality lighting), we now have a clearly defined and secure gallery where visitors can take in our collections. The added security also allows us to incorporate new media into our exhibitions. The current student-curated exhibition, *Invasion! The Culture of Fear in America*, includes a short and eclectic film loop compiled by students in the class American Fear and relevant to the topic.

I conclude this issue's director's note with exciting news that is altogether unrelated to our physical space. On 19 May, I received word that the National Historical Publications

and Records Commission (NHPRC), a federal body affiliated with the National Archives and Records Administration (NARA), will award the Special Collections Research Center grant funds to support the processing of our extensive cartoon collections. Many of these one hundred and eighty distinct collections arrived here in the 1960s and 1970s, when my predecessors had the foresight to collect the original drawings and correspondence of individuals such as Hal Foster (Prince Valiant), Mort Walker (Beetle Bailey), Bud Fisher (Mutt and Jeff), and William Gropper—long before a collector's market had developed. This summer, we will advertise an opening for a full-time project archivist who, under the tutelage of librarian Michele Combs, will give our cartoon collections long-overdue attention. Syracuse University Library will be recognized as the home of one of the world's most comprehensive collections of original cartoon art.

—Sean Quimby

STAFF FOCUS

In April, our conservation librarian David Stokoe attended the thirty-sixth annual conference of the American Institute for the Conservation of Historic and Artistic Works (AIC) in Denver, Colorado. The conference was organized around the theme of "creative collaborations," and sessions included practical treatment reports as well as overviews of large-scale collaborative projects. He was awarded AIC Professional Associate (PA) status in February 2008.

During the spring of 2008, Michele Combs attended three professional development events. In addition to the Mid-Atlantic Regional Archives Conference (MARAC), she participated in a forum on metadata tools sponsored by the Research Libraries Group (RLG) at the Boston Public Library. She was also admitted to Designing Archival Description Systems at the University of Virginia's Rare Book School. This newly conceived course explored ways to design a system for storing, sharing, reusing, and publishing this type of descriptive data.

Other staff members are active in the Rare Books and Manuscripts Section (RBMS) of the American Library Association. William La Moy, curator of rare books and printed materials, was recently appointed chair of the section's publications committee, while Nicolette Dobrowolski, reference and access services librarian, accepted an invitation to join the security committee. The spring 2008 issue of the Society of American Archivists manuscripts repositories newsletter featured a brief article by Sean Quimby on the development and implementation of our new administrative database, a tool that enables us to track collection usage, new accessions, acquisition funds, and more.

In May, Dean Suzanne Thorin recognized the forty years of service to Syracuse University Library by Kathleen

Manwaring, our curator of manuscripts and archives. To put this accomplishment into perspective, consider that, in the year she joined the library, Lyndon Johnson was president, and Max Yasgur's farm near Woodstock, New York, was, well, just a dairy farm, and not yet the epicenter of a countercultural revolution.

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/>.

Invasion! The Culture of Fear in America

29 April–5 September 2008

This exhibition is the product of a course entitled American Fear in the Renée Crown University Honors Program. The student curators in this course felt that the fear of invasion informed other, more compartmentalized, anxieties.

Dawn of a New Age:

The Immigrant Contribution to the Arts in America

8 September 2008–20 January 2009

In keeping with the theme of migration chosen for this year's Syracuse Symposium, this exhibition will introduce selected artists who, after their arrival during the period between the World Wars, created a dynamic vision for a new America. Drawing on the holdings of the Special Collections Research Center, this exhibit will feature selections from the papers of, among others, William Lescaze, Louis Lozowick, and John Vassos.

The Marketing of the Candidate

25 August 2008–20 January 2009

Drawing upon our artifactual holdings of memorabilia associated with presidential campaigns from 1824 to 1972, this exhibition provides a historical overview of images and slogans the candidates have used to position and advertise themselves in the quest for the White House.

RESEARCH NOTES BY KHELI WILLETTS

In 2007, the Special Collections Research Center purchased a letter written by the artist, scholar, and Syracuse University alumnus Elton Fax (B.F.A. '31). Fax, who identified himself on his stationery as an "artist-author-lecturer," was involved in all aspects of the arts. He held positions in a number of universities including Princeton and Fisk. Fax illustrated over thirty books and wrote nine, including the award-winning *Seventeen Black Artists*, in which he celebrated the art and life of his friends and colleagues. He also wrote a number of es-



An illustration in the *Crockett Almanac* (Boston: S. N. Dickinson, 1842) designed to conjure up fear of Native Americans. Note the similarities to the image on page one, which was produced roughly one century later than this one.

says about African American art and culture. Fax maintained a progressive world view, which was reinforced by his trips to Africa, Asia, South America, Europe, and the Caribbean. Each trip informed his work, and he often shared his experiences as a world traveler in addition to his views on civil rights in his lectures that he conducted while drawing. These sessions became known as "chalk talks." Fax's interest in recording the black experience manifested itself in a number of ways beyond the chalk talks. Examples of this are his book on Marcus Garvey entitled *Garvey: The Story of a Pioneer Black Nationalist* and his cartoon strip *Susabelle*, which follows the "real life" of a teenage girl. With a career that spanned over sixty years, Fax's contributions to the field of art are still being uncovered. With letters like the one recently acquired by the university, we are able to get to know him just a little better.



The cover image of *American Negro Songs and Spirituals* (New York: Crown Publishers, c1940) edited by John W. Work.

In this letter to painter Rex Goreleigh dated 26 May 1969, Fax tells him about the Harold Jackman Memorial Committee's Seventh Annual Awards Dinner. Hosted by the world-renowned artist Romare Bearden, the ceremony was in honor of Arthur Mitchell, the cofounder of the Dance Theatre of Harlem and the first black male dancer for the New York City Ballet, and Jacob Lawrence, the internationally recognized painter and art educator. It was this gathering of the black creative elite and the subsequent post-event conversations that inspired Fax to reach out to Goreleigh. On a night when these visual and performing artists had gathered to celebrate two of their own who were being recognized for their artistic contributions in their respective disciplines, it was clear that Fax was more concerned about a much larger issue. For Fax, the event was not about who was present, but rather who was missing. The awards dinner had served as a catalyst for this issue and created an atmosphere of reflection for Fax, Lawrence, and other artists on their peers, whose talents and accomplishments were being ignored by their creative comrades:

We were Jake [Lawrence] and Gwen [Knight Lawrence]'s guests and afterward we went on uptown [*sic*] to Jake's for a couple of hours where we chatted about things we've known over the years. Your name came up and we were reminded that when CCNY [City College of New York] held its big showing of art of American Negroes from the 1800's to 1950 several important contributors were omitted by the committee of selection. Both of us were omitted, Rex, as was Mike Bannarn and several others who were (or whose works were) easily available. It bothered me a great deal that this kind of oversight would go unchallenged and I have been fortunate enough to be in the position to make public mention of this oversight.

The art exhibition to which Fax refers was the very first African American arts retrospective. It was organized by the City University of New York in cooperation with the Harlem Cultural Council and the New York Urban League and cocurated by Bearden and Carroll Greene (the latter would go on to be the first black Smithsonian Institution museum studies fellow and founder of the Acacia Collection). The 1967 exhibition entitled *The Evolution of Afro-American Artists, 1800–1950* included fifty-four artists and displayed over one hundred and fifty works. Although Lawrence was included in the exhibition, there were a number of artists who were not, including Fax himself. In his letter to Goreleigh, he shares with him how he feels about what he identifies as “this kind of oversight,” but Fax goes on to explain to Goreleigh how encouraged he was that he was in a position to “make public mention of this oversight.” Although Fax does not detail every artist that he felt should have been included, it is clear by the names that he does mention that this sort of exclusion is indicative of a much larger problem.

Goreleigh, to whom the letter is addressed, began his career as a result of a chance meeting with Mexican muralist Diego Rivera. Although he was inspired to pursue art after attending his first African American art exhibition hosted by the Harmon Foundation, it was the special invitation by Rivera to watch him work on the Rockefeller Center's *Man at the Crossroads* mural that convinced him to be an artist. Goreleigh would go on to work with muralist Ben Shahn, establish an art center with abstract artist and Spiral founding member Norman Lewis, and establish the Studio-on-the-Canal art school in Princeton, New Jersey, in 1955 that he operated for over twenty years. While Goreleigh was fully integrated into the African American art scene, his contributions were underrated. His former student Farris J. Parker refers to Goreleigh as “a gifted and talented, quiet and soft spoken, genius.”

A sculptor by training and a philosopher at heart, Henry “Mike” Bannarn established himself as an artist, teacher, and

cultural critic. Although his creative productions are notable, it is his collaborative ventures with fellow artist Charles Alston that characterize his contributions to African American art. The formal relationship between Bannarn and Alston began when they codirected the Harlem Arts Workshop located in the 135th Street branch of the New York Public Library. When the Harlem Arts Workshop needed additional room, Alston and Bannarn established 306, named for the building's location, which was 306 West 141st Street. Reminiscent of the salons of the Harlem Renaissance, 306 provided a site for artists like Jacob Lawrence, Aaron Douglas, and Ernest Criclow to work and take classes; it was, according to Sharon Fitzgerald, "also a hothouse for cultural dialogue among writers, musicians, actors, dancers and other artists."

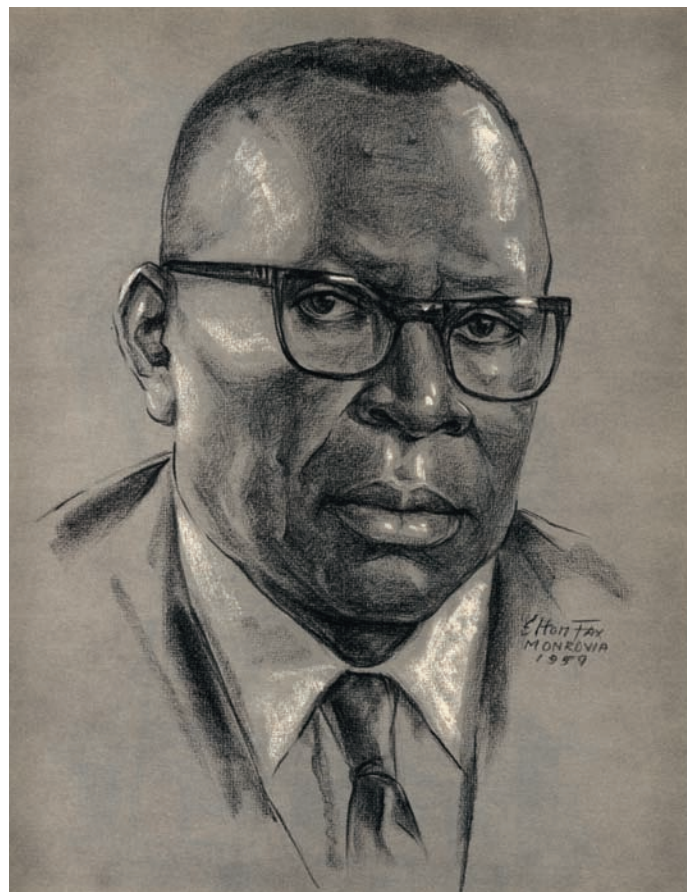
The slighting of these artists who also served their peers and the community through their own work and the organizations they created was what disturbed Fax and led to his subsequent decision to address this situation publicly. Fax tells Goreleigh about his upcoming essay on American Negro art in the book *In Black America* and how he utilized that opportunity to include artists like Goreleigh, who had been overlooked as well as publicly challenge the selection committee's decisions with regard to the *Evolution* exhibition. Fax then goes on to express his excitement about the distribution of the book, remarking that "it is through this medium that such works as used to be meagerly distributed among a few Negro homes and schools are now going to be all over the world." He concludes his letter expressing his desire to "in some small way ease the pain that we who are sensitive always suffer in such instances." Fax is clearly trying to reassure his dear friend that, although he cannot make up for what happened, he could utilize his position to make sure the world knows his name.

Ultimately, this document is more than a letter. It offers a rare glimpse into the complexities involved for artists in gaining recognition in the period after the Harlem Renaissance. It also introduces artists who were in various stages in the development of their careers. None of them at that point had quite reached the legendary status that is now often associated with them. In 1969, they were considered colleagues and friends. Today, they are regarded as trailblazers, creative geniuses, and most importantly, master artists.

Kheli Willetts is a professor of African American studies at Syracuse University.

RECENT ACQUISITIONS

We recently received the papers of nurse practitioner and poet Cortney Davis. Reflective of the melding of the medical and literary arts, the collection extends to eight linear feet and encompasses correspondence, manuscript poems, a series of



The image of William V. S. Tubman by Elton C. Fax in the volume entitled *West Africa Vignettes* (New York: American Society of African Culture, c1963). Tubman became the president of the Republic of Liberia in 1944. Fax graduated from Syracuse University in 1931 with a fine arts degree in painting.

journals that cover the period between 1981 and 2002, and memorabilia relating to poetry readings as well as poetry workshops Ms. Davis attended and taught. Brought to our attention by poet and fiction writer Dick Allen, Ms. Davis's collection features an extended correspondence with Allen and his wife, author Lori Allen, both graduates of Syracuse University. In turn, Ms. Davis brought to our attention the availability of the records of Chicory Blue Press and its founder, Sondra Zeidenstein. Cortney Davis is the author of two poetry collections: *Details of Flesh* (1997) and *Leopold's Maneuvers*, issued in the Prairie Schooner Prize in Poetry Series published by the University of Nebraska in 2004. Davis is also the editor of two poetry anthologies: *Between the Heartbeats: Poetry and Prose by Nurses* and *Intensive Care: More Poetry and Prose by Nurses* (published by the University of Iowa Press in 1995 and 2003, respectively). Ms. Davis also authored a volume of case studies relating to women's health, *I Knew a Woman: The Experience of the Female Body* (published in 2001 by Random House).



Described on its Web site by founder and publisher Sondra A. Zeidenstein as "a small, feminist, literary press, now focusing

on the strong voices of women over sixty,” Chicory Blue Press of Goshen, Connecticut, has recently joined mainstream and pulp publisher Street and Smith and the once avant-garde Grove Press among our publishing archives. In her Web site statement, Zeidenstein goes on to write that “I publish older women writers because I need company. . . . I need to read what is written from the perspective of older women so I can imagine myself part of a varied, vital community, not as an anonymous, marginalized, stereotyped ‘senior.’ . . . From the point of view of age and gender, we are the most underrepresented among published writers; older women writers from minority cultures are even scarcer. I publish older women writers because we are in short supply.”

Extending to three linear feet and arranged by title, the Chicory Blue Press records include book reviews, correspondence, manuscripts, publicity pieces, audiotapes, and a videocassette of interviews with a number of its authors. Published titles include a series of Crimson Edge Chapbooks by poets Rita Kiefer, Estelle Leontief, Carrie Allen McCray, Tema Nason, Carol Lee Sanchez, Joan Swift, Anneliese Wagner, and Nellie Wong, among others. Other monograph titles include the work of Judith Arcana and Honor Moore, as well as a series of anthologies on subjects such as gardening and parenting grown children edited by Sondra Zeidenstein herself.



We are delighted to be able to report that we have acquired with the generous assistance of the Library Associates three letters from Oliver Johnson of the Antislavery Society office in New York to the Reverend Samuel J. May, the Unitarian minister in Syracuse. The three letters are all dated 1861, just at the outbreak of hostilities in the Civil War. The most telling one is from 9 April and is prompted by the scheduling of an antislavery meeting: “Friends in different quarters express apprehensions that we may be mobbed. Possibly we may be, but I hope not. Every thing will depend upon the events previously to transpire. If the Administration should fail in its first demonstration at the South, there will be danger from the revolutionary elements here, which may possibly be concentrated first upon the anti-slavery meetings. But if the Gov’t succeeds in reinforcing Fort Sumpter (which I believe to be the object of the present warlike demonstrations), the rebels at the North will not dare to show their hands. I may say to you, *sub rosa*, that well-informed people here entertain very little doubt that the forces shipped from this city are intended, in a certain contingency, to make an assault on the batteries of the rebels on Morris’s Island, in Charleston Harbor. It is believed that the President will make an attempt to land provisions at Fort Sumter from an unarmed vessel; if that vessel is fired upon, then the forces will land on Morris’s island and attack the batteries of the enemy in their rear. When these batteries are silenced, it will be easy to land both

men and provisions in the Fort. I have been assured, in a way that does not leave me free to use the information publicly, that *Old Abe swears he’ll reinforce Fort Sumter at every hazard*. If he succeeds in doing that, or anything else that shall offer a rallying point for Northern pluck, I believe we shall have no reason to fear a mob; but if he is defeated, and the courage of the Republicans thereby quenched, we may look out for turbulent times. So I read the horoscope, but of course I am liable to misapprehend the signs of the times.” There is a local note in the letter from Johnson to May dated 10 September 1861: “Lydia P. Mott of Skaneateles is, I believe, an Orthodox Quaker—probably not distantly related to James Mott, though I am not sure on this point. She has the true spirit of an Abolitionist, and I could wish her heart might be thrilled, before her departure to the scenes beyond, by a proclamation of universal freedom.” Johnson is alluding to her impending demise, which will take place on 15 April 1862. Lydia Mott was responsible for establishing in Skaneateles sometime after 1818 the “Friends Female Boarding School” known as the “Hive.” This was regarded as the first school for girls in western New York.



We simply could not resist acquiring a volume entitled *A Revelation of Free Masonry, as Published to the World by a Convention of Seceding Masons, Held at Le Roy, Genesee County, N.Y.* (Rochester: Weed and Heron, 1828). The mysterious disappearance of William Morgan from Canandaigua, New York, in 1826 after proclaiming that he was about to release a book disclosing the secrets of Freemasonry served to arouse a tremendous outcry about this fraternal organization. The secrecy that is cultivated by the Masonic order naturally conjured up a tremendous interest in the unveiling of these hidden rituals and other trappings associated with it, and, of course, what could be more appropriate than the depiction of them by those who have renounced the organization: “The public have, in the following pages, genuine Free Masonry, as it exists and is practiced throughout the world. In renouncing its principles and revealing its mysteries, Seceding Masons have discharged a duty which they owed to themselves and their country, and they look to the impartial reader and an enlightened, free people, for protection against the ‘VENGEANCE’ which they have incurred from those who support the Institution in the spirit of its obligations, ‘right or wrong’” (page vii). One of the most tantalizing topics was that of the oaths that were invoked in pledging support of the Masonic realm, and this one quoted from the volume is quite dramatic: “All which I most solemnly and sincerely promise and swear, with a firm and steadfast resolution, to perform the same, without any equivocation, mental reservation, or self-evasion of mind in me whatever; binding myself under no less penalty, than that of having my skull smote off, and my

brains exposed to the scorching rays of the sun, should I ever knowingly, or willfully, violate or transgress any part of this my solemn oath or obligation of a Royal Arch Mason. So help me God, and keep me steadfast in the performance of the same” (page fifty-two).



We have also recently purchased a copy of *Medical Inquiries and Observations, upon the Diseases of the Mind* (Philadelphia: Kimber and Richardson, 1812) by Benjamin Rush because it qualifies as one of the first American works on the subject of psychiatry. This does not imply that it is especially enlightened in its concepts. Let us consider its assessment of dreams, for example, on pages 300 through 302: “dreaming is the effect of unsound or imperfect sleep. That this is the case is obvious, from its being uncommon among persons who labour, and sleep soundly afterwards, and from its causes to be mentioned presently. It is always induced by morbid or irregular action in the blood-vessels of the brain, and hence it is accompanied with the same erroneous train, or the same incoherence of thought, which takes place in delirium. This is so much the case, that a dream may be considered as a transient paroxysm of delirium, and delirium as a permanent dream. It differs from madness in not being attended with muscular action. As dreams are generally accompanied with distress, and are often premonitory signs of acute diseases, their cure is an important object of the science of medicine. Their remote cause are an increase, or diminution, of stimuli upon the brain.” The author does hold out some hope of relief, however: “When dreaming arises from a diminution of customary stimuli, a light supper, a draught of porter, a glass of wine, or a dose of opium, generally prevent them. Habitual noises, when suspended, should be restored.”



A dealer in Rochester recently provided us with an important Oneida Community broadside that we did not appear to have. (That is, it could possibly be bound into one of our runs of the organization’s periodicals in an unusual location, but it has not been separately cataloged.) Moreover, the only other known location of this item is the library at Amherst College. This piece is entitled *A Hint to Temperance Men! The Immoral Tendency of the Popular Notion, That the 7th Chapter of Romans Describes True Christian Experience!* Some might characterize its argument as strained in nature: “That which I do [viz. tipping,] I allow not: for what I would [viz. keep my pledge,] that do I not; but what I hate, [viz. drunkenness,] that do I.” The document is important, though, as an official stated position of John Humphrey Noyes on the temperance issue. It appeared in print (in all probability in 1843) in Putney, Vermont, as an “extra” publication of the *Perfectionist*, the journal published by Noyes. A note on the bottom of the broadside explained that the subscription to

the *Perfectionist* was one dollar for twenty-four numbers, but “the paper, however, will be sent to all who apply for it—pay or no pay.”



Another regional imprint that we were pleased to acquire recently is entitled *Voices from the Spirit World, Being Communications from Many Spirits. By the Hand of Isaac Post, Medium* (Rochester: Charles H. McDonell, printer, 1852). On the verso of the title page, the reader is informed that the volume is “For Sale, and Orders received by Isaac Post. Also, For Sale by D. M. Dewey, Rochester, N.Y.” From this information, it is probably safe to conclude that this was a self-published work. The preface to the volume is succinct and establishes the book’s basic premise on page iii: “In offering this work to the public, feelings of diffidence fill my mind. But for the belief of the accomplishment of good to man, I would have these pages remain in solitude. To me the subject of man’s present and future condition is of vast importance; and, since I have found my pen moved by some power beyond my own, either physical or mental, and believing it to be by the spirits of those who have inhabited bodies, and passed from sight, I feel it best to allow those, who desire to read the words of many individuals, as they have written with my hand, the privilege of doing so.”

After these prefatory remarks, the author and medium Isaac Post provides assisted transcriptions or readings from a multitude of deceased individuals from the spirit world who often describe themselves as enlightened spirits. Some of them are not so easily recognized today as they may have been in the mid-nineteenth century, but others are clearly famous. J. Q. Adams, for example, feels compelled to remark upon his regret that he did not embrace an antislavery position early enough in his lifetime, but he does affirm himself (from the spirit world) to be a “sympathizer with all the present reforms”: “It is with a thankful heart that I approach you to give a word. I was filled with astonishment when, on laying down my old body, and receiving my new one, that I had lived all my life in error. I had given more heed to the old Testament Scriptures than the new, hence such unstableness as was exhibited in my character. But I must not enlarge here; I will only say, that by submitting to slaveholders, I gained earthly honor, but I lost my freedom—a sad exchange—which, in the last part of my life, I endeavored to make amends for, but did not fully atone for my early folly” (page 183).

Not only J. Q. Adams pronounces on the subject of slavery. The following extract from the volume is dictated, if you will, by George Washington: “I wish to say a word in regard to the subject of holding Slaves; it is of very great importance to the lover of his country, for I love my country, my former home, far better than I did while embodied; I long to see it all it should be, the land of the free. Slavery is a hideous

evil to master and slave; it makes the master domineering, and blunts those finer sensibilities that can only make the man, or the woman happy in themselves, or induce others to be so. It makes the master haughty among those that he considers his equals, which is in opposition to the Spirit of Christ, for no man can be proud and arrogant, and be a follower of Jesus, who was meek and lowly of heart. Hence, then the Slaveholder must occupy a position antagonistic to the Christian Religion—to the finest feelings of his nature, and the most beautiful family arrangement that God designs for his children” (page fifty-two).

The testimony of a woman who is identified only as “L. E. L.” is fascinating because she explains that she was essentially given a choice of being murdered by her husband or drinking poison: “Here you see our condition was miserable indeed, my husband enjoyed the company of others, far better than mine, then I wonder not that a plan was entered into to be freed from me. I was in their power, and what could I do under the circumstances. I was told that it was impossible for me to leave my room alive but that I should be most cruelly [*sic*] murdered, and that it would be much easier to die by a violent poison than to perish by other means, and reduced to this extremity, I took the fatal vial, swallowed its contents, and very soon left my body. Here you see there was plausibility in the report that I died by my own hands, but the truth is I did not voluntarily, by my own hands—I was reduced to the choice of deaths” (page sixty-five). She opts for the release from her hopeless situation and then provides her view of women’s rights: “I see the intellect of woman in its natural state is fully equal to man’s, and if it is not as well developed, it is because of deficiency in education—her influence is far greater on the rising generation than man’s; then what is wanting to improve mankind is to give woman proper education, and the work is done. If we hear of a man of uncommon endowments, we may almost always find his mother one of the brightest and best of women; I believe this will be acknowledged to be a truth by the intelligent; I have another reason for considering women man’s equal, and that is she always has a tendency to make man better. Let men be long by themselves without the society of women, they become less refined and cultivated, and the more cultivated and ennobled women are found, there too will be found better men” (page sixty-seven).

The following account of the revival of religion in Rome, New York, in the early nineteenth century is by the Reverend Moses Gillet, pastor of the Presbyterian church, and appears on pages nine and ten of our recently acquired pamphlet entitled *A Narrative of the Revival of Religion, in the County of Oneida* (Utica: Hastings and Tracy, 1826): “Monday evening, the last week in December, a meeting of inquiry was held for

convicted sinners. Mr. Finney came here that evening, and remained four weeks, and was a distinguished instrument in promoting the revival. The meeting of inquiry was at a private house, and a prayer-meeting at a school-house at the same time. The room was filled with inquiring sinners. After prayer, personal conversation, and a short address, we dismissed them. Instead of retiring, they partly fell upon each other, and gave vent to their feelings in sobs and groans. It was with difficulty we prevailed upon them to retire. From this time the excitement became general in the village. Meetings were held for about five weeks in the church every evening, and most of the time the house was crowded. Sometimes there was preaching, and sometimes only prayers with short addresses. Meetings of inquiry were now held in the day time, and in some instances three hundred and upwards have attended. Great stillness and solemnity prevailed till the close, when sometimes there would be a burst of feeling in groans and loud weeping. We urged them to retire, telling them that they must look to Christ; that their impenitent tears would not save them. When not engaged in meeting, we visited from house to house. We often found sinners in great agony of mind, and Christians in almost equal agony, praying for them. Although constantly engaged, it seemed we had little to do, except to look on and see the salvation of the Lord” (page ten). The Reverend Finney who is mentioned is Charles Grandison Finney (1792–1875), one of the most influential preachers of the Second Great Awakening. Interestingly, Finney had his own conversion experience in our region, specifically in Adams, New York, and was responsible for the conversion (in Vermont) of John Humphrey Noyes, the founder of the Oneida Community.

In his introduction to the first issue of the *New Act: A Literary Review*, editor Harold Rosenberg contends that “a review . . . is not a literary review when it incites to action of some sort, whether it be joining the Socialist Party, or taking hashish and imitating Aragon.” On that challenging note begins the first of three issues published between 1933 and 1934 that we now possess of a rare periodical, of which only eleven libraries are reported to have holdings. While its graphic design is scarcely noteworthy, the *New Act* includes the work of Bob Brown, David Cornel De Jong, coeditor H. R. Hays, Ezra Pound, Samuel Putnam, Carol Rakosi, and Wallace Stevens. The first issue features reviews by Parker Tyler of Sherwood Anderson’s *Beyond Desire* and William Faulkner’s *Light in August*. For the literary sleuths among our readership, the heavily annotated “Note on Class Conflict in Literature” offers intriguing marginalia in an unknown hand.

We are also pleased to be able to report on the acquisition of a scarce regional imprint entitled *The Complete American*



A photograph of the Tucker automobile. Budd Steinhilber, whose papers we have just acquired within the last year, was part of the design team that created this short-lived make of car in 1947.

Letter-Writer: Containing Letters on Trade and Merchandize; Also, Letters on Familiar and Interesting Subjects (Otsego, N.Y.: H. and E. Phinney Jr., 1808). The letters that are mentioned are sample ones covering many of the situations that merchants would encounter in conducting business transactions. The preface to the book explains that it is intended to address with an unabashed national pride the commercial needs of citizens of the new republic instead of relying on repackaged British publications: “The great utility of a small book of this kind is proved by the general demand for it. Even the ridiculous trash which would disgrace the pen of a chambermaid, has been imported and sold to the young Americans, garnished with some specious title, while in fact it contains no more than a useless parcel of stuff, coarsely expressed, and entirely irrelevant to the modes of doing business in this country—and this nonsense has notwithstanding been purchased, for want of something better, at a much greater price than is asked for the original American work which is now submitted to the attention of the *young man of business*” (page three).



We must also call attention to the acquisition within the last year of the Budd Steinhilber Papers. Steinhilber is an industrial designer who was born in New York City in 1924 and graduated with honors from Pratt Institute in 1943. His first job was with Raymond Loewy Associates in New York City, but after only a year, he left to become one of the first two employees of Dohner and Lippincott (later J. Gordon Lippincott and Company and then Lippincott and Margulies). In 1947, Steinhilber worked on the team that designed the short-lived Tucker automobile, producing drawings, models, and design prototypes (see the photograph on this page).

Soon after this, Steinhilber joined with a Lippincott colleague, his friend and fellow Pratt graduate Read Viemeister,

to form Vie Design Studios, based in Yellow Springs, Ohio. Vie’s clients included the Antioch Summer Shakespeare Festival, for which Steinhilber eventually designed sets for each of Shakespeare’s thirty-seven plays. (Steinhilber also appeared onstage in several productions.) In 1951, Vie served as a consultant to Steinhilber’s former employer, Lippincott and Margulies, on designs for the crew’s and officers’ quarters for the USS *Nautilus* nuclear submarine.

In 1964, Steinhilber and well-known West Coast industrial designer Gene Pepper formed Pepper and Steinhilber Associates based in California. This was among the first firms to work with the Silicon Valley electronics industry, designing console interfaces, optical disk storage units, video cameras, and a number of innovative medical devices. Ten years later, Steinhilber and graphic designer Barry Deutsch formed Steinhilber and Deutsch, Inc. Their clients ran the gamut of American businesses, including Atari, Campbell’s, Gallo Vineyards, Intel, Nabisco, Pabst, Northface, and Warner Communications. The firm’s work won numerous awards from the American Institute of Graphic Arts, the New York Art Director’s Club, the San Francisco Art Director’s Club, and the *International Design Review*, and has been featured in many popular and trade publications, including *Product Design Annual*, *Japan Design*, *Graphics USA*, *AdWeek*, and *International Design*. In 1984, Steinhilber was named a fellow of the Industrial Designers Society of America (IDSA). In 1987, Steinhilber “retired” and moved to Kailua-Kona, Hawaii, where he resides today. His interest in alternative-fuel vehicles led him to serve as design advisor to the Konawaena High School’s award-winning solarmobile team in the 1990 World Solar Challenge. The team later went on to the Swiss Tour de Sol, and drove their car across the United States from coast to coast entirely on solar power. That same year, he founded IDSA’s Environmental Responsibility Committee, and in 1991, IDSA honored him at its national convention for his efforts to awaken the profession to environmental concerns. He was one of two U.S. delegates invited to participate in a seminar on “The Eco-Design of Products” (Delft, Holland, 1991) and appeared on the NBC Nightly News with Tom Brokaw to discuss waste reduction through “design for disassembly.” In 1998, he founded Personal Electric Transports (PET) to develop concepts and prototypes for battery-powered motor scooters and other small vehicles. He served as delegate to two international climate conferences, the U.N. Conference on Global Climate Change (Kyoto, 1997) and the U.N. Summit on Sustainable Development (Johannesburg, 2002), demonstrating some of PET’s prototypes at the latter. In February 2007, he was invited to speak on “Designing Sustainable Mobility,” along with Jay Baldwin of the Buckminster Fuller Institute and Dr. Paul Macready, designer of the Gossamer Condor and EV-1.

Steinhilber has been honored many times both for his design work and for his contributions to the field in general. He has received IDSA's Industrial Design Excellence Award (IDEA) twice (1981 and 1984); he also served on the IDEA jury in 2004. In recognition of his efforts on behalf of the environment, he received a twenty-thousand-dollar Distinguished Designer Fellowship grant from the National Endowment for the Arts (1991), and his alma mater, Pratt Institute, awarded him an Alumni Achievement Award (1993). Steinhilber also paints, and his watercolors have been shown at the Dayton Art Institute, the Thomas Watson Gallery in New York, and many other California and Hawaii venues.



We recently augmented the manuscript collection of American novelist and poet Chandler Brossard (1922–93) with the purchase of thirty-two letters of Brossard to English poet and publisher David Tipton. Constituting the only examples of Brossard's outgoing correspondence in the collection, the letters are of a friendly, personal nature, and punctuated with colorful, and often caustic, observations about the American literary scene and life in New York. Although few of the letters bear dates, most appear to have been written in the mid-1980s in connection with the publication by Redbeck Press of Bradford, England, of *Closing the Gap* (1986) and *Postcards* (1987), both issued in limited editions of five hundred copies. Typical of Brossard's comments are these two entries: "Somewhere in the manuscript is the line A fool and his mother are soon parted. I want that to be a separate chapter, all by itself." "I have deleted the word Distinguished from that biographical note because it simply makes me look too heavy. Visiting Professor is heavy enough."



It is with sadness that we note the passing of one of our donors, poet Jean Burden (1914–2008). A graduate of the University of Chicago, Jean Burden served as poetry editor for *Yankee Magazine* from 1955 to 2002. She was also the pet editor at *Woman's Day* (1973–1982), and wrote six books on animal welfare and care. A three-time MacDowell Colony Fellow, Jean Burden was the author of a book of essays, *Journey toward Poetry*, and a volume of poetry, *Naked as the Glass*, both published in 1963 by October House. A second volume of poetry, *Taking Light from Each Other*, was published in 1992 by the University of Florida Press.

For many years, she taught poetry classes from her Altadena, California, home, and in 1986 was honored by her students and friends with the establishment of the Jean Burden Annual Poetry Series at California State University at Los Angeles. Participants in the series have included Lucille Clifton, Rita Dove, Donald Hall, Galway Kinnell, Maxine Kumin, Adrienne Rich, Mark Strand, and Richard Wilbur.



Detail of a photograph of the poet and editor Jean Burden from a scrapbook created by her friends on the occasion of her sixtieth birthday. The image that she is positioned near is an enlarged photograph of her as a child. We are proud to serve as the repository for Ms. Burden's papers.

Composed of writings and photographs, Jean Burden's manuscript collection also includes eleven linear feet of correspondence, much of it relating to her years with *Yankee Magazine*. The correspondence of greatest depth and duration includes that of Evelyn Ames, Eric Barker, Marie Bullock, Norman Cousins, Peter De Vries, George Dillon, Hildegard Flanner, Nancy Hallinan, Frances Minturn Howard, Colette Inez, Josephine Jacobsen, Marcia Lee Masters, Howard Nemerov, Raymond Roseliep, May Sarton, Eve Triem, Jean Starr Untermeyer, Alan Watts, and Paul Zimmer. An unusual and research-friendly feature of the correspondence is the inclusion of carbon copies of most of Jean Burden's outgoing letters. The collection also contains an unpublished memoir with the working title "Willow in the Bone."

Jean Burden concludes the poem "When I Die" with this statement: "I wait, as patiently as I can . . . for the answers that have no questions." Our retired public services librarian Carolyn A. Davis and an anonymous donor have recently supplied funds for the purchase of printed materials to complement the Jean Burden Papers.

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.



Published in the spring of 2008 by the University of North Carolina Press, *Counter-Revolution of the Word: The Conservative Attack on Modern Poetry, 1945–1960* by Alan Filreis joins the list of books based in part on our manuscript collections and printed resources in the fields of art, literature, and politics. Drawn from the manuscript collections of Earl Browder, Leonard Brown, Stanton Coblentz, Horace Gregory, Granville Hicks, Robert Hillyer, Anna Hyatt and Archer Milton Huntington, Fulton Lewis, Phyllis McGinley, William Van O'Connor, Brenda Putnam, Harry Roskolenko, Charles Wharton Stork, and A. M. Sullivan, the book, as stated in the preface, "is about conservatives' attempt to destroy the modernist avant-garde in the anticommunist period after World War II." During his two-decade association with our repository, Filreis has not only utilized our collections, but also brought to our attention an underlying unity among our seemingly disparate holdings. In a very real sense, Filreis has had an incalculable impact upon our collection development, particularly with regard to our acquisition of radical periodicals and other printed resources to complement our manuscript holdings.

The Granville Hicks Papers brought with it a rich collection of Depression-era periodicals that had been sent to the literary editor of *New Masses* in the hope of a favorable review. With the expectation of at least a mention, editors bombarded Hicks with single issues of literary vehicles such as *Contempo*, *Debate*, *Dynamo*, *Green-horn*, *Left Front*, *Left Review*, the *Literary Workshop*, the *Magazine*, *Midwest*, the *Monthly Review*, *New Frontier*, the *New Quarterly*, *Storm*, the *Symposium*, the *Windsor Quarterly*, *Two Worlds*, and *Vanguard*, many of which did not survive for long in the lean 1930s. The interest of Filreis in these titles encouraged the ongoing collection of complete runs of these elusive periodicals, which have been enhanced by the acquisition through purchase of issues of the *Anvil*, *Art Front*, *Blast*, *Crossroad*, *Earth*, *Hinterland*, *Music Vanguard*, the *New Act*, *New Theatre*, *Pagany*, *Pollen*, the *Rebel Poet*, *Signatures*, *Theatre Workshop*, and *Worker's Theatre*.

Alan Filreis is the Kelly Professor of English, the faculty director of the Kelly Writers House, and the director of the Center for Programs in Contemporary Writing at the University of Pennsylvania. Professor Filreis was a speaker in the 2005/2006 Syracuse University Library Associates lecture series.

OUR COLLECTIONS ON TOUR

Home Delivery: Fabricating the Modern Dwelling

Museum of Modern Art, 20 July–20 October 2008

Organized by Barry Bergdoll, the Philip Johnson Chief Curator of Architecture and Design, and Peter Christensen, curatorial assistant in the Department of Architecture and

Design, the museum will present an exhibition exploring the history and design of eighty-four architectural prefabricated home projects. This exhibition will provide a detailed look at this key component of the history of modern architecture spanning one hundred and eighty years, from colonial kit homes to the current exploration of mass customization. Included in their display of original drawings, blueprints, architectural models, advertising examples, and photographs are original material pertaining to the design of Plas-2-Point houses and Yankee Portables (houses) from our Marcel Breuer Papers. Plas-2-Point and Yankee Portables were 1942 Breuer designs in prefabricated housing exemplifying rapidly mass-producible, transportable, and low-cost options specifically developed for the postwar living environment.

Accompanying this exhibition is a building project of five model homes on the museum's vacant west lot. More information on this exhibition and the project can be found at www.momahomedelivery.org.

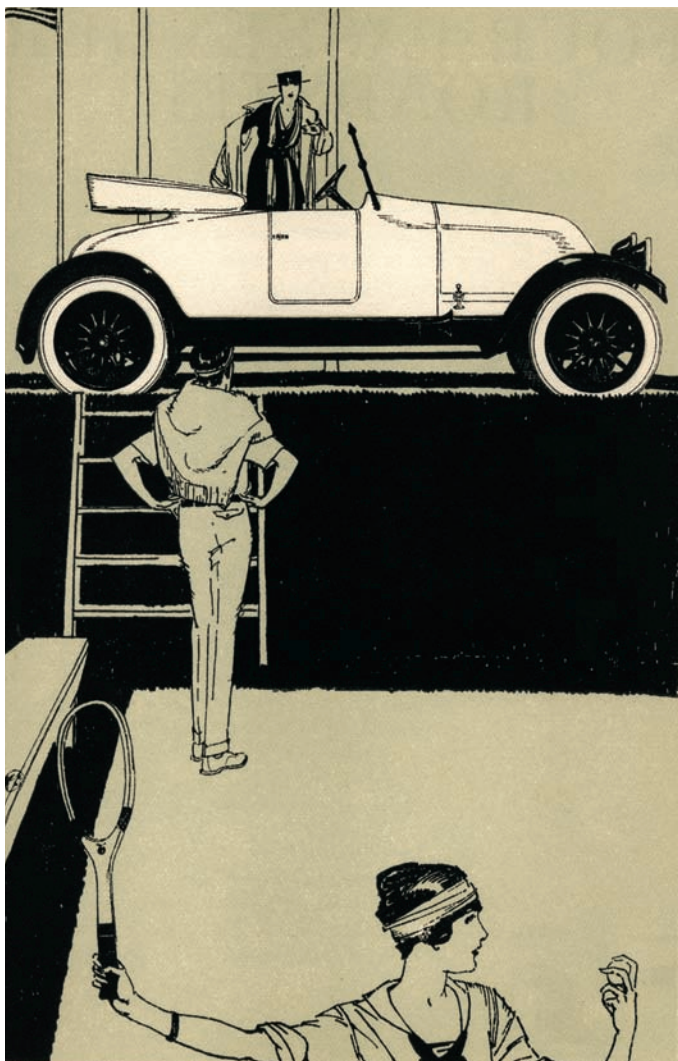
News Corporation News History Gallery

Newseum, 11 April–10 October 2008

The Newseum, located in Washington, D.C., between the White House and the United States Capitol and adjacent to the Smithsonian museums on the National Mall, is a 250,000-square-foot interactive museum of news and news history. The museum, recently renovated, now offers visitors seven levels of galleries and theaters that explore how and why news is made, along with five centuries of news history blended with up-to-the-second technology and hands-on exhibits. For their grand reopening in April 2008, we lent the Newseum Margaret Bourke-White's Keystone "Aircraft Type F:8" aerial camera to be included in the News Corporation News History Gallery. Bourke-White started her aerial photography in 1935, and it proved to be vital to the rest of her career. Some of her most famous *Life* magazine shots were a result of her passion for aerial photography and were captured with this camera. More information on the Newseum, including a virtual tour of the new space, can be found at <http://www.newseum.org/>.

ADOPT-A-BOOK PROGRAM

We have been fortunate enough to acquire a catalog from 1920 describing the offerings of the Franklin Automobile Company of Syracuse. The full title is *Describing Types, Principles of Construction, Performance and Mechanical Details of the Franklin Car* (Syracuse: Franklin Automobile Co., 1920). As you are perhaps aware, this line of cars was celebrated for its truly innovative air-cooled engines and remarkably flexible and yet sturdy wooden frames. We have selected an image of the "Runabout" or sports car that was included in this company promotional piece. The text in the publi-



An illustration of the Franklin "Runabout" sports car that appeared in *Describing Types, Principles of Construction, Performance and Mechanical Details of the Franklin Car* (Syracuse: Franklin Automobile Company, 1920).

cation on page twelve that pertains to this model suggests that it was a most appealing one: "It is logical to think of a runabout as light, rugged, convenient and easy to handle. Meeting these qualifications in every detail, the Franklin Runabout fully deserves the name. It has been designed strictly as a personal car for one or two people. The sweeping highlight line from the windshield to the rear of the body is a new style element that adds to its attractiveness. A compartment large enough to hold ordinary packages is built into the seat back. The space back of the seat rail retains light parcels conveniently. The rear hamper provides room for suitcases. Upholstery is hand-buffed, straight-grain black leather. Floor covering is horsehair carpet. Standard color is Brewster green."

If you would like to stake a personal claim in our collections, please consider adopting this Franklin automobile catalog 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 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.

ABOUT THIS PUBLICATION

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

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