



THE COURANT

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EXHIBITION ON THE PORTFOLIO CLUB OF SYRACUSE WILL BE INSTALLED FOR THE SPRING SEMESTER OF 2008

The Portfolio Club is a women’s study group that was formed on 30 October 1875, in Syracuse, New York, by a group of nine young women with guidance from their art teacher, Mary Dana Hicks. They had recently attended an Association for the Advancement of Women (AAW) conference, held at the Wieting Opera House in Syracuse, where Julia Ward Howe, Mary Livermore, and Mary Redfield Bagg had encouraged women “to organize into club groups to pursue whatever study or cause they considered important to the times or to themselves.”

The founders of the Portfolio Club came from middle-class families associated with Syracuse University and local businesses. Like their counterparts in other American cities, these young women had leisure to devote to self-improvement; yet, they were destined to be confined within the narrow social roles of wife and mother. The AAW, founded in 1873, was intended to further the education of women and to give them opportunities to share their knowledge and ideas with each other—although participants *were* in danger of becoming too “strong-minded.”

During the first twelve years, the club—expanded to a maximum of twenty-five members—studied art, which was considered a “safe” topic. Thereafter, they removed all restraints upon their intellectual curiosity. They embarked upon armchair travels to many countries; they also studied literature, current events, history, the performing arts, and many other topics. Today, the multigenerational club consists of thirty active members, as well as associate members who participate upon occasion. It is the responsibility of each year’s president to select a topic of study and to assign papers on aspects of that subject to members. The group meets on the first and third Mondays of every month from October through April, in the home of a member or in another appropriate gathering place, and most meetings—as



The title page of the Portfolio Club publication for 1899/1900. This program for the club was prepared in Syracuse but was printed on Japanese crepe paper by the Shuyeisha Printing Company in Tokyo in keeping with the Japanese topics focused upon by the club in 1899/1900.

they have for one hundred and thirty-three years—feature the reading and discussion of papers.

This exhibition entitled *A Goodly Heritage of Study: The Portfolio Club of Syracuse* consists of program booklets, many of them finely crafted, as well as meeting minutes, clippings, photographs, and other club documents. The exhibition will be available from 23 January to 8 May on the sixth floor of E. S. Bird Library. The gallery is open between 9:00 AM and 5:00 PM, Monday through Friday, excepting holidays.

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DIRECTOR'S NOTE

It is rare that we librarians meet the writers, artists, intellectuals, and entrepreneurs whose collections we amass. Yet, as a certified bibliophile, I am almost embarrassed to confess that, as much as I love books, I draw an even deeper joy from meeting the remarkable individuals behind them.

I never did meet Grace Hartigan. I spoke to her on the telephone once, and a lovely handwritten note from her sits on the bookshelf in my office. Thus, it is with sadness, and no little bit of selfish regret, that I pass on the news of her death. Grace was a member of the New York School of painters and poets who made that city a center of abstract expressionism in the 1950s. The movement, which claims Willem de Kooning, Jackson Pollock, and Mark Rothko as its progenitors, would eventually include, in addition to Grace Hartigan, the poets John Ashbery, Barbara Guest, Kenneth Koch, and Frank O'Hara. Hartigan's 18 November 2008 obituary in the *New York Times* affirmed for her a legacy even beyond that of abstract expressionism: "Determined to stake out her own artistic ground, she turned outward from the interior world sanctified by the Abstract Expressionists and embraced the visual swirl of American life."

Grace Hartigan's papers and selections of her artwork, including the series of *Salute* lithographs, will reside in Syracuse University Library forever. We hosted an exhibition of her work in the fall of 2006, which later traveled to the Louise and Bernard Palitz Gallery at the university's Joseph I. Lubin House in New York City. We are also copublishing with Syracuse University Press an edition of her never-before-released journals from the most critical period of the New York School, 1951 to 1955. (The volume, edited and annotated by our own William La Moy and former Dana Foundation fellow Joseph McCaffrey, will be released this coming spring.) Indeed, her legacy is in good hands.

The collections of papers that donors bequeath to us are like skeletons, tangible frameworks upon which the muscle, tissue, and even the fat of everyday life, no longer hang. They will never adequately substitute for the whole person, and yet, because they outlive the individual, they form the substrate of history and memory. We librarians must approach our work with a certain solemnity. The key, if indeed there is one, is to approach the stewardship of humanity with a respect that we often reserve for the stewardship of rare books and manuscripts. In the same way that the priesthood mediates between life and afterlife, often hand in hand as life slips away, we librarians connect the living to their legacy.

—Sean Quimby

STAFF FOCUS

This fall we welcomed a new staff member. Working under a two-year grant from the National Historical Publications and



Photograph of Grace Hartigan with her self-portrait. The Special Collections Research Center houses her papers and will be copublishing with Syracuse University Press in the spring of 2009 the journals she kept between 1951 and 1955. Photograph by Walter Silver.

Records Commission, Michael Dermody will process more than one hundred collections of original cartoon art. Before coming to special collections, Michael worked in Syracuse University's Law Library. He holds a Master of Arts degree in English literature from Northwestern University, and spent a goodly portion of his graduate study focusing on the work of musician and artist Raymond Pettibon. At this juncture, he has just completed surveying our cartoon collections, and his explorations have turned up some hidden gems, including original drawings by Thomas Nast and Bud Fisher, as well as panels to a 1941 Disney short called "The Nifty Nineties."

If for most of us, summer means picnics, pool parties, and lemonade, for librarians, it also means professional conferences. Early in the summer of 2008, Will La Moy and Sean Quimby traveled to Los Angeles for the annual meeting of the Rare Books and Manuscripts Section of the Association of College and Research Libraries. The conference title was "Rare Bits and Bytes: Special Collections in the Digital Age." We were especially pleased to see increasing dialogue between rare book professionals and archivists, two groups who have done much to pioneer the delivery of digitized special collections. In August, Sean Quimby returned to his previous home of San Francisco for the annual meeting of the Society

of American Archivists. Appropriate to the setting, the theme was “Archival R/Evolution and Identities.” Mostly as a result of her good work, but in part as a consequence of some conference networking this past summer, Michele Combs has been asked to serve on OCLC’s newly formed “Analyze EAD Tools Project.”

In the fall, Nicolette Dobrowolski attended a workshop sponsored by the Society of American Archivists called “Legal Aspects of Photography Rights, Archive Management, and Permissions.” In a digital age, copyright issues constitute a real challenge to the online delivery of special collections. We will continue to rely on her and on attorney K. Matthew Dames, a new library staff member, for developing policies and procedures that respect the rights of copyright holders, while allowing us to make valuable cultural resources available as widely as possible. In November, Nicolette returned to the scene of her graduate education, the University of Texas at Austin, for the 2008 Fleur Cowles Flair Symposium entitled “Creating a Usable Past: Writers, Archives, and Institutions.” The symposium brought together writers, manuscript dealers, and librarians to discuss the changing face of collection development and donor relations.

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/>.

Dawn of a New Age:

The Immigrant Contribution to the Arts in America

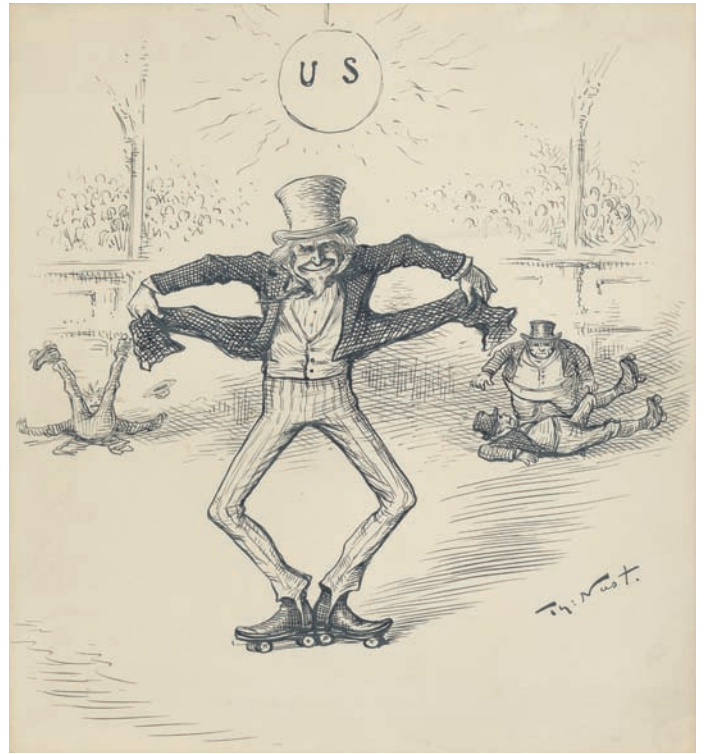
8 September 2008–20 January 2009

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 Adolph Bolm, William Lescaze, Louis Lozowick, Miklós Rózsa, 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. Some of the pins, buttons, and other devices created in the course of these efforts are truly remarkable and should be viewed before the exhibition closes.



Original ink drawing by Thomas Nast of Uncle Sam on roller skates. The figures to the right of the image of Uncle Sam are arguably Boss Tweed and one of his Irish supporters. Nast is credited with both the creation of the character of Uncle Sam and contributing significantly to the downfall of Tweed and his political machine in New York in the 1870s. The implication of the drawing is perhaps that the United States was agile and adept enough to overcome the tyranny of Tweed.

A Goodly Heritage of Study: The Portfolio Club of Syracuse

23 January 2008–8 May 2009

Because the Special Collections Research Center houses the papers of the venerable and yet vibrant Portfolio Club, the timing was deemed auspicious to tell its story. The exhibition on the club contains booklets reporting on its annual activities as well as photographs and other artifacts from its extensive history.

GRANT AWARDED FOR PROCESSING OF CARTOON COLLECTIONS

The Special Collections Research Center has been awarded a grant of \$79,440 by the National Historical Publications and Records Commission to support the arrangement and description of the library’s 134 unprocessed collections of original cartoon art. The funds will help support a full-time project archivist for a period of two years. The award was one of six Detailed Processing Grants awarded by the NHPRC and the Archivist of the United States. Other recipients included Princeton University and the University of Chicago.

The university’s collection of original cartoon art is among the most comprehensive in the United States. It includes

more than twenty thousand original works by more than 170 artists and consists of more than one thousand linear feet of material. Spanning the course of the twentieth century, it includes both serial and editorial cartoons.

Among the serial cartoonists represented are Bud Fisher, whose *Mutt and Jeff* was the earliest successful daily comic strip; Mort Walker, whose *Beetle Bailey* anticipated the changing notions of American masculinity and militarism during the Cold War; Hal Foster, whose lavishly illustrated *Prince Valiant* elevated the artistic ambitions of the genre; and Morrie Turner, whose *Wee Pals* was the first comic strip to chronicle the lives of racial and ethnic minorities in American life.

The editorial and political cartoonists represented in the collection include William Gropper, whose leftist political cartoons in the *Daily Worker* raised working-class consciousness during World War II; F. O. Alexander, whose everyman alter-ego “Joe Doakes” experienced the turbulence of the 1960s in the pages of the *Philadelphia Bulletin*; and Carey Orr, whose editorial cartoons appeared in the *Chicago Tribune* for nearly fifty years.

The physical cartoons in the collection are as wide-ranging and diverse as the artists who created them, assuming countless shapes, sizes, and media—including pencil, pen, and gouache on paper. Over the next two years, the project archivist will take steps to ensure that the cartoons are housed in archival-quality containers and will also draft online, searchable finding aids so that they are accessible to researchers and individuals all over the world.

The NHPRC grant is exciting news for scholars who specialize in the genre, casual fans, and, of course, for Syracuse University, which has held many of these collections since the 1960s.

RESEARCH NOTES BY LINDA KAISER

On a summer’s evening in 1891, a young lad, his father, and a harp arrived at the stage door of the Bastable Theatre in downtown Syracuse, New York. It was amateur night. The youngster was seven and could barely reach the strings, but by standing on his tiptoes he was able to pluck the high notes. His solo debut was a huge success. He won first prize and three dollars.

The boy was Melville A. Clark, and from that evening on, he continued to make beautiful music for presidents and royalty, children and discerning audiences, in small parlors, large concert halls, churches, and military camps. Clark also became a pioneer in the musical and cultural life of Syracuse and beyond.

Among his most notable achievements, he was president and manager of the Clark Music Company, once the largest musical establishment in central New York. He was founder,



Photograph of Melville Clark atop Mount Wilson in Southern California in 1918 with his modified Irish harp.

in 1921, of the first Syracuse Symphony Orchestra and—perhaps his greatest claim to fame—designer of a portable Celtic-style harp. . . .

All of Melville Clark’s early education took place in Syracuse while he lived at home with his family. After Clark completed high school, he attended Central City Business Institute while working as a manager in the family store. According to Clark’s autobiographical statements, he enrolled at Syracuse University for a course in music harmony. After the completion of this course, his father decided that Melville should go abroad to continue his studies in music and to learn basic harp construction.

Thus, young Melville sailed to London in 1905 to study in the world-renowned Érard Harp Factory. For a half-century, 1810 to 1860, Érards were the most important harps being made in the world. Before Sébastien Érard perfected the pedal mechanism in 1810, only the medieval harp was available.

As a simple diatonic instrument, the medieval harp was too limited to accommodate modern instrumental music. It had but one scale, and the only way to obtain an accidental

was to shorten the string by firmly pressing it with a finger. This method was unsatisfactory because it temporarily left the harpist with only one hand for playing.

Érard made the pedal harp a fully chromatic instrument. The pedal, or concert, harp has seven pedals, one for each note: C, D, E, F, G, A, and B. The left foot controls three of the pedals; the right foot controls the remaining four. When the harpist steps on the pedals, the strings are lengthened or shortened, producing natural, sharp, and flat notes. In each position, the pedal can be secured in a notch so that the foot does not have to keep holding it in the correct position.

This mechanical improvement naturally led to a much wider use of the instrument. Meyerbeer and Wagner began to use it extensively in their operas, and Berlioz introduced the harp into symphonic music of the romantic school. However, the modern concert harp with its intricate pedal mechanism was prohibitively expensive for all but the very few.

During his trip abroad, Clark traveled to Dublin to study the famous harps of Ireland. He commented that “I learned much of the romantic part the instrument has played in that country’s history. It was while doing so that the idea of developing a small harp was something I wanted to do. Maybe I was remembering how I had to stand up to play the concert harp as a child.”

In Ireland, Clark visited Cardinal Logue, primate of Ireland, whom he had met on the steamer from America. He liked the cardinal’s little Irish harp and wrote that “I returned home on the fastest boat possible and began drawing plans and designing my small harp.” Clark’s goal was to create a harp that was affordable for many people, small enough for children to play, and light enough to be easily portable.

The harp design that became the standard Clark Irish Harp went into production around 1911. It is beautifully designed, with careful attention to details. Each string has a blade, or “finger,” at the top, which can raise the pitch a half-tone when rotated a quarter-turn. With the use of these blades, the harp can be played in all major keys and relative minor keys without retuning. The blades permit occasional accidentals during the course of playing.

Clark was eager to introduce his Irish harp to the public. He launched a vigorous campaign to promote the idea of this small, affordable instrument. The Clark Music Company began selling the early-model Clark Irish Harp around 1909 to beginning harpers and music teachers. Once the public began hearing the harp, the instrument sold itself. By 1912, the Clark Harp Manufacturing Company was making thirty-five harps every month.

Musicians and educators internationally endorsed the little harps from Syracuse. Soon after they went into production, some distinguished people purchased them, including the composer and conductor Victor Herbert and John

McCormack, the renowned opera tenor and singer of Irish songs, who bought a harp for his children. The Trasks of Saratoga Springs, New York, owners of Yaddo (now an international artists’ retreat), bought three—one for themselves and two for special gifts. One of the recipients was Thomas Mott Osborne, the famous American prison reformer from Auburn, New York. (His papers are in our collections.)

During Clark’s lifetime, his harps were played on the great stages of the day such as Boston Symphony Hall; Carnegie Hall in New York City; Chicago Symphony Hall; Severance Hall in Cleveland, Ohio; Armory Hall in Detroit, Michigan; Érard’s music room in Paris; and the White House in Washington, D.C.

The easily transported Clark Irish Harps were played around the world, from the tops of mountains to under the sea. In 1918, Clark played on top of Mount Wilson, California; in 1948, on a plane flying to London; and in 1949, in a submerged submarine off New Haven, Connecticut. Among the Clark papers are invoices from six continents, including a 1926 invoice from Cameroon, Africa.

Perhaps the longest journey a Clark Irish Harp ever made was from New York City to Little America, Antarctica. Clark loaned a harp to Dr. F. Dana Coman, a medical advisor on Commander Richard E. Byrd’s first expedition to the South Pole in 1928. Afterwards, the Clark Music Company received a citation from Byrd and the executive committee of the Byrd Aviation Associates expressing their “enduring appreciation of the most valuable co-operation in the equipping of the *Byrd Antarctic Expedition*.”

The Clark Irish Harp became a standard against which other folk harps have been judged. Until 1948, hundreds of harps were made in Syracuse and Chicago, and hundreds of the little harps are still being played today. They are actively sought after and proudly displayed. The dream of a young man was fulfilled—to make a beautiful, small, affordable, and transportable harp for all to enjoy.

Linda Kaiser is a published author and a musician who performs on the harp and piano in New York State and Florida. The text above is a slightly modified extract from her book about Melville Clark (1883–1953) that is under advance contract for publication with Syracuse University Press. Her research was based on the papers of Melville A. Clark and the Clark Music Company, most of which the Clark family gave in 1965 to Syracuse University Library’s Special Collections Research Center. In 1990, the family gave the remainder to Linda Kaiser.

RECENT ACQUISITIONS

One of the many ways Syracuse University Library Associates supports the library is through an acquisitions endowment for the Special Collections Research Center. In October, we drew

upon this fund to purchase Naguib Mahfouz's *Arabian Nights and Days*. This Limited Editions Club book copyrighted in 2005 is numbered seventy-eight of three hundred. It is signed by Mahfouz as well as by the Egyptian artist Nazli Madkour, whose stunning mixed-media paintings were the foundation for the giclée prints that make the volume so distinctive.

The first Arabic writer to win the Nobel Prize (1988), Mahfouz is best known for *The Cairo Trilogy*, an epic story of Egypt's modern history. Mahfouz first published *Arabian Nights and Days* in 1979. The novel continues the story of *One Thousand and One Nights*, but Mahfouz carefully develops characters and plotlines recognizable to a twentieth-century audience.

The giclée print of a Madkour painting shown on this page launches the story. It depicts a bejeweled Shahrzad, the latest in a line of brides of Sultan Shahriyar. The sultan has ordered each of his previous wives beheaded out of the conviction that women are adulterous. Shahrzad has managed to save her life by captivating the sultan with cliff-hanger tales of intrigue. According to her father, "Her stories are white magic. . . . They open up worlds that invite reflection" (page one). Pleading to her father, the bride still laments that, although her tales appear to have saved her from the sultan's bloodlust, they have not softened his heart: "Arrogance and love do not come together in one heart. He loves himself first and last" (page three). So begins Mahfouz's version of Shahrzad's tales.



We could not resist purchasing *The Spiritual Mustard Pot: Containing a Demonstration of the Existence of God* (Troy, N.Y., 1824) by Charles Morey. On page five of the introduction, several assumptions are presented as to why this work is necessary: "The American people have arrived at such a degree of freedom, prosperity, and happiness, that there is danger that they will forget their God. This fate is the more to be deplored, because as God has given them the fortune, (would that I could call it good,) to drink deeper than others of the bliss of this world, he will require from them the greater gratitude and worship. Though unfortunately he may expect that the gratitude of man, instead of being elevated by prosperity, will diminish as his happiness increases. Where much is given, much will be required in return; but there shall little be received. The miserable cry to God for assistance, in humble and acceptable prayer; but the happy do not thank him for the prosperity which he has granted."



Ish-Noo-Ju-Lut-Sche: or The Eagle of the Mohawks by J. L. E. W. Shecut (New York: Hallock and Lyon, 1849) is a very rare title in two volumes and is a historical novel based upon the interaction between the early Dutch settlers of the Mohawk Valley region between Schenectady and Canajoharie, New



Giclée print after a painting by Nazli Madkour of the character Shahrzad from *Arabian Nights and Days* (New York: Limited Editions Club, c2005) by Naguib Mahfouz.

York, and the five nations of the Iroquois. One scene depicting an Indian attack upon the residents of Montreal on pages 114 and 115 contains certainly dramatic, if not quite plausible, battle dialogue: "They had not proceeded far toward the scene of blood and carnage, ere they beheld the vast columns of smoke and flame issuing from various directions; and Conrade rightly judged, they proceeded from the consuming cabins of the islanders. The shouts of the assailants increased—the groans of the dying were lost in the roaring of the flames, and the shouts of the Indians. The heartrending shrieks of the retreating females, and their terrified infants, now fell upon his ear. It was enough! He thought of Wilhelmina, and resolved at the hazard of his life, to protect the weak and helpless women. He rushes forward to put his noble design in execution, regretting that he had not effected a landing with the first, that he might have prevented the effusion of so much blood; in the next moment he perceived the form of a female, flying as it were from the murderous design of her pursuers, and close in pursuit of her, a nimble-footed warrior with uplifted tomahawk. In vain he halloed in the Onondago language, with the view to arrest the purpose of the pursuer; his voice was lost in the general roar of fire and of shouts; but the almost exhausted female heard him, and fearing that he was also designing to destroy her, by a sudden spring to the left, avoided the deadly blow of the tomahawk which the Rattle Snake had hurled at her innocent and unresisting head; and which sunk to a considerable depth in the earth, some twenty paces beyond her. With equal bounds Conrade and the Onondago, came up with her in the same instant, and

the latter had drawn his scalping knife, with a view of adding to his trophies, the scalp of a lovely woman. 'Onondago,' said Conrade, in a firm and decisive voice, 'desist! The brave warrior should ever protect, and glory in protecting woman.' 'That woman is our enemy,' replied the Rattle Snake. 'Not so,' retorted Conrade. 'They do not make war against any one.' 'Yes, but they bring warriors upon earth, and thereby multiply our enemies; and we are justified in lessening their number. Tarachawagon! stand aside, and let me add another scalp, to those suspended to my back!' 'First take mine,' said Conrade, 'for you, nor no other warrior, not even the mighty Silver Kettle, shall touch one hair of the head of this weeping supplicant, until you have added my life to the number of those already sacrificed to your insatiate revenge.'"



We have been fortunate to acquire a scarce 1839 Albany imprint by Joel Munsell. This is entitled *Lectures on Botany Delivered at the Albany Female Academy* by the Reverend R. McKee. The OCLC database indicates that only two other institutions possess this piece. Since we acquired the extensive collection of Munsell imprints collected by Mr. and Mrs. Henry S. Bannister, we have striven to fill any gaps in these holdings, and we have been making significant progress in this area. The Albany Female Academy is still in existence under the new designation of the Albany Academy for Girls (a component of the Albany Academies) and is the oldest continuously operating day school for girls in the country.



We always love to acquire works on domestic medicine from the eighteenth and nineteenth centuries, but we are particularly pleased when there is also a local connection to such a book. The volume in question is entitled *The Family Physician and Guide to Health, together with Some Remarks on Surgery* by Samuel North. This medical guide was printed in Waterloo, New York, in 1830 by William Child. The remedy "For a Cramp and Stomach-ache" on page 186 is noteworthy: "First put the patient in a warm bed, then take as many spider-webs as can be put in a thimble, and mix them with as much honey; half of this is a dose, and may be repeated every half hour, till the patient sweats freely, when the symptoms will abate, and the patient fall to sleep." There is also an "Indian Receipt" for the cure of thirst for ardent spirits on page 160: "Take blood root, pods of Indian tobacco, dried and reduced to powder; add a tea spoonful of each, to a pint of the spirits you like best; and when ever you thirst for liquor, drink a swallow of this, and you will soon be cured of that pernicious habit." It is also gratifying to be informed on page 144 that hoarseness may be readily cured: "Rub the soles of the feet, before the fire, with garlic and lard, well beaten together, over night. The hoarseness will be gone next morning."



Lithograph entitled *A New Method of Macarony Making as Practised at Boston* by David Claypool Johnston produced in 1830 "from a print published in London 1774." A customs house officer is being punished in response to what is perceived as excessive taxation in the American colonies. This print is just one element in another large donation of printed material illustrated by D. C. Johnston and presented to the Special Collections Research Center by David Tatham and Cleota Reed.



With the generous assistance of the Library Associates, we have purchased a rare children's book that has an unusual focus, that of the treason of Benedict Arnold. It is entitled *Stories about Arnold, the Traitor; Andre, the Spy; and Champe, the Patriot: For the Children of the U. States* (New Haven, 1830) and is by A. H. Maltby. As you might suspect, a volume with this subject matter is not likely to be talking down to its audience or sparing details. Take for instance, the recounting on pages sixty-five through sixty-nine (with modified punctuation and without paragraph indentions) of Arnold's last exploits in America before his flight to England: "After his return, General Clinton proposed to him [Arnold], to go and destroy two forts near New London, in Connecticut.' 'What!,' exclaimed Charles, 'attack the soldiers of Connecticut? I thought you said that General Arnold was born in Connecticut? Could he wish to injure the people of his own state?' 'He *was* born in Connecticut, my son; but nothing was now too vile for him. It pleased

his wicked heart the more, the greater his revenge was. His malice grew deeper and deeper. He was willing to shed the blood, even of his former friends, if his hatred might only find vent. He therefore gladly accepted the proposal; and was soon on his way with troops, for New London. On his arrival, he landed at some distance from the city, and divided his troops into two companies. One company, he sent to attack Fort Griswold, opposite to New London, on the river Thames. This company was commanded by Colonel Eyre. He was an unmerciful man, and willing to do any thing to serve Arnold. Colonel Eyre, with his troops, advanced upon Fort Griswold. The Americans made a long and brave resistance; but they were at last obliged to surrender. The gates were therefore opened, and the British entered.’ ‘Who commands the fort?’ demanded Colonel Eyre, as he entered. Colonel Ledyard advancing, replied, ‘Sir, *I did* command; but *you* do now.’ ‘What did he mean by this?’ asked Charles. ‘Why, that he surrendered. And at the same time he gave his sword to Colonel Eyre—who, at the same moment, plunged it into the brave Ledyard’s bosom, and he fell a corpse. Here is a picture of Col. Eyre plunging the sword into Ledyard’s bosom.’ ‘Oh! horrible!’ exclaimed Charles. ‘Horrible, indeed!’ rejoined General H—. ‘It was a cruel act. A savage could not have done more barbarously. But, this was not all. An inhuman butchery of the American soldiers followed; although they had laid down their arms. Almost every American in the fort was either killed or wounded. One thing more completed the horrors of this part of the expedition. Several of the wounded soldiers—bleeding and suffering as they were—were taken and put into a waggon. They were then dragged to the top of a high hill, and sent violently down. The waggon met an apple-tree at the bottom, and was dashed in pieces, and some of the soldiers were instantly killed.’ ‘Father, was this by General Arnold’s order?’ asked Charles. ‘Not in every particular. He was not there. But he had probably given orders, not to spare any. The guilt rested upon him.’ ‘Where was General Arnold?’ ‘He was with the other party, with which he marched to New-London. This city he set on fire, and reduced the greater part of it to ashes. Before this, he had covered himself with guilt and disgrace—but to that guilt and disgrace, he now put the finish.’”



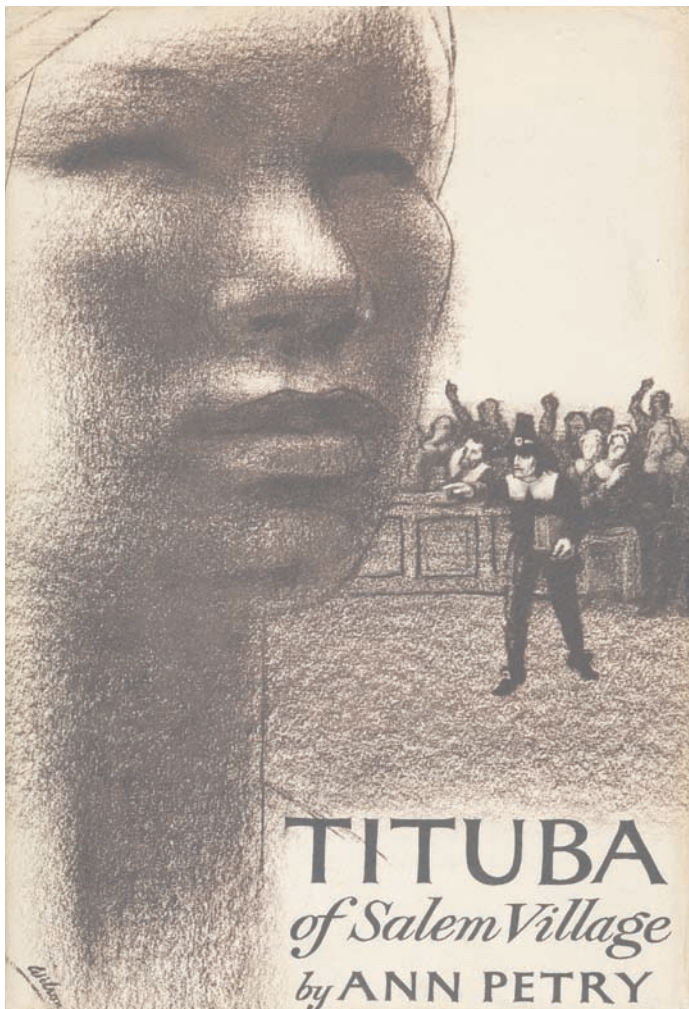
A pamphlet entitled *An Address Delivered to the Candidates for the Baccalaureate, in Union College, at the Anniversary Commencement, July 24, 1811* (Albany: Websters and Skinners, 1811) by Eliphalet Nott was purchased for our regional collections, and it is noteworthy because of its tone. Dr. Nott, the president of the college and a doctor of divinity, naturally appealed to the religious sentiments of the graduates as they were being sent out into the world, but the range of choices suggested for these recent graduates does seem some-

what extreme: “Can you disregard the reasonable claims of that future public that will soon be anxious to employ you in its service and to crown you with its honors? *Entering on such a theatre in such circumstances*, are you willing to disgrace yourselves by meanness, or to destroy yourselves by wickedness? Are you willing to forego the glory to which God calls you, and prostitute the talents God has given you? To employ your intellectual vigor in maturing and evolving plans of lust and treachery—to become the companions of the vile—the panders of the profligate—the ministers of evil, and coadjutors of satan; in distracting human society; in disturbing human peace, and in counteracting the benevolent purposes of Deity?—Your hearts revolt from the idea; you shudder at the thought—Such, however, is truly the sinner’s employment, such his character, and such, surely, will be yours if you attach yourselves to his society and accompany him in his career—Your influence will become malignant; your example infectious, and your names descend to posterity black with infamy. Sin diseases the body; it degrades the mind, and damns alike the reputation and the soul.—In the records of human glory which are kept in heaven, there is not inscribed one profligate, unreclaimed, unrepentant sinner’s name” (pages five and six).



We have recently acquired a fascinating collection of items from Kay Shaw Nelson, an American writer and researcher on a variety of current and historical topics relating to food and travel. Nelson was also for many years a CIA intelligence officer. Born in Hanover, New Hampshire, Nelson graduated from Syracuse University in 1948 with a degree in Russian studies and journalism. She worked as a reporter for several New Hampshire newspapers before taking a job as an intelligence officer for the CIA. Beginning in 1951, she and her husband, Wayne, also a CIA intelligence officer, spent many years abroad in the Middle East, the Far East, Europe, Africa, North and South America, and the Caribbean. In 1997, she wrote an introduction entitled “How to Go from Spies to Pies: Operation Gastronomy” for the best-selling cookbook *Spies, Black Ties, and Mango Pies: Stories and Recipes from CIA Families All over the World*. The author of numerous cookbooks and hundreds of articles in national publications such as the *Washington Post*, *Gourmet*, *Woman’s Day*, and *Family Circle*, Nelson is also a newspaper columnist and culinary historian.

The word “menu” comes from the Latin “*minutus*,” meaning “small” or “detailed.” One of the earliest known menus as a print artifact dates from 1541, when the Duke of Brunswick compiled a list of dining options for his guests. Prior to this, early menus were usually intended for the chef, not the guests, as a set of instructions for the order of dishes. The individual menu reached its height in the early nineteenth century.



The front cover of the dust jacket of *Tituba of Salem Village* (New York: Crowell, 1964) by Ann Petry. Tituba was a Carib Indian slave in the household of the Reverend Samuel Parris, where the Salem witchcraft trials had their origins with the accusation that Tituba was a witch.

The Kay Shaw Nelson Collection of Menus consists of menus dating from the 1950s to the present. In addition to samples from across the United States, the collection contains examples from Aruba, Asia, Australia, Austria, Barbados, Belgium, Brazil, Canada, China, Corsica, Costa Rica, Czechoslovakia, Denmark, England, France, Germany, Greece, India, Ireland, Italy, Liechtenstein, Mexico, Morocco, the Netherlands, New Zealand, Norway, Poland, Portugal, Puerto Rico, Russia, St. Lucia, Scotland, Spain, Sweden, Switzerland, Tunisia, Turkey, and other countries. The collection is particularly strong with respect to material from Germany, Australia, the British Isles, and Asia. Airline and ship menus are also represented. The collection also includes a number of international cookbooks.



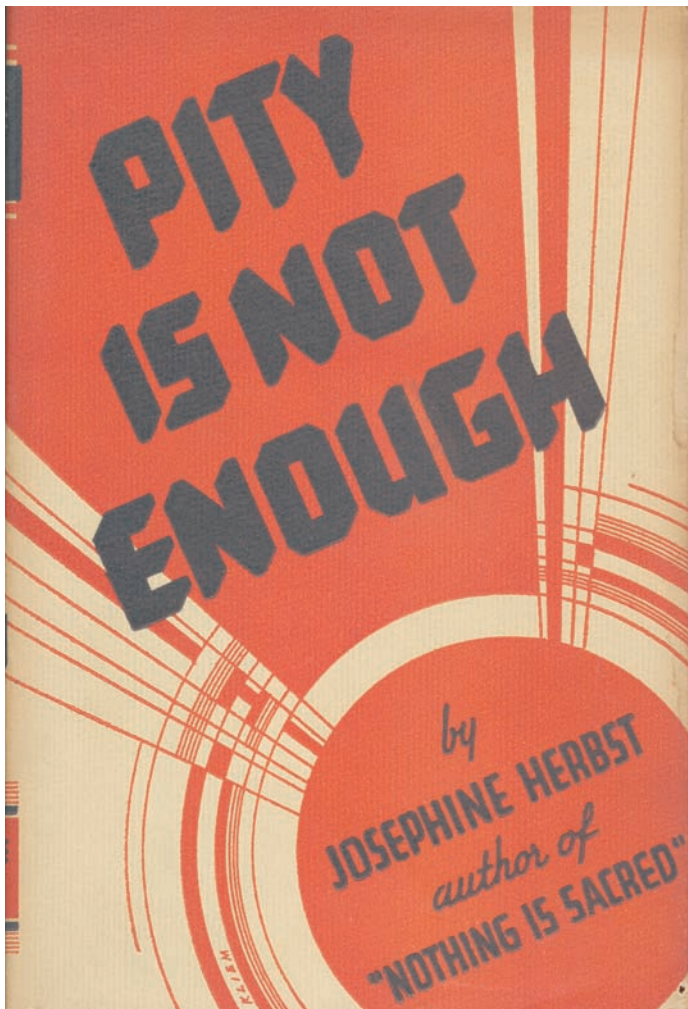
We acquired two letters from the poet Shaemas O'Sheel to the illustrator Art Young. In the first one, dated 17 April 1938, O'Sheel plants the seed of a cooperative enterprise with Art Young: "I shall have to publish my views in a pamphlet, draw-

ing on my small capital for the purpose, since the family's current bank account hovers around five bucks. But even when that's out of my system, I shall face the difficulty that some of the papers and periodicals to which I would like to contribute—probably gratis—are closed to me! Guess I'll have to dope out a nom-de-plume and fool 'em. But supposing I should turn out a volume of spirited verse not for ivory [*sic*] tower contemplation, but for the people's use, it would be a swell idea if we could collaborate. . . . I don't mind nominating myself to high honors, eh?" In the second one, dated 6 August 1941, O'Sheel elaborates on his concept of what this might entail: "You'll recall how I confessed that I had long cherished a secret ambition to lure you into a collaboration; and I thought these times might be propitious. A kind of book of indignation, as one might say, was my notion: grand drawings from your pen, putting some of the evils and some of the villains of this age on the spit, turning them over a slow fire, to the accompaniment of 'poems' in which I would strive to echo, however inadequately, the Olympian force of your pen. You made an alternative suggestion: a book which should foreshadow and foretell the brighter destiny which you have never doubted lies ahead of Man, and the ampler, more joyous society in which that destiny will be realized." As fervently as O'Sheel wished to collaborate with Art Young, there is no published evidence that this happened.



As we continue to strengthen our collection of children's radical literature, our two bibliographic touchstones have been *Brown Gold: Milestones of African-American Children's Picture Books, 1845–2002* (New York: Routledge) by Michelle H. Martin and *Learning from the Left: Children's Literature, the Cold War, and Radical Politics in the United States* (New York: Oxford University Press) by Julia L. Mickenberg; these were published respectively in 2004 and 2005. We also refer to the annual lists of available titles in the Young World Books series issued by International Publishers, the publishing organ of the Communist Party of the United States of America (CPUSA). Another source for "radical" titles is the correspondence of the fellow librarians and children's book authors held in the manuscript collection of Arna Wendell Bontemps (1902–73). This collection yields a rich source of titles by those (Erick Berry, Mari Evans, Florence Crannell Means, Milton Meltzer, and Charlemae Rollins) who shared his interest in making available books that featured children of color as characters.

Employing these sources and others, we have recently purchased *The Story of Ferdinand* by Munro Leaf, *Swimming Hole* by Jerrold Beim, *The Teacup Whale* by Lydia Gibson, and *Tituba of Salem Village* by Ann Petry. While classics such as *The Story of Ferdinand* are widely available in multiple printings, it is a challenge to find them in pristine condition after



The front cover of the dust jacket of *Pity Is Not Enough* (New York: Harcourt Brace, 1933) by Josephine Herbst. This is the first volume of a trilogy that includes *The Executioner Waits* and *Rope of Gold* (all of them cited by Walter B. Rideout in *The Radical Novel in the United States, 1900–1954*.) The novel chronicles the predominantly unfortunate paths of one American family between Reconstruction and the Depression. The art deco cover is signed by Kliem.

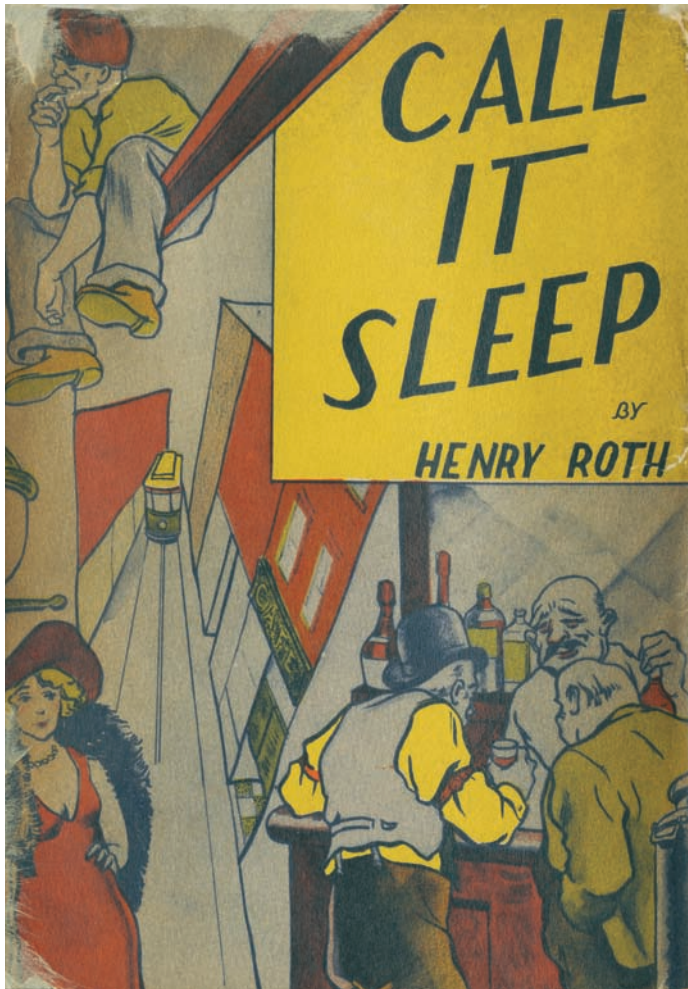
their handling by generations of children. More often, children’s books, such as *The Teacup Whale*, published in 1934 by Farrar and Rinehart, were originally issued in small printings and were “loved to death” before they had the chance to reach the secondary book market. The two main sources of collectible children’s books are those that occasionally emerge from private book collections in the “unread” condition that is reflected in their price or those that have been withdrawn from public libraries and therefore wear the “hard use” of many children as well as the stamps, pockets, and other defacements perpetrated by institutions. Thus, the collection of out-of-print editions of children’s books, radical or not, requires vigilance, persistence, and the occasional stroke of “dumb luck.”

Luck was certainly with us in the acquisition of Don Freeman’s *The Seal and the Slick* (New York: Viking Press,

1974). Although we serve as the repository for the fourteen linear feet of original drawings, text, and production material that constitutes a portion of the manuscript collection of Don Freeman (1908–78), most of the material relates to his earlier work between 1954 and 1962. Yet, late in his career, the author of the popular books in the Corduroy series and *Norman the Doorman* and *Pet of the Met* used the disastrous oil spill off the coast of Santa Barbara in 1969 as the unlikely inspiration for a children’s book. Recalling the efforts of young people to save the oil-soaked shore birds and seals, Freeman explains in the dust jacket text that “It wasn’t until much later, when I happened to see a young sea lion swimming in a surfing area, that a story for children began forming in my mind. I couldn’t keep from wondering if this seal might have been one of the lucky pups that managed to survive the oil slick—with the help of a boy and girl, of course.” In the three decades since the publication of *The Seal and the Slick* in 1974, the subjects of global warming, the need for recycling, and the disappearance of species and habitat have become the common fare of children’s books; one can only imagine that the topic of environmental disaster was somewhat unusual for its time. (It was not without some trepidation that more than one of our staff plunged into *The Seal and the Slick*.) At this time, Freeman’s title represents the earliest example of a children’s book about the environment in our collections, and while for our purposes, this daring foray represents “radicalism,” rest assured that the seal pup not only survives the oil slick, but in the best spirit of fairy tale endings, is “the last to climb ashore” to join the rest of his family. We encourage readers to share with us titles of other pre-1975 children’s books on the environment.



We are also continuing to augment our collection of radical novels, and have recently purchased a few heretofore elusive first editions (with dust jackets) of Reginald Wright Kauffman’s *The Spider’s Web* (1913), Josephine Herbst’s *Pity Is Not Enough* (1933), Ruth McKenney’s *Industrial Valley* (1939), Samuel Ornit’s *Haunch, Paunch and Jowl: An Anonymous Autobiography* (1923), and Henry Roth’s *Call It Sleep* (1935). In building the collection, we have relied chiefly on two bibliographic sources: *The Radical Novel in the United States, 1900–1954* by Walter B. Rideout, and *Labor and Desire: Women’s Revolutionary Fiction in Depression America* by Paula Rabinowitz. As one would expect, several of the women authors (Fielding Burke [Olive Tilford Dargan], Josephine Herbst, Josephine Johnson, Grace Lumpkin, Ruth McKenney, Myra Page, Agnes Smedley, Mary Heaton Vorse, Clara Weatherwax, and Leane Zugsmith) appear in both the Rideout and Rabinowitz bibliographies. However, Rabinowitz cites a number of notable women authors (Martha Gellhorn, Mary McCarthy, Mari Sandoz, Evelyn Scott, Caroline Slade,



The front cover of the dust jacket of *Call It Sleep* (New York: Robert O. Ballou, 1935) by Henry Roth. Walter B. Rideout characterized this as “the most distinguished single proletarian novel.” The cover by Stuyvesant Van Veen depicts the Lower East Side of New York City.

and Tess Slesinger) not mentioned by Rideout. This discrepancy seems to be less about sexism and more about the definition of the “radical” novel itself. While Rabinowitz, writing in 1991, specifically states that Rideout and earlier critics (such as Daniel Aaron, Joseph Freeman, Granville Hicks, Michael Gold, and Philip Rahv) who had described the literary conventions of the radical novel should not be “faulted” for lacking a feminist critical sensibility, she argues that their consideration of “class consciousness” as a defining element of revolutionary fiction did not extend to the cultural limitations placed on women in society. Rabinowitz maintains that, for the woman radical novelist, “the (male) proletarian revolutionary struggle is linked to a (female) rebellion against the confines of gender.”

With regard to collection development in the area of radical fiction, it appears that the work of women authors is no less obscure than that of men. While the Depression Era novels *Anyia* by Joy Davidman and *Not All Rivers* by Adriana Spadoni have proved elusive, they are no less so than Dale Curran’s *A*

House on a Street or Theodore Irwin’s *Strange Passage*. On the other hand, there might yet be hope for the forgotten radical novel; Upton Sinclair’s *Oil* (1927) was recently released as a film under the title *There Will Be Blood*, starring Daniel Day Lewis as the embodiment of capitalism.

OUR COLLECTIONS ON TOUR

Beyond the Familiar: Photography and the Construction of Community

Williams College Museum of Art,
20 September 2008–8 March 2009

The Williams College Museum of Art in Williamstown, Massachusetts, will present four related exhibitions, each focusing on the role of photography and film to reflect, and potentially construct, cultural identity. The first of these four, *Beyond the Familiar*, will bring together ten photography projects from around the world that span the history of the medium and depict individuals from distinct cultural, economic, and professional groups. Included in the exhibition are four original Margaret Bourke-White black-and-white photographic prints loaned from our Bourke-White collection. Margaret Bourke-White devoted part of her career to capturing images of individuals and settings in the American South during the Depression in her book *You Have Seen Their Faces*, created with Erskine Caldwell.

After Many Springs: Regionalism, Modernism, and the Midwest

Des Moines Art Center, 30 January 2009–17 May 2009

The Des Moines Art Center in Des Moines, Iowa, will present an exhibition of American art from the 1930s. *After Many Springs* will examine the intersections among painting, photography, and film that grew out of the Midwest during the Great Depression while placing this regional movement within the larger context of American Modernism. In addition to work by artists such as Thomas Hart Benton, Grant Wood, Dorothea Lange, Victor Fleming, and Jackson Pollock, on display will be nine original Margaret Bourke-White photographic prints loaned from our collection. These prints capture scenes of the Oliver Chilled Plow Company in Indiana and of the Midwest drought; both are from the period in which she worked for *Fortune* magazine.

Looking In: Robert Frank’s “The Americans”

National Gallery of Art, 18 January 2009–26 April 2009

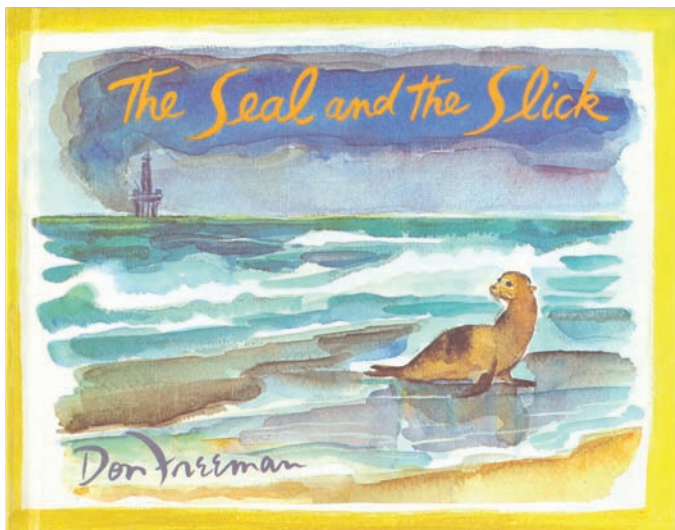
San Francisco Museum of Modern Art,

17 May 2009–23 August 2009

Metropolitan Museum of Art,

20 September 2009–27 December 2009

The National Gallery of Art in Washington, D.C., has organized a traveling exhibition celebrating the fiftieth an-



The front cover of the dust jacket of *The Seal and the Slick* (New York: Viking, 1974) by Don Freeman. This environmental children's book was conceived in the aftermath of a oil spill near Santa Barbara, California, in 1969.

niversary of the publication of Robert Frank's book *The Americans*. This seminal photographic work includes eighty-three photographs Frank made while traveling around the United States on a Guggenheim Fellowship in 1955 and 1956. Included in this exhibition will be the first page of a four-page annotated typescript draft of the introduction to *The Americans* written by Jack Kerouac. This typescript, found within our Grove Press records, will be one of over two hundred items on display documenting Frank's creative process. Our Grove Press records, which contain approximately 775 linear feet of editorial and manuscript files of the independent publishing house, also house photographic proofs and editorial correspondence surrounding the creation of *The Americans*. The exhibition will travel from the National Gallery of Art to the San Francisco Museum of Modern Art and the Metropolitan Museum of Art and will be accompanied by a fully illustrated catalogue.

ADOPT-A-BOOK PROGRAM

We concluded that *The Seal and the Slick* by Don Freeman, our earliest environmental children's book, would be an excellent candidate for our adopt-a-book program. (The volume is described in some detail on page ten.) If you would like to stake a personal claim in our collections, please consider adopting this charming but most pertinent cautionary tale recently purchased for one hundred and fifty 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://src.syr.edu/courant/>.

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