



THE COURANT

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EXHIBITION ON THE CASE OF SACCO AND VANZETTI WILL BE UNVEILED FOR THE FALL SEMESTER OF 2007

The Special Collections Research Center, as its contribution to the university's Syracuse Symposium with its theme of justice commencing in the fall of 2007, will open an exhibition entitled *The Never-Ending Wrong: The Execution of Sacco and Vanzetti* based upon its considerable content documenting the trial of Sacco and Vanzetti and the protests surrounding it. The two Italian anarchists were found guilty of murder in conjunction with an armed robbery in Massachusetts, condemned to death, and executed in 1927. Due to the depth of our holdings in the area of radicalism as it manifested itself in literature and art, we are particularly well prepared to present the wide range of national and international protest that was generated by this sensational trial. As the image on this page attests, critics even likened it to the Salem witchcraft trials of 1692.

The core of the exhibition consists of the printed ephemera that was produced by the Sacco-Vanzetti Defense Committee and the other contemporary progressive organizations that could see only a travesty of justice in the proceedings. In the ensuing years, other publications in diverse forms have been produced to keep this topic under scrutiny, and this material is included in the exhibition. One of our recent acquisitions is a singularly important one in relation to the trial. This is the complete run of the *Lantern*, a journal that, in the words of the editor, was created expressly "to keep alive the memory of Sacco and Vanzetti, brothers and comrades, put to death by the state of Massachusetts, because they dreamed a New Society free from tyranny and authority of man over man."

The exhibition will be available from 24 August to 31 December 2007 on the sixth floor of E. S. Bird Library for self-guided tours Monday through Friday between 9:00 AM and 5:00 PM. Presentations for classes and other groups are also available by appointment by telephoning 315-443-9752.



HAVE A CHAIR!

July 22, 1927

Political cartoon entitled *Have a Chair!* by Fred Ellis. (See the piece on Ellis on page eight.) This appeared as one of his works published in *The Case of Sacco and Vanzetti in Cartoons from the Daily Worker* (New York: Daily Worker Publishing Co., c1927). The analogy between the Salem witchcraft trials and the case of Sacco and Vanzetti was frequently invoked by critics of the proceedings. The introduction explains that "the roasted bodies of Sacco and Vanzetti, still unburied, are placed in state in the 'cultured' city of Boston."

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DIRECTOR'S NOTE

I would like to begin this, my inaugural *Courant* column, with a note of introduction. New to the Special Collections Research Center at Syracuse University, I am also new to upstate New York. I was born and raised in Wilmington, Delaware, and earned my bachelor's degree from the University of Delaware in 1995. I remained there for graduate school, accepting a Hagley Fellowship in the History of Technology, Work, Business, Consumption, and Industrialization in 1997.

Upon completing my graduate studies, I took my first library job with the Hagley Museum and Library, processing the records of the Pew Charitable Trusts. In 2001, I left the East Coast for Stanford University, where I was the principal steward of the R. Buckminster Fuller Collection. There, my duties ranged from routine manuscripts processing to teaching seminars and curating exhibitions. In 2005, I moved to the University of Illinois, Urbana-Champaign, where I took a master's degree in library and information science.

Now, it is mid-April 2007. Thinning splotches of snow still spread themselves across Syracuse University's quad. Only six months into my tenure with the Special Collections Research Center, there is much to share in the way of news. In February, we dedicated the Antje Bultmann Lemke Seminar Room. I owe a debt of gratitude to my predecessor (Christian Dupont), the Syracuse University Library Associates (especially board members Dorothea Nelson and Karen Goodman), the nearly one hundred and eighty donors to the project, and, of course, Antje Lemke herself. Were it not for the efforts of these individuals, I would not be in the enviable position of designing a seminar room where cutting-edge technology meets a more traditional one—the book. I am delighted to announce that construction is set to begin in the fall of 2007.

In March, we celebrated the opening of *Imagine! Painters and Poets of the New York School* at Syracuse University's Lubin House. The reception was very well attended, and the exhibition was luminescent within the setting of the Louise and Bernard Palitz Gallery. One can purchase a copy of the exhibition catalog (prepared by Joseph McCaffrey, our Dana Foundation fellow, and designed and edited by William La Moy, our curator of rare books and printed materials) from the Syracuse University Press at <http://www.syracuseuniversitypress.syr.edu/>. We are also planning to publish for the first time Grace Hartigan's journals chronicling the vibrant years between 1951 and 1955 in the New York art world.

If the *Courant* is anything, it is an opportunity for us to draw aside the proverbial "curtain" that separates our patrons from the day-to-day life of a special collections library. Enjoy the articles that you will find herein, and join us in anticipation of an exciting year replete with acquisitions, exhibitions, and publications.

—Sean Quimby

STAFF FOCUS

Mary Beth Hinton is no stranger to the Special Collections Research Center. Between 1993 and 2001, she was the editor of the *Syracuse University Library Associates Courier*, the predecessor to the *Courant*. More recently, she served as the library's associate director of development and external relations. In both positions, and as a long-standing member of the Library Associates, Mary Beth has proven her devotion to our collections and programming. We are very excited to report that Mary Beth has joined us in a full-time capacity as the assistant to the director. Please join us in welcoming Mary Beth back to the Special Collections Research Center.

In this new capacity, Mary Beth will be working with William La Moy on departmental publications. In addition to serving as the consulting editor of the *Courant*, she will be assisting with the publication of the cumulative index to the *Courier* and other textual matter in conjunction with our exhibitions. Since the *Courier* spanned the years between 1958 and 2001, having its content available through this index will be highly useful to both library staff and other researchers.

Archival processing technician Michele Combs earned a bachelor's degree in history from Trinity University in San Antonio, a master's degree in education from the University of Kansas, and her master's degree in library and information science from Syracuse University in 2004. She also spent twelve years at Lockheed Martin as a software engineer.

Michele recently attended a Society of American Archivists (SAA) workshop on "Describing Archives: A Content Standard (DACS)" at Penn State University. DACS is the archival community's emerging data content standard—the successor to AACR2 and APPM. As the main architect of EAD (encoded archival description) at Syracuse, Michele was pleased to discover that "our consistent attention to best practice guidelines means that we already have been including all of the minimum and many of the recommended DACS elements in both new and legacy finding aids." Michele's professional commitment has been an asset to the Special Collections Research Center, and we are pleased to announce that she will be assuming the professional position of processing librarian for manuscripts and archives this July.

In other manuscript news, curator of manuscripts and archives Kathleen Manwaring published a marvelous and detailed article entitled "Radicalism Collections in Syracuse University Library" in the December 2006 issue of *American Communist History*. Drawing on many years of experience with these collections, she describes their development, beginning with the tenure of Chancellor William P. Tolley (1942–69), and characterizes their contents, which emphasize the literary and artistic products of radical ideologies. Papers relating to African American radicalism and the League of American Writers are examples.

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/>.

The Art of the Book, the Book as Art

26 March–18 May 2007

This student book arts exhibition features book works created by students of Printmaking 552 in the School of Art and Design of the College of Visual and Performing Arts. The class, taught by Peter D. Verheyen, our preservation and digital access librarian, aims to give students an overview of some of the structures used in the book arts, and to stimulate exploration of these forms, including the “Japanese” stab-sewn binding, the accordion/concertina binding, the flag book, and various other kinds of sewn books. The pieces shown in this exhibit are the result of an assignment in which students were asked to create a unique work based in some way on one from the center’s collections.

Amidst the Books: Artifacts from the Collections

1 May–3 September 2007

In the interest of having a semipermanent installation in the exhibit cases in our reading room, a selection of artifacts was made from our manuscript collections. Some of these objects may remain in the space longer than the suggested terminus in September because they are less vulnerable to light damage than others. An example of one object in this category is Rudyard Kipling’s Remington portable typewriter.

Raising Rebels: Radical Children’s Literature, 1900–1980

25 May–17 August 2007

The exhibition will include biographies (John Brown, Nikolai Lenin, and John Reed); children’s periodicals (*Little Socialist Magazine* and *New Pioneer*) treating subjects such as the Spanish Civil War and the Paris Commune; the Young World Books series issued by International Publishers, an organ of the Communist Party of the United States of America; and books with feminist, labor, pacifist, and racial themes. Authors and illustrators include Arna Bontemps, Gwendolyn Brooks, Jack Conroy, Howard Fast, Oliver Harrington, Langston Hughes, Jacob Lawrence, Lois Lenski, Meridel Le Sueur, Leo Lionni, Dorothy Sterling, and Lynd Ward.

Central New York Book Arts

1 June–17 August 2007

The exhibition will be curated by Syracuse University printmaking students who are taking a book arts class taught by Peter D. Verheyen, our preservation and digital access librarian. Works may include fine letterpress printing, calligra-

phy, fine and edition binding, and artist’s books. An online catalog of the exhibition will be available at the center’s Web site (scrc.syr.edu).

The Never-Ending Wrong: The Execution of Sacco and Vanzetti

24 August–31 December 2007

We will commemorate the eightieth anniversary of the execution for murder of two Italian anarchist laborers, Nicola Sacco and Bartolomeo Vanzetti, with an exhibition entitled *The Never-Ending Wrong: The Execution of Sacco and Vanzetti*. The exhibit will include a selection of period ephemera issued by the Sacco-Vanzetti Defense Committee together with a plethora of books associated with the trial that have been published in the intervening years by Paul Avrich, Felix Frankfurter, and Eugene Lyons, among others. The exhibit will feature artistic expressions (cartoons, illustrations, novels, plays, poems, songs, and music) inspired by the trial, including the work of Maxwell Anderson, John Dos Passos, Fred Ellis, Howard Fast, William Gropper, Woody Guthrie, Rockwell Kent, Edna St. Vincent Millay, Katherine Anne Porter, Pete Seeger, and Upton Sinclair. It will also explore the story of the Sacco and Vanzetti mural by Ben Shahn on the east wall of H. B. Crouse Hall on the Syracuse University quadrangle.

EXHIBITION AT THE CALIFORNIA CENTER FOR THE ARTS

Translucent Visions: Frederic Whitaker and Eileen Monaghan Whitaker, a Retrospective in Color

3 March–4 July 2007

We bring this exhibition at the Escondido Museum of the California Center for the Arts to your attention because we are proud to serve as the repository for the papers of Frederic Whitaker and Eileen Monaghan Whitaker. A substantial addition to the collection associated with these two artists was transferred to us last year under the auspices of Thomas G. Bush, Whitaker Foundation chairman, and nephew of Eileen Monaghan Whitaker. For a virtual tour of the exhibition, visit <http://www.whitakerwatercolors.com/>.

BRODSKY SERIES UPDATE

We are pleased to announce that the lectures from the Brodsky Series for the Advancement of Library Conservation have now been made available online. Since 2005, the Brodsky series has brought to Syracuse University Library some of the leading proponents of the library conservation and preservation field. The speakers to date have been John Dean, Hedi Kyle, and Gary Frost. The format of the series includes a public lecture and, where applicable, a hands-on weekend workshop. While the focus is on conservation and preservation, the speakers

and the workshop topics have appealed to a broad audience that embraces many other facets of the book arts, as the level of attendance and participation in the series has affirmed.

To view the lectures in the Brodsky series in the Windows Media format, go to <http://library.syr.edu/information/spcollections/brodsky/>. This service is provided through Syracuse University's Martin J. Whitman School of Management. In addition to the videos, the full text and images from the workshops are also available online.

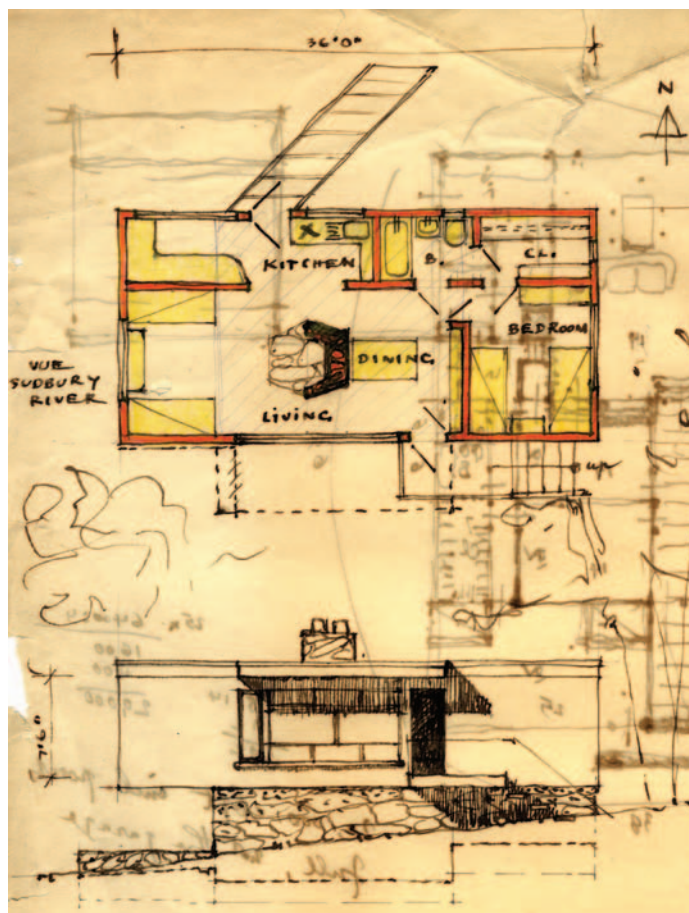
We are also pleased to announce that this year's speaker will be William Noel, curator of manuscripts at the Walters Art Museum in Baltimore. Noel will speak on an Archimedes palimpsest, a tenth-century manuscript that is the unique source for two treatises by Archimedes, *The Method* and *Stomachion*, and it is the unique source for the Greek text of *On Floating Bodies*. The manuscript was deposited at the Walters Art Museum in 1998 and has been undergoing extensive conservation treatment, imaging, and analysis. The lecture will be held on Thursday, 1 November, in the Peter Graham Scholarly Commons.

RESEARCH NOTES:
THE AUTHENTICITY OF CERTAIN
MARCEL BREUER SKETCHES
BY ROBERT F. GATJE

Constance Breuer, the widow of Marcel Breuer, presented an undated, two-sided vellum document containing several ink sketches to Isabelle Hyman, a professor emerita in the Department of Art History at New York University and a Breuer scholar. Hyman, in turn, submitted the sheet to Robert F. Gatje, a former partner of Breuer, for analysis. The accompanying text is Gatje's commentary. We are most grateful that, at the conclusion of this process, Isabelle Hyman graciously presented the vellum sheet along with this documentation for inclusion with the rest of the Marcel Breuer Papers in our holdings.

This is a very unusual document for many reasons, but my best conclusions are the following:

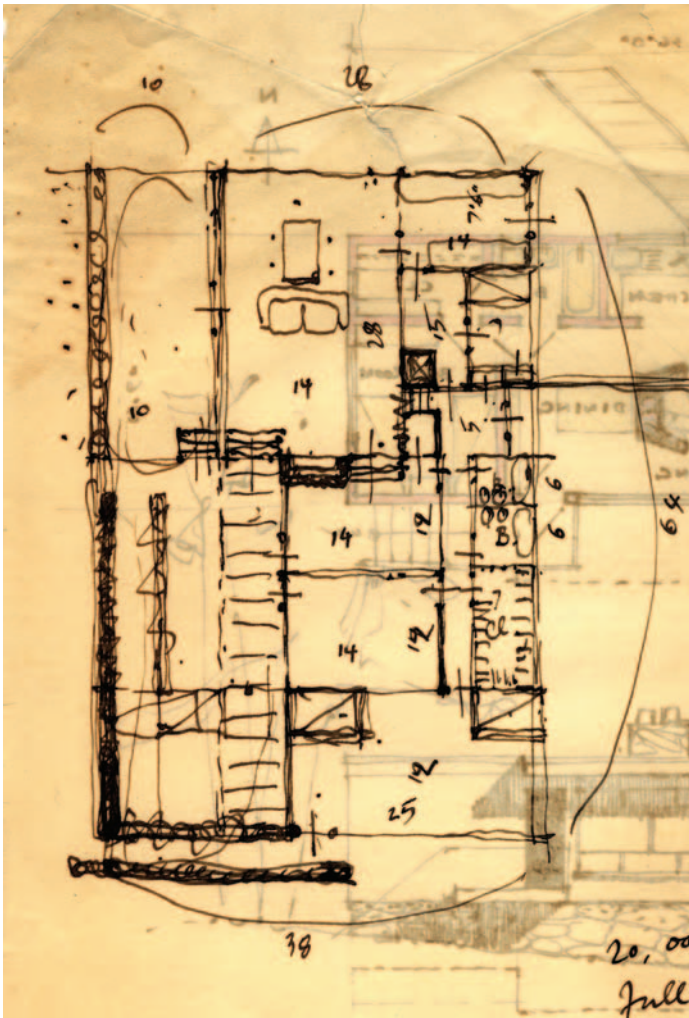
1. The piece of paper measures 8.5" x 11" and was probably torn from an American sketch pad. I had thought it might have started as a print because of its sepia tone, but all of the line work has the same color and originated from a fountain pen (the lines have the thick/thin character of a split pen as opposed to a pencil or a ballpoint or drafting pen). It started with pen work that the author could not have predicted would seep through the paper to produce the "ghost images."
2. The cover drawing is of the Chamberlain Cottage in Wayland, Massachusetts. The house is credited to the Gropius and Breuer office in Cambridge, and it is



An early sketch (ca. 1940) by Marcel Breuer of the plan and elevation of the Chamberlain Cottage in Wayland, Massachusetts.

very carefully drawn—freehand but better than Marcel Breuer's later sketches. Perhaps it started as a drawing by someone else—maybe as an underlayment that was traced through the semitransparent vellum. It is an early sketch—the window mullion pattern was later changed, the diagonal approach ramp was built differently, and Breuer himself corrected the dotted line of the overhang with a characteristic four strokes on the plan (although he left it as is on the elevation).

3. The door swings are indicated with a single diagonal line rather than the quadrant sweep normal in American drafting, suggesting that the originator may have been European (or Breuer). The spelling of "vue" for "view" also suggests a foreign author. The free-form trees and rubble stones look like Breuer's hand rather than that of anyone I would have known. The orange crayon-pencil *poché* is unusual, as are the yellow furnishings.
4. The "9000 cbft (without stairs)" is clearly the handwriting of Marcel Breuer.
5. The diagonal stroke indicating dimension "arrows" was European, although later accepted here. I drew actual arrows in the '40s. The north arrow uses the form that later became common, but in the U.S.A., we often used the checkered, long diamond of a compass.



A sketch confirmed by Robert F. Gatje to be by Marcel Breuer. Gatje is one of Breuer's former partners.

My conclusion is that this side of the paper may have been begun by someone else, but it was certainly finished by Breuer.

6. The opposite side [the one that is reproduced on this page] is pure Breuer—handwriting, line work, door swings as a perpendicular stroke, and free-form dimensioning. As opposed to the front side, this is obviously a design sketch for something, rather than a finished drawing to be shown to anyone else, except possibly a draftsman to be executed. What is it? I do not recognize the house plan. Why did he use the back side of a semitransparent medium, even if he did not realize it would later bleed through? Was vellum so precious?

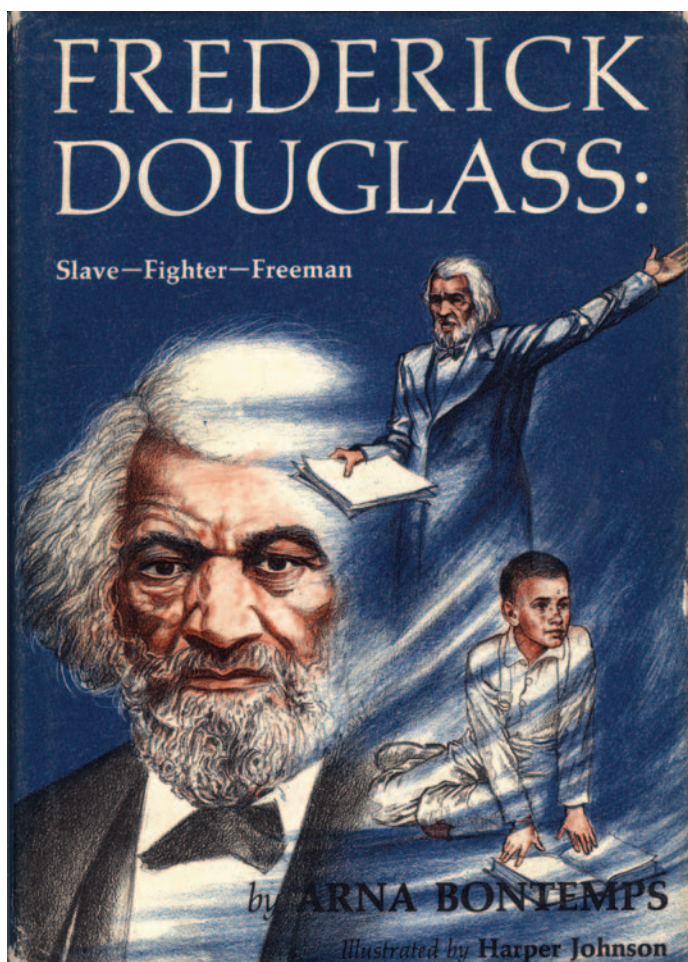
Robert F. Gatje is a fellow of the American Institute of Architects, and we are most appreciative of his evaluation of these sketches.



In the 1980s, it came to our attention that, in addition to writing *John Reed: The Making of a Revolutionary*, New Masses literary critic Granville Hicks (1901–82), together with illustrator Lynd Ward (1905–85), had also produced a children's biography, *One of Us: The Story of John Reed*, published by

Equinox Cooperative Press in 1935. With that knowledge arose the question of which historical figures were suitable heroes for children's literature. Was the American journalist and author of *Ten Days That Shook the World*, an account of the revolution in Russia to overthrow the czar and one that augured the birth of Communism, a figure worthy of admiration and emulation by American youth along with George Washington, Abraham Lincoln, and Robert E. Lee? Over time, this question expanded into a query about how children were educated and the identification of which American narratives were suitable for telling and retelling. This exploration then evolved into the review of our collections for material that constitutes radical children's literature.

"All societies indoctrinate their children," observes E. L. Doctorow in *The Book of Daniel*, a fictional, albeit rather thinly veiled, account of the execution of Julius and Ethel Rosenberg through the eyes of one of their sons. If the American narrative is simply a matter of perspective, why not expand the nature of children's literature to include the class, race, and gender struggles that have characterized modern life? This question influenced our collection development policy in such a way that we began to target those authors and artists who challenged the status quo. As it happened, we did not need to look much further than some of our existing collections, including that of noted children's author and illustrator Lois Lenski (1893–1974). Awarded the 1946 Newbery Medal for *Strawberry Girl*, even the quintessential "mainstream" Lenski had long been recognized for her regional stories that explored the diversity of the lives of American children, not only from the urban dweller (*We Live in the City*) to the rural child (*Corn Farm Boy*), but also in every corner of the American landscape. Always with a keen sense of discovery and an equal portion of wonder, Lenski conjured up the environment of the Cape Cod cranberry bogs (*Berries in the Scoop*), the mountains of North Carolina (*Blue Ridge Billy*), the Louisiana back country (*Bayou Suzette*), a West Virginia mining town (*Coal Camp Girl*), and the Mississippi River (*Houseboat Girl*). Lenski also highlighted the lives of ethnic minorities, including the African American migration from the South to "up North" (*Mama Hattie's Girl*), the Standing Rock Indian Reservation in the Dakotas (*Little Sioux Girl*), and the contributions to American culture of Chinese immigrants and their rich heritage (*San Francisco Boy*). With egalitarian rigor and honesty, Lenski serves up the sheltered world of the Amish child in Lancaster, Pennsylvania, in *Shoo-Fly Girl* alongside a sympathetic but unsentimental portrayal of the well-traveled, if impoverished, paths of the migrant child (*Judy's Journey*). As early as 1950, Lenski shattered the gender stereotype with *Texas Tomboy*, which follows the adventures of the independent Charlotte Clarissa ("Charlie Boy" to everyone at the Triangle Ranch) as she rides her horse Gypsy



The image by Harper Johnson on the dust jacket of *Frederick Douglass: Slave, Fighter, Freeman* (New York: Knopf, 1960) by Arna Bontemps. The Arna Bontemps Papers are among the manuscript collections in the Special Collections Research Center.

with the expertise and abandon of a cowboy, fearing neither coyotes nor stampeding cattle. In the 1960s, Lenski reworked some of her most popular stories (*Papa Small* and *Cowboy Small*) in a bilingual format, using English with Spanish translations side by side on a single page.

Of course, Lenski also wrote more traditional children's fare about various modes of transportation (automobiles, fire engines, trains, and airplanes), explorations of seasonal distinctions, the relationships between children and pets, expectations about growing up, and a few stories based on Bible characters, such as Mr. and Mrs. Noah. However, if even the nonconfrontational Lois Lenski tackled subjects such as racial and ethnic identity, and questioned traditional gender roles, could it be altogether surprising that those same themes were explored repeatedly by political activists and leftist sympathizers such as Arna Bontemps, Jack Conroy, Howard Fast, Theodor Geisel (Dr. Seuss), Langston Hughes, Crockett Johnson, Meridel Le Sueur, Ben Martin, Eve Merriam, A. Redfield (Syd Hoff), Muriel Rukeyser, and Richard Wright.

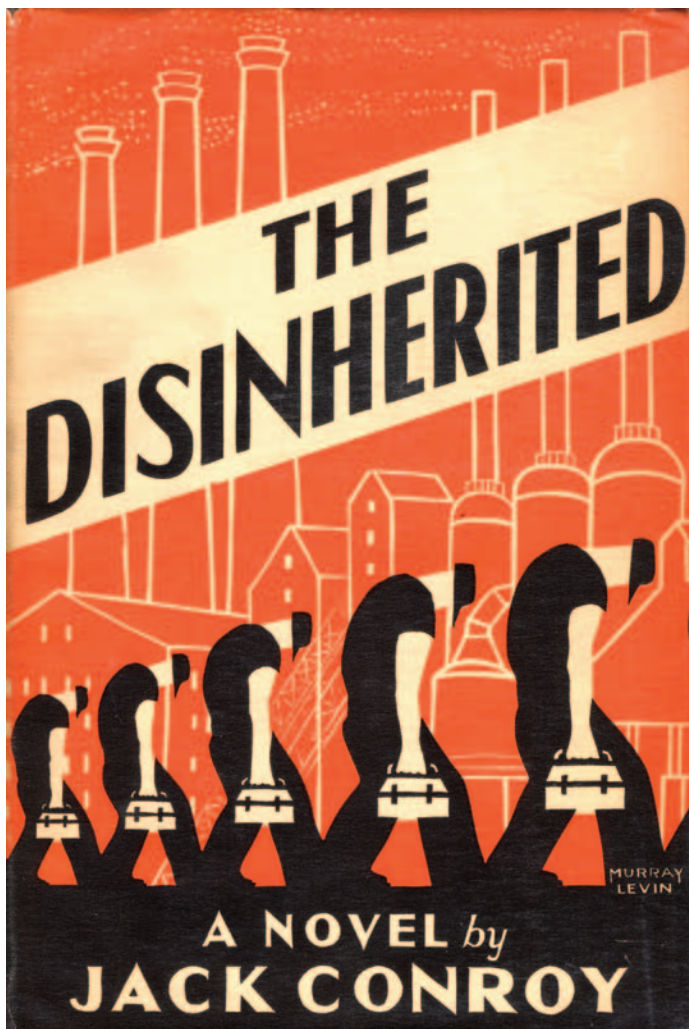
The selection of titles for our exhibition entitled *Raising Rebels: Radical Children's Literature, 1900–1980* that will be in

place between 25 May and 17 August features biographies of radical activists (John Brown, Frederick Douglass, Nikolai Lenin, Toussaint L'Ouverture, Tom Paine, John Reed, and Harriet Tubman) as well as the Young World Books series issued by International Publishers, an organ of the Communist Party of the United States of America (*From Head to Foot*, *Climbing Our Family Tree*, *The Secret of Light*, and *Tree by the Waters*). Also included are children's books with themes that are feminist (*Mommies at Work* and *Nancy Hanks of Wilderness Road*); labor-related (*Battle in the Barnyard*, *Frederick*, *Poems and Recitations for Workers' Children*, and *The Story of Your Bread*); multicultural (*In Henry's Backyard*, *Jimmy Yellow Hawk*, and *The Picture Book History of the Jews*); pacifist (*Ferdinand*, *John Black's Body*, and *Johnny Got His Gun*); and racial (*Inner City Mother Goose*, *Mary Jane*, *Popo and Fifina*, *Sad-Faced Boy*, and *Swimmy*). In addition to issues of children's periodicals (*Little Socialist Magazine* and *New Pioneer*) that treat subjects such as the distribution of wealth and the Spanish Civil War, the exhibit will also include the retelling of traditional folktales with familiar heroes such as Davy Crockett (*Chanticleer of Wilderness Road*) and Johnny Appleseed (*Little Brother of the Wilderness*). Featured authors and illustrators include Arna Bontemps, Gwendolyn Brooks, Jack Conroy, Howard Fast, Oliver Harrington, Langston Hughes, Harper Johnson, Jacob Lawrence, Meridel Le Sueur, Leo Lionni, Dorothy Sterling, and Lynd Ward.



During the 1980s and 1990s, with the processing of the papers of literary critic Granville Hicks, muckraker journalist John Spivak, novelist Erskine Caldwell, photojournalist Margaret Bourke-White, poets Horace Gregory and Harry Roskolenko, and political activist and Columbia University writing instructor Lillian Gilkes, we became increasingly aware of the strength of our radicalism holdings in our manuscript collections. Although the Hicks and Spivak papers were rich in printed ephemera, with the notable exception of the library of Communist Party leader Earl Browder, we had very little supporting printed material among our rare book holdings until as recently as 2001.

With the impetus to align our rare book and manuscript collections more closely, we began to collect the classics of literary radicalism more systematically. We utilized Walter B. Rideout's *The Radical Novel in the United States, 1900–1954: Some Interrelations of Literature and Society* (Cambridge: Harvard University Press, 1956), considered by many to have been the first such academic treatment of the subject area. Bravely publishing a text that was not likely to be embraced by the public during the height of the McCarthy era, Rideout makes this observation in his preface: "I have attempted to conduct neither an attack nor a defense, but rather an examination . . . of a body of fiction which once was exalt-



The image by Murray Levin on the dust jacket of *The Disinherited* (New York: Covici, Friede, c1933) by Jack Conroy. The novel is dedicated to “the disinherited and dispossessed of the world.”

edly praised in some quarters and now in most quarters is categorically condemned.” Rideout goes on to explain that there were fundamentally two waves of American literary radicalism; the first ushered in the new century and echoed a positive response to Socialism, followed by a Depression-era incarnation produced primarily by writers influenced by Communism. According to Rideout, “each was an attempt to express through the literary form of the novel a predominantly Marxist point of view toward society.”

Among our earliest efforts in the collection development of literary radicalism was the acquisition of more recent Rideout selections from the 1930s and continuing through the mid-1950s. These included the work of Nelson Algren, James T. Farrell, Howard Fast, Josephine Herbst, Ring Lardner, Norman Mailer, and Dalton Trumbo. Rideout’s bibliography also brought to our collections the work of African American novelists Lloyd L. Brown, Chester Himes, and Willard Motley (whose *Knock on Any Door* [1946] was made into a popular noir film, as was its sequel, *Let No Man Write My Epitaph*). Although Nelson Algren’s *Somebody in Boots* (1935)

and Richard Wright’s *Uncle Tom’s Children* (1938) are also Rideout selections, the current cost of each in its original dust jacket begins at approximately thirty-five hundred dollars and spirals upward to perhaps five thousand dollars. However, we have been the fortunate recipient of a recent donation by Isabelle Hyman of a fine copy of Richard Wright’s *Native Son*. Acquisition of the work of less familiar novelists of the 1930s such as Edward Dahlberg, Guy Endore, Waldo Frank, Tom Kromer, Scott Nearing, Myra Page, Mary Heaton Vorse, and Leane Zugsmith offered challenges of a different sort in that their work, which was never widely distributed even in its own time, has largely been forgotten. Although difficult to track down, their work was at least more affordable (within the range of three hundred to five hundred dollars). An exception is Jack Conroy’s *The Disinherited*, highly prized for its classic art deco dust jacket. Other Rideout selections notable for their distinctive graphic style include Max Eastman’s *Venture*, Michael Gold’s *Jews without Money*, Edward Newhouse’s *You Can’t Sleep Here*, Edwin Seaver’s *The Company*, and Joseph Vogel’s *At Madame Bonnard’s*.

However, if one is tempted to extrapolate that the novels of the first wave of literary radicalism (1900–1919), written in many cases by even more obscure authors, would be even cheaper, one would be in for a rude awakening. The works of novelists such as George Allan England and Morrison I. Swift, who wrote in the utopian or fantastic mode, are much in demand by both private and institutional collectors of early science fiction and are priced accordingly.

Yet, for the most part, what Rideout describes as the radical novel marks the merger of literary realism and social consciousness. Predictably, the most frequent appearances among Rideout’s bibliographical selections are reserved for Upton Sinclair, whose *The Jungle* (1906) is perhaps the most recognized among radical novels. Other, if lesser-known, Sinclair titles represented in Rideout’s bibliography include *The Moneychangers* (1907), *The Metropolis* (1908), *Samuel the Seeker* (1910), *Love’s Pilgrimage* (1911), *King Coal* (1917), *Jimmie Higgins* (1919), *100%: The Story of a Patriot* (1920), *They Call Me Carpenter* (1922), *Oil!* (1927), and *Boston* (1928). Before turning to other lesser-known works from this earlier period, Rideout acknowledges Jack London’s *The Iron Heel* (1908). However, our own collection of “first wave” radical novels goes on to include other Rideout “notables”: Estelle Baker’s *The Rose Door*, Henry Berman’s *Worshippers*, Edwin Brenholtz’s *The Recording Angel*, Reginald Wright Kauffman’s *The Sentence of Silence*, Mary E. Marcy’s *Out of the Dump*, Ernest Poole’s *The Harbor*, Leroy Scott’s *The Walking Delegate*, Vida Scudder’s *A Listener in Babel*, Charlotte Teller’s *The Cage*, and Elias Tobenkin’s *The Road*, among others.

To date, we have collected eighty percent of the novels in the Rideout bibliography. The more elusive titles with

dust jackets that we are still seeking include Zoe Beckley's *A Chance to Live*, Maxwell Bodenheim's *Run, Sheep, Run* and *Slow Vision*, William Cunningham's *Pretty Boy*, Josephine Kaneko's *A Little Sister of the Poor*, and Edwin Seaver's *Between the Hammer and the Anvil*.



Fred Ellis (1885–1965) was an American political/editorial cartoonist. Born in Chicago, he attended the Chicago Normal School and Colonel Francis Parker's Progressive School. In his teens, he worked in Frank Lloyd Wright's office and later in an engraving shop. His only formal art training was one three-month course in 1905 and a correspondence course in cartooning, but by 1919, his art had appeared in numerous publications.

Ellis was part of the American radical movement in the period between the 1930s and 1950s. He trained with the political cartoonist Robert Minor and shared Minor's interest in the plight of the working man. In 1922, Ellis joined the Communist Party and a referral from Minor secured him a job as a cartoonist for the *Daily Worker* in New York. He left in 1930 to go to Berlin and Moscow, drawing cartoons for *Pravda*, *Izvestia*, the *Moscow Daily News*, and other newspapers, and illustrating books for Soviet publishing houses. He returned to New York in 1936 and again became a regular contributor to the *Daily Worker* as well as appearing in magazines such as *Ken*, *Fortune*, *New Masses*, and various trade union periodicals. He taught for several years at the American Artists School, a progressive independent art school directed by Harry Gottlieb. His associates there included prominent American radical artists such as Margaret Bourke-White, William Gropper, John Groth, Rockwell Kent, Louis Slobodkin, Art Young, and Carl Zigrosser.

Ellis's cartoons addressed many important issues of the day, both international (Communism, appeasement, World War II, Nazi war crimes, the atomic bomb, and the Korean War) and those close to the heart of the American working-class family (unions, low wages, worker safety, Social Security, political corruption, and racism). His work has been exhibited in museums and art galleries in America and Russia, and in 1953, he was represented in the exhibition in Copenhagen entitled *Artists of the World in the Service of Progress*.

The Special Collections Research Center is fortunate to have the Fred Ellis Cartoon Collection (an example of his stance on the case of Sacco and Vanzetti may be seen on the front page of this publication), more than four hundred original cartoons and sketches spanning the years between 1923 and 1968. In late 2006, we completed processing the collection and produced a detailed subject index to all two hundred and forty of the published cartoons. Ellis's acute sense of irony is visible in almost every piece, and his ability to represent sometimes complex issues with a single arresting image

means that most require no caption to convey their message. Considered together, the collection demonstrates his devotion to justice and his deep disgust for oppression of the weak by the strong in any form—whether war, corruption, prejudice, profiteering, corporate greed, or the federal government. The collection also includes a small amount of correspondence, some articles and clippings, two photographs of Ellis, and a sketch that appears to be a self-portrait.

Ellis retired in 1955. When he died in 1965, his longtime friend Harry Freeman wrote this appreciation of him: "Ellis was as American as the sprawling city of Chicago in which he was born. But his powerful drawings touched the hearts of peoples in all continents. In them there is a deep understanding of the human condition, compassion for the sufferings of man, hatred for cruelty and injustice, and abiding faith that a better world can be made."

RECENT ACQUISITIONS

Last December, Carol North Dixon (class of 1960) contacted us about a cache of eighteen letters written between 1957 and 1960 that she had saved from a fellow English major, Joyce Carol Oates. Dixon, now associate dean for student affairs at the Gevirtz Graduate School of Education at the University of California at Santa Barbara, explained that "Joyce and I lived in adjoining rooms in our Freshman cottage and pledged to and lived in sorority houses that were next door to each other." Highlighting the exuberance of youth that characterizes these letters, Dixon commented that "Two of the earlier ones are written by one of her characters at the time," a foreshadowing of the brilliant career as a novelist and short story writer that Oates would soon have. The subsequent donation of these letters, which illuminate Oates's student years at Syracuse University, marked the acquisition of some of the earliest letters in the Joyce Carol Oates Archive.

During her years at Syracuse, Dixon was a student of the late professor of English Walter E. Sutton, and upon learning of his passing, donated funds for the acquisition of an original typescript of the play *Battle Hymn* by *New Masses* contributors Michael Blackfort and Michael Gold. Based on the story of the abolitionist John Brown, who led the ill-fated attack on the federal arsenal at Harper's Ferry, Virginia, the script bears this legend: "This Play can be done for \$50 per week and is approved for production within the Region. When finished with script, please return promptly to Federal Theatre Project, Regional Service Bureau, Los Angeles." Proud of his own radical Wisconsin upbringing, Professor Sutton surely would have appreciated the script's associations with both the Depression era during which he came of age and another perhaps more notorious midwestern radical, John Brown.

As often happens during our curatorial operations, we subsequently uncovered two other connections between

Battle Hymn and our existing collections. A Federal Theatre program for the Experimental Theatre (New York) production of the play was among the documents in the most recent donation by William Browder of additions to the manuscript collection of his father, Earl Browder, former chairman of the Communist Party of the United States of America (CPUSA). It seemed to us a serendipitous occurrence that a piece of 1930s ephemera, such as a Federal Theatre program, now resides in the same repository as the original script for the play *Battle Hymn*. However, the coincidences did not stop there. A closer examination of the program indicates that scene one of act three takes place in 1859 in the home of the abolitionist Gerrit Smith (1797–1874), whose manuscript collection is also among our holdings.

No doubt other connections among our collections to *Battle Hymn* remain to be uncovered. It is only a matter of time until one of our staff happens upon the review of *Battle Hymn* or an advertisement for its performance among our issues of *New Masses*, *New Theatre*, or *TAC*, a publication of the Theatre Arts Committee, which evolved after the suspension of the Federal Theatre Project in 1939. We also await the day when the first among us discovers a mention, perhaps more than one, of *Battle Hymn* among the correspondence of any number of our manuscript collections, including the papers of Margaret Bourke-White, Earl Browder, Lillian Gilkes, Horace Gregory, Granville Hicks, Harry Roskolenko, or John Spivak. Of course, experience has taught us that references to *Battle Hymn* might equally emerge from unpredictable corners of our collections; time will tell. Should our readers happen upon any reference to *Battle Hymn* among their own collections, please do let us hear from you.



We recently received a donation of five issues of *Broom*, the elusive international art and literary periodical, from Louis Kriesberg, professor emeritus of sociology and Maxwell professor emeritus of social conflict studies at Syracuse University. These very welcome additions are the most recent acquisitions in a decades-long search to complete our serial run of *Broom*. The first two issues among our holdings emerged from the manuscript collection of Russian-born American painter, lithographer, and art critic Louis Lozowick (1892–1973), a contributor of both cover art and essays to the Modernist journal. First published “by Americans in Italy,” the short-lived (1921–24) but peripatetic publication moved to Germany and then to New York, where the graphically sophisticated, if not widely circulated, periodical met its end. Edited by Harold Loeb (1891–1974) and Alfred Kreymborg (1883–1966), *Broom*’s pantheon of contributors included a mix of very young authors (Conrad Aiken, Maxwell Bodenheim, Kay Boyle, Malcolm Cowley, Hart Crane, e. e. cummings, T. S. Eliot, Gertrude Stein, Jean Toomer, Laurence Vail, and

Yvor Winters) and moderately established ones (Sherwood Anderson, William Rose Benét, Paul Claudel, Amy Lowell, Marianne Moore, Carl Sandburg, Wallace Stevens, Louis Untermeyer, Glenway Wescott, William Carlos Williams, Virginia Woolf, and Elinor Wylie). If this group of literary Modernists were the mainstays of *Broom*’s pages, its graphics contributors included such avant-garde artists as Jean Arp, Adolf Dehn, Wanda Gág, Juan Gris, Rockwell Kent, Fernand Léger, Man Ray, László Moholy-Nagy, Pablo Picasso, Charles Sheeler, and Joseph Stella. With the presentation of his *Broom* issues, Professor Kriesberg noted that they had been purchased in, and prized from, his youth. One can only say that, as a young man, Professor Kriesberg was wise beyond his years in his recognition of so valuable a contribution to printing history as well as to the onset of Modernism.



We are delighted to be able to report that David Tatham and Cleota Reed have made another donation of volumes relating to the American artist David Claypoole Johnston (1799–1865). The gift consists of the following titles: *The Cat-Fight: A Mock Heroic Poem* (New York, 1824) by Ebenezer Mack; volume one of *Death’s Doings* (Boston: Charles Ewer, 1828) by Richard Dagley; *Illustrations of Paley’s Natural Theology* (Boston: Hilliard, Gray, Little, and Wilkins, 1827) by James Paxton; *The Life and Writings of Major Jack Downing, of Downingville* (Boston: Lilly, Wait, Colman, and Holden, 1834) by Seba Smith; and *Yankee Notions: A Medley* (Boston: Otis, Broaders and Co., 1838) by Samuel Kettell. These books all contribute to our understanding of Johnston’s engraving (and humor) and are a marvelous complement to the printed material associated with the artist D. C. Johnston that the donors Tatham and Reed have presented in the past to the center, and we very much appreciate this terribly generous additional contribution to our holdings relating to the graphic arts and printing history.



We recently took the opportunity to fill in some of the gaps in our serial run of *Pagan*, a Modernist periodical published in New York between 1916 and 1922. In keeping with our cataloging procedures, we examined the older issues along with the latest acquisitions and then added the contributor names to the catalog record for the title, thus creating additional access to authors and artists who would otherwise be available only in the index to the title, if indeed one had been compiled at the time of publication. In creating access in the public catalog to individual contributors, our users can grasp at a glance any suggestion of connections among them. Edited by Joseph Kling, *Pagan*’s associate editors included Hart Crane, Eugene O’Neill, and Oscar Williams. The list of contributors reads like a catalog of New York’s bohemian society and marked the first appearance in print by many artists and authors



A drawing by Willy E. Lescaze that appeared opposite page twenty-five of the Modernist journal *Pagan* for November/December of 1920 (vol. 5, no. 7/8).

who would come to prominence in later decades. Among the contributors were George Bellows, Malcolm Cowley, Stuart Davis, Theodore Dreiser, Hugo Gellert, William Gropper, DuBose Heyward, Joseph Wood Krutch, Meridel Le Sueur, Louis Lozowick, Gorham Munson, John Sloan, Stanislaw Szukalski, Abraham Walkowitz, and Louis Zukofsky. Amidst the roster of “usual suspects” emerged the name of the young artist William “Willy” Lescaze (1896–1969), a Swiss-born American architect who is familiar to us because we are the repository for the business records of his professional practice. His drawing for the November/December issue of *Pagan* for 1920 appears on this page. A proponent of what came to be known as the International Style, William Lescaze designed, among other important projects, the famous Philadelphia Saving Fund Society (PSFS) Building and the CBS Studios in Hollywood, California. Because our Lescaze papers do not reflect his earlier career as a printmaker and painter, we are pleased to have some documentation of it among our printed holdings. Noting that our issues of *Pagan* were donated by the early industrial designer Egmont Arens (1889–1966), we inspected our printed collections and found a reproduction of an untitled nude by Lescaze among the pages of *Playboy*, an avant-garde art and literary journal published by Arens between 1919 and 1924.



We recently acquired from a Massachusetts dealer a little volume entitled *A Summer Month; or, Recollections of a Visit to the Falls of Niagara, and the Lakes* (Philadelphia: H. C. Carey and J. Lea, 1823). This recounts the anonymous author’s trip in 1822 up the Hudson to Albany by steamboat and then across the middle portion of the state by stage to Niagara Falls. After experiencing the sublimity of this natural wonder, he proceeds by boat across Lake Ontario and down the St. Lawrence River (through the Thousand Islands) as far as

Montreal. He turned back south by way of Lake Champlain and Lake George and then headed to Albany and New York. In the course of his travels, the author provides succinct descriptions of his passage through our immediate locale:

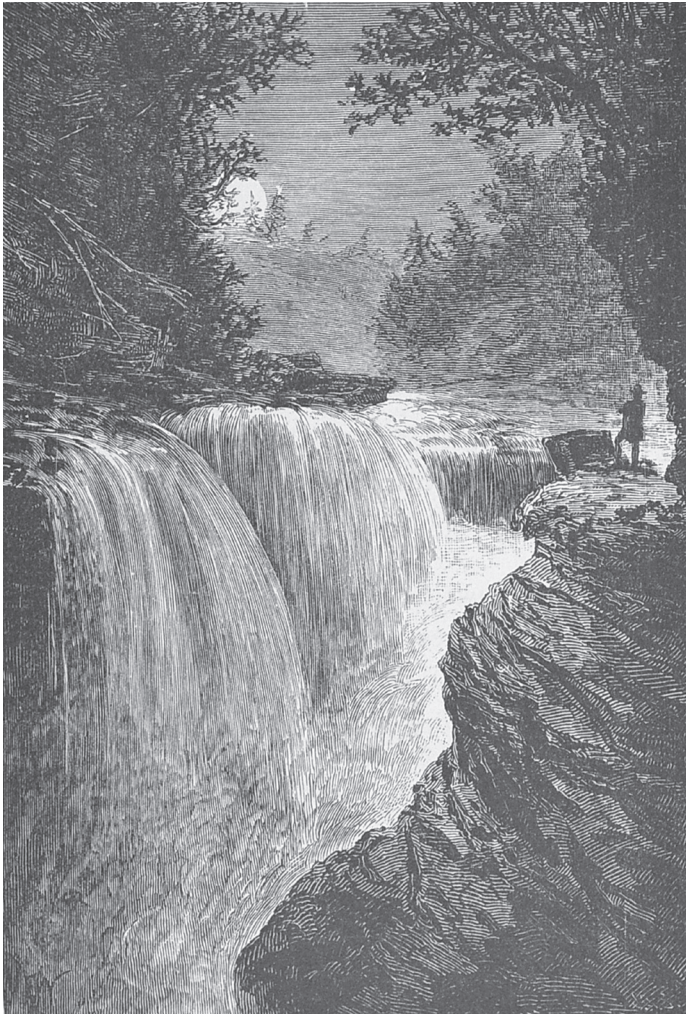
We soon passed Sullivan, and approached a village which has received its name—*Manlius*—from classic pages. It is situated in a beautiful valley. The general appearance, together with that of the surrounding country, is exceedingly picturesque and charming. It contains a number of neatly built brick houses. Its distance from Sullivan is nine miles. At about three miles from Manlius, we came to the small village of *Derne*; *Jamesville* next appears, and *Onondaga* four miles beyond. . . .

Onondaga is a large and flourishing town, and has two villages, *Onondaga Hollow* and *West-Hill*. The former is two miles east of the latter, and is rather an agreeably situated place than otherwise; being on a level piece of ground, with open spaces and wide cross-roads. This was the appointed place for dinner and changing horses. . . .

Three miles south of this village live the Onondaga Indians. During the remaining part of our ride, this afternoon, an agreeable variety of hill and dale was presented. The whole distance from the dining place was about twenty-four miles. The village of *Marcellus* intervenes on proceeding nine miles from West Hill. The large and valuable county of Onondaga continues to improve considerably in the agricultural line, and has some manufacturing establishments. It contains also, six miles further on, the pleasant and flourishing village of *Skeneateles* [*sic*]. An unusual degree of interest was excited at the lake of the same name. As you approach this beautiful sheet of water extending over fifteen miles, of which only eight are visible, the shores present a number of little villas situated on their banks. The road proceeds, by an easy declivity, for a quarter of a mile, immediately before arriving at the lake, which it crosses at the outlet. There is a peculiar charm spread over this spot, in consequence of the romantic appearance of the surrounding country, and the extent, which the mind so easily embraces, of the water scenery. As cultivation increases in the vicinity, it will probably, at least, rival most situations in America [pp. 33–35].



A book recently acquired with the Eric W. Lawson Family Endowment for New York State Documentary Heritage is *Voices of the Glen* (New York, 1876). The glen in question is Glen Iris, the summer estate of William Pryor Letchworth (a businessman from western New York) in the Genesee River Valley, and the voices are the poems written by the visitors to Glen Iris. The glorious setting that inspired this poetry is now preserved as Letchworth State Park (with Letchworth’s



An engraving by E. J. Whitney for the book *Voices of the Glen* (New York, 1876). The image is opposite the poem entitled “The Lower Falls of the Upper Genesee at Midnight.”

house as an inn) just south and west of Geneseo. Letchworth published this volume himself and embellished it with engravings by E. J. Whitney, and one of these appears on this page. In the book, the image is opposite the poem entitled “The Lower Falls of the Upper Genesee at Midnight.”

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.



Glances Backward: An Anthology of American Homosexual Writing, 1830–1920 (Toronto: Broadview Press, 2007) edited by James J. Gifford brings together a broad selection of nineteenth-century and early twentieth-century American writings about homosexual male love, including love stories, poetry, essays, letters, and memoirs. Many of these works are reprinted here for the first time since their original publication. In addition to works by lesser-known authors, se-

lections by Henry James, Herman Melville, Walt Whitman, Horatio Alger Jr., Jack London, and Willa Cather are included. Also in this publication are six complete transcriptions of letters from Francis Davis Millet (1846–1912), an academic painter and muralist known for historical genre including scenes from Alaska and the Sioux Indians of Minnesota, to Charles Warren Stoddard (1843–1909), a nineteenth-century American author. These letters, found within our Charles Warren Stoddard Collection, help give the reader a glimpse into the intimate lives of two homosexual men in the 1870s.

The Charles Warren Stoddard Collection consists of correspondence addressed to the American author, novelist, and poet. The bulk of the correspondence is from Millet, with many letters originating from the various American and European cities in which he worked as a painter and interior designer. A friend of Henry Adams, Henry James, Mark Twain, and a number of minor figures, Millet, in a series of thirty-six multipage letters that are of a highly personal nature, illuminates the contemporary American artistic and literary scene. The letters also contain many references to both Stoddard’s and Millet’s work. James Gifford, the editor of *Glances Backward*, visited the center in 2005 to investigate the Stoddard Collection.



The world-premiere recording of the music for the 1970 Billy Wilder film *The Private Life of Sherlock Holmes* composed by Miklós Rózsa (1907–95), conducted by Nic Raine, and performed by the City of Prague Philharmonic Orchestra is now available from Tadlo Music Ltd. in a Limited Collectors Edition. A lover of Rózsa’s *Concerto for Violin and Orchestra*, Wilder promised Rózsa that he would incorporate these themes into a film one day. Having worked with Wilder several times in the past, Rózsa adapted this concerto to create a score for the three-hour cinematic interpretation of fiction’s most famous detective. This recording was made for the one-hundredth anniversary of Rózsa’s birth.

Rózsa, one of the most prominent composers of twentieth-century film music in Hollywood, donated the majority of his papers to our facility in the period between the late 1960s and the 1980s. Additional material has been donated over the years by his son Nicholas, thus completing the collection. The Miklós Rózsa Papers consist of correspondence, manuscript scores, printed material, photographs, and business records.

John Fitzpatrick of Tadlo Music utilized the original score of *The Private Life of Sherlock Holmes* to produce this recording. Through this process, Fitzpatrick learned that the score was not only complete, but that it also contained a few additional alternate cues never used in the film. Fitzpatrick is the founder and director of the Miklós Rózsa Society and also the editor of *Pro Musica Sana*, the society’s journal.

ADOPT-A-BOOK PROGRAM

A trade catalogue came to our attention recently that we could not resist acquiring for the collections. This is entitled *Products of Intelligence and Diligence* and was published about 1908 by the Shaker community in Mount Lebanon, New York. While we do not purport to collect intensively in this subject area, this purchase does provide an opportunity to call attention to our Shaker material. The introduction to this catalog explains some of the traditions surrounding Shaker products and identifies the Shaker cloak as one of the most important items: "For more than a century past various productions from the Shaker work-rooms have been before the public, always receiving therefrom much commendation for thoroughness of construction, simplicity of character, and originality of design[.] Making the SHAKER CLOAK, which is an unique and comfortable garment, is one of the principal industries carried on at the present time, and commands large patronage." Of course, the printed piece is also indicative of the pragmatic means by which utopian groups provided goods or services to sustain themselves economically.

If you would like to stake a personal claim in our collections, please consider adopting this Shaker item that we have recently purchased for four hundred 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 or would like information about membership in the Library Associates, please contact Therese Belzak at 315-443-8782. (Her e-mail address is tabelzak@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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Image of the front view of a Shaker cloak from *Products of Intelligence and Diligence* (Mount Lebanon, N.Y., ca. 1908).

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