



THE COURANT

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EXHIBITION ON THE PAINTERS AND POETS OF THE NEW YORK SCHOOL WILL TRAVEL TO LUBIN HOUSE

The Special Collections Research Center is currently exhibiting material from the recently processed Grace Hartigan Papers, as well as from the university art galleries, the Grove Press Archives, and our extensive holdings of art and literary magazines from the 1950s. Entitled *Imagine! Painters and Poets of the New York School*, the exhibition is now open at E. S. Bird Library and will be available there until 15 December 2006. It will then travel to the Louise and Bernard Palitz Gallery at the Joseph I. Lubin House in New York City, with an opening reception there on 22 March 2007.

Grace Hartigan (1922–) was a major participant in the explosion of creative energy that was the New York artistic and literary scene of the early 1950s. An important abstract expressionist painter, Hartigan was included in the famous show *Twelve Americans* at the Museum of Modern Art in 1956. Her friends and correspondents included Frank O'Hara, Larry Rivers, Barbara Guest, and Joan Mitchell. The exhibition will highlight Hartigan's collaboration with poets, especially with Frank O'Hara and Barbara Guest.



The Persian Jacket by Grace Hartigan. This silkscreen print on paper from 1953 is a variation on the artist's oil painting of the same name that was purchased by the Museum of Modern Art.



Grace Hartigan hanging the silkscreen prints of *The Persian Jacket* to dry in her studio in New York.

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DIRECTOR'S NOTE

We have commenced an exciting new academic year with the launch of our exhibition entitled *Imagine! Painters and Poets of the New York School* as an integral part of the campus-wide Syracuse Symposium with its theme of imagination. At the core of this exhibit are the Grace Hartigan Papers that provided our window on this dimension of the American art scene of the 1950s. This exhibition will be in place on campus through 15 December 2006. At that point, it will be slightly reconfigured in order to install the show in the Palitz Gallery at Lubin House in Manhattan for an opening reception on 22 March 2007. An exhibition catalog to accompany this New York exhibition is in preparation.

We also have been active in our role as one of the participants in the relatively new Coalition of Museum and Art Centers on campus. This involved contributing a number of artworks, photographs, and artifacts from our collections for an installation at the new Warehouse Gallery on West Fayette Street. In keeping with our expanded involvement with the arts within the university, we are also participating in TH3 (an alphanumeric symbol that stands for the third Thursday of the month) in association with which members commit to being open for the viewing of their galleries between five and eight o'clock on the third Thursday of the month. For this fall, that will involve our part of the installation at the Warehouse Gallery and our exhibition on the New York School on the sixth floor of the E. S. Bird Library.

We are very much looking forward to the development of the Antje Bultmann Lemke Seminar Room within our space on the sixth floor of the library. The placement of this seminar room within our own footprint of the building will be enormously helpful for the logistics involved in our instructional activities. The Library Associates identified this seminar room as one of its key projects for the last year and has already raised the vast majority of the funding that will be required to implement it. The Library Associates organization should be highly commended for this initiative that has been dedicated to the lifelong contributions to the library of Antje Lemke.

We also have many new accessions that we need to bring to your attention, some of which were acquired with the assistance of the Library Associates and the Peter Graham Fund for Radicalism in Literature and Art. One enormous (and fabulous) donation by the alumnus James Albright requires particular note because Mr. Albright collected a copy of virtually every known published work by the illustrator N. C. Wyeth. With this single gift, we became one of a handful of institutions with such strength in this area. These magnificent additions to our holdings, and others, are described in our discussion of recent acquisitions.

—William T. La Moy

STAFF FOCUS

We are most pleased to report that Kathleen Manwaring, our curator of manuscripts and archives, was awarded Syracuse University Library's Distinguished Service Award last spring. She entranced the audience with one of her justly famous accounts based upon her career at Syracuse University Library, and requests for copies of her sage remarks quickly arrived.

In our last issue, we announced the selection of David Stokoe as our new conservator, and we can now provide you with more detail on this new member of our staff. He began his conservation career with the Tyne and Wear Archives in Newcastle-upon-Tyne, England, and proceeded from there to the Manx Museum National Library on the Isle of Man and later the Cumbria County Archives in the English Lake District. Before coming to Syracuse, he was the preservation administrator at Union Theological Seminary's Burke Library (the largest collection of religious books outside of the Vatican), and we are delighted to have him with us.

We also made mention recently of our initiative to convert older paper-based finding aids to a format that would be compatible with Internet viewing through encoded archival description. Michele Combs (formerly Rothenberger) is leading this conversion project, and she identified a vendor who could accelerate this process through specialized programming techniques. We are taking advantage of this option, and some eight hundred and fifty pages of collection registers are being converted through these means. We are also in the midst of submitting additional grant applications to enable us to continue these crucial efforts to make all of our collection registers available through the World Wide Web.

Our returning Dana Foundation teaching assistant Joseph McCaffrey did a formidable amount of work last spring in developing our exhibition on Grace Hartigan and the New York School of painters and poets. Entitled *Imagine! Painters and Poets of the New York School*, this exhibition is open and will be available in the E. S. Bird Library through 15 December 2006. McCaffrey will be leading many of the tours through this exhibit during this fall semester, and anyone fortunate enough to be on one of them will be certain to be drawn into the art and literary world of New York in the 1950s.

During this past spring and summer, we were most fortunate to have a preview in our gallery spaces of an exhibition created by the Guild of Book Workers to commemorate the one hundredth anniversary of the organization. Our own Peter Verheyen was the exhibition chairman and the principal organizer of the catalog that is accompanying the show (which is now installed at the Grolier Club, its first official venue). We have just received our copy of this exhibition catalog, and we assure all of our readership that it is a marvelous one and clearly in the must-have category for all special collections repositories.

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>.

Imagine! Painters and Poets of the New York School

28 August 2006–15 December 2006

See the article on page one for more details about this exhibition on campus associated with the Syracuse Symposium, a series of lectures and events sponsored by the College of Arts and Sciences.

EXHIBITIONS AT THE JOSEPH I. LUBIN HOUSE

Imagine! Painters and Poets of the New York School

19 March 2007–4 May 2007

See the article on page one for more details about the travel of this exhibition to the Palitz Gallery at Lubin House in New York City.

RESEARCH NOTES:

JOHN KAHANE AND THE OBELISK PRESS BY NEAL PEARSON

For the last couple of years, I have been compiling a bibliography of Jack Kahane's Obelisk Press, an imprint based in Paris during the 1930s. The firm's main claim to fame is that in 1934 it published the first edition of Henry Miller's *Tropic of Cancer*, twenty-eight years before the "obscene" book became legally available in Miller's home country, the United States. Henry Miller was not Obelisk's only success (early work by Lawrence Durrell and Anaïs Nin also appeared under the imprint), but the fact that Miller enjoyed any reputation at all during his lifetime is directly attributable to the courage shown in 1934 by the only publisher who would touch him at the time, Jack Kahane.

Kahane was born in Manchester, England, in 1887, and settled in Paris in 1919 after serving in the Great War. Bedridden by war wounds, his money-making options were limited, and through the 1920s, Kahane fed his family by writing fiction, mostly risqué comic romances heavily influenced by the "saucy" French novels with which he passed the time while confined to bed. In 1929, he invested in a small publishing house in Paris, and quickly realized that there was money to be made from the difference between the French and English definitions of "obscene." That year, the London publishers of a perfectly innocuous book called *Sleeveless Errand* by Norah C. James were prosecuted for obscenity. They were convicted and fined, and the book was pulped. Using the publicity generated by the trial, Kahane acquired the French

rights to the book and brought out an English-language edition in Paris that sold to tourists and businessmen visiting the city who wanted to see what had caused all this commotion. For the next ten years, Kahane used this business model to keep Obelisk afloat. He published books with scandalous reputations that would sell quickly, thereby subsidizing the slower-selling books of genuine literary merit that Kahane had come into the business to publish. (It was a business plan later adopted by Kahane's son Maurice Girodias, who in the 1950s was proprietor of the Traveller's Companion series, a mostly erotic or predominantly lewd imprint that nevertheless found time to publish the first editions of *Candy*, *The Ginger Man*, and Nabokov's *Lolita*, among others).

This sideline in "dirty books" seems to have destroyed Kahane's reputation. Of the myriad independent publishers working in Paris between the wars, Kahane, despite his high literary success rate, is one of the least known. In addition to those by Miller, Durrell, and Nin, he published early editions of Radclyffe Hall's *The Well of Loneliness* and D. H. Lawrence's *Lady Chatterley's Lover*, as well as deluxe limited editions of works by James Joyce. The fact that his list also includes rubbish such as the less-than-literary *Mad about Women* by N. Reynolds Packard and Gladys Donisthorpe's classic *Loveliest of Friends!* seems to have convinced the academic community that Kahane's career is unworthy of study. Hence, no bibliography of the Obelisk Press exists.

The quest to address this situation has taken me on a world tour of research libraries, and recently Syracuse was added to the list. Syracuse University is home to the papers of Peter Neagoe, a Roumanian émigré who settled in Paris in 1926, and whose early work was championed by the Modernist community there. Kahane published two books by Neagoe in the 1930s, *Storm* and *Easter Sun*. While consulting his papers, I was not only able to complete Neagoe's bibliographical entry, but I also made a thrilling discovery in the Syracuse book stacks.

In his home town of Manchester before the Great War, Jack Kahane had briefly been a playwright. At the time (1912), Manchester was rivaling London for artistic primacy in Britain, and Annie Horniman's opening of the country's first repertory theatre in Manchester had given local writers an opportunity for their work to be seen. The result was the Manchester School, a group of dramatists who wrote about life as it was actually lived in Manchester at the time. Audiences, both in Manchester and much further afield, were wildly enthusiastic, and the movement launched the careers of Harold Brighouse and Stanley Houghton, dramatists whose plays *Hobson's Choice* and *Hindle Wakes* are still regularly performed today. A lesser—much lesser—light of the Manchester School was Jack Kahane. He wrote two plays. One of them, *The Master*, enjoyed a run of precisely one performance at the Horniman

theatre in November of 1913, after which Kahane accepted the judgment and never wrote for the stage again.

The plays have no literary merit, but bibliographically are extremely significant because they were published as *Two Plays* in 1912 by a small Manchester company called Sherratt and Hughes, probably at Kahane's expense. The usual line of business for Sherratt and Hughes was the publishing of textbooks, and the sales figures of *Two Plays* by J. Kahane did nothing to convince them that they should move into drama. *Two Plays* was Kahane's first appearance in book form, preceding his first novel by eleven years and the first book he issued as a publisher by seventeen. I was, therefore, thrilled when on my visit to Syracuse a copy of *Two Plays* showed up on a casual browse through the library's holdings. The shelf number led me to the stacks housed in the library's basement. It took me a while to find it, but there it was. While it had been rebound without the original soft wrappers, it was otherwise intact as a rare, neglected, and rather touching survivor.

The Syracuse copy of *Two Plays* is only the third that is known; Cornell has one in original condition, and the British Library has a copy that has been rebound with the original wrappers laid in. I do not expect to see copy number four anytime soon. The book has now been rehoused in the Special Collections Research Center, where it will perhaps remain as unread, unnoticed, and unloved as it always was. It will, however, be safer, and a few more people will know about it. Small things like that make me happy.

Neil Pearson's bibliography of Jack Kahane and the Obelisk Press will be published shortly by Liverpool University Press.



With the reprocessing of the manuscript collection of artist Grace Hartigan that brought together the literary and visual art scene of 1950s New York, it seemed a natural extension to inventory the papers of American novelist, playwright, and editor Chandler Brossard (1922–93), whose first novel portrayed bohemian life in Greenwich Village during the 1940s. Although Brossard more closely identified himself with the new wave of post–World War II European novelists, literary critics continue to cite *Who Walk in Darkness* (1952) as the first “Beat novel.”

Spanning the period between 1951 and 2002, the Brossard Papers extend to seven linear feet of correspondence, manuscript essays, novels, plays, short stories, and memorabilia (including publicity, readers' reports, and reviews). In addition to some family letters from Brossard's mother, brother, and three daughters, most of the remaining correspondence illuminates his at times uneasy relationships with authors and editors, including Alice Adams, Donald Allen, Malcolm Bradbury, Noam Chomsky, E. L. Doctorow, Lawrence Ferlinghetti, John Clellon Holmes, Seymour Krim, Jay

Landesman, Robert Lowry, Ron Padgett, Charles Plymell, William Shawn, and Gilbert Sorrentino.

The organization and description of the Brossard collection is the work of former intern Lisa Bankert, who completed her last four credit hours of classwork for her graduate degree from the School of Information Studies with this project. A veteran of library work at both Onondaga County Public Library and Syracuse University Library, Lisa tracked down Brossard's literary executor, Steven Moore, who provided encouragement and suggestions throughout the processing of the collection. Moore is the editor of *Over the Rainbow? Hardly: Collected Short Seizures* by Chandler Brossard that was published earlier this year by Sun Dog Press. Moore recently donated documentation relating to the publication history of that title, his unpublished Brossard bibliography, and the manuscript for *Postcards from Italy in the '40s*, a posthumously assembled memoir annotated by Giovanni Tovt.

RECENT ACQUISITIONS

In the spring of 2006, Syracuse University alumnus James Albright ('62, G'64) donated a comprehensive collection of the printed work of American illustrator N. C. Wyeth (1882–1945). The collection includes ninety books containing the first published appearances of Wyeth illustrations, more than a dozen books with dust-wrapper illustrations, thirty-five books containing illustrations reprinted from books and periodicals, sixteen volumes constituting the uniform set of Scribner's Illustrated Classics, more than eighty exhibition catalogs, forty periodical issues bearing original Wyeth covers, together with seventy-five newer magazines that feature reprints of Wyeth's work, more than two hundred volumes of modern reprints of Wyeth's work, and assorted ephemera (including greeting cards, postcards, folders, brochures, booklets, and pamphlets, as well as commemorative souvenirs and jigsaw puzzles).

Encompassing illustrations for classic titles such as Daniel Defoe's *Robinson Crusoe*, Homer's *Odyssey*, Charles Kingsley's *Westward Ho!*, Robert Louis Stevenson's *Kidnapped* and *Treasure Island*, and Jules Verne's *The Mysterious Island*, Wyeth's career also animated the work of American authors James Fenimore Cooper, Mary Mapes Dodge, Washington Irving, Henry Wadsworth Longfellow, Marjorie Kinnan Rawlings, and Mark Twain. Whether they are action-packed, dreamlike, moody, or realistic, Wyeth's illustrations brought him magazine commissions for publications as diverse as the *American Book Collector*, *Art Digest*, *Collier's Weekly*, *Hercules* (powder) *Mixer*, *International Studio*, *Ladies' Home Journal*, *McClure's*, *Modern Packaging*, *National Geographic*, *Outing Magazine*, *Saturday Evening Post*, and *Scribner's*. Wyeth's commercial work included calendars, posters, and advertisements for such clients as the American Telephone and Telegraph Company,



The frontispiece by N. C. Wyeth for *Robinson Crusoe* by Daniel Defoe (New York: Cosmopolitan Book Corporation, 1920). The caption for the image reads as follows: "For a mile, or thereabouts, my raft went very well—."

Aunt Jemima Mills Company, the Cream of Wheat Company, Fisk Cord Tires, Goodyear, Hiram Walker, Kellogg Company, Pierce-Arrow Motor Car Company, Steinway and Sons, and E. R. Squibb.

Equally as fascinating as the Wyeth material itself is the documentation related to a collecting life devoted to the artist's printed work. Mr. Albright passed along a three-inch-thick color-coded binder containing an illustrated history of his collecting methodology. Annotated with bibliographical references, Library of Congress classification numbers and subject headings, physical descriptions, and acquisitions data, the binder even includes information about the donor's reading and the loan history of each item. In supplying such exhaustive documentation of his collecting strategies, Mr. Albright has not only illuminated the printed work of N. C. Wyeth, but also provides valuable insight into the mind of an informed and dedicated collector.

The Wyeth collection complements and expands our holdings in support of programs in art history and the visual arts. Other resources for printed illustration art include the L. Frank Baum, *Alice in Wonderland*, and *Rubáiyát* collections,

the Street and Smith Archive, and extensive holdings of the work of Boris Artzybasheff, John DePol, Eric Gill, Rockwell Kent, and Lynd Ward.



Through the generous gift of the Lorette Wilmot Library of Nazareth College in Rochester, N.Y., we have acquired the Monsignor Edward J. Byrnes Collection of Mid-Nineteenth-Century Auburn, N.Y., and Other Imprints. The collection includes 109 titles printed in Auburn (nearly all between 1840 and 1860), as well as eighty-nine titles published at various places in the northeastern United States in the early and middle 1800s. The finding aid prepared by Charles L. Higgins in 1978 notes that the Auburn titles in the Byrne Collection constitute seventeen percent of all the books published in Auburn between 1840 and 1860.

Msgr. Byrne was born in Auburn, N.Y., on 1 December 1880. He taught Biblical studies, Greek, and Hebrew at St. Bernard's Seminary in Rochester. A charter member, and one-time president, of the American Catholic Biblical Association, Msgr. Byrne was a member of the editorial board that from 1936 to 1941 revised the English translation of the Catholic New Testament (published in 1941). Just before his death, he finished translating the Book of Job for the Confraternity (Catholic) version of the Old Testament.

Msgr. Byrne had a great interest in the Native American history of upstate New York, especially in its archaeology and the work of early Jesuit missionaries. He was particularly proud of his role in marking the Menard Memorial Bridge over the Seneca River, between Auburn and Seneca Falls. He also had a great attachment to his beloved home city of Auburn, which, no doubt, was the genesis of his interest in Auburn imprints.

One of the most intriguing of the volumes from this collection is *The White Slaves of England* by John C. Cobden (Auburn: Derby and Miller, 1853). The premise of the book is quite straightforward: "We design to prove in this work that the oligarchy which owns Great Britain at the present day is the best friend of human slavery, and that its system is most barbarous and destructive. Those feudal institutions which reduced to slavery the strong-minded race of whites, are perpetuated in Great Britain, to the detriment of freedom wherever the British sway extends. Institutions which nearly every other civilized country has abolished, and which are at least a century behind the age, still curse the British islands and their dependencies." The British system has concomitantly direct results: "The poor are every year becoming poorer, and more dependent upon those who feast upon their sufferings; while the wealth and power of the realm are annually concentrating in fewer hands, and becoming more and more instruments of oppression. . . . 'A thousand cottages shrink into meanness and want, to swell the dimensions of a single palace. The

tables of a thousand families of the industrious poor waste away into drought and barrenness, that one board may be laden with surfeits” (quoted from pages six and seven of the preface).

We wish to thank Sister Connie Derby of the Roman Catholic Diocese of Rochester; Diane Riley, interim director of technical services at the Wilmot Library; and Scott Smith, director of the Wilmot Library, for their kind assistance in facilitating the transfer of this valuable addition to our extensive collection of Auburn and northeastern imprints.

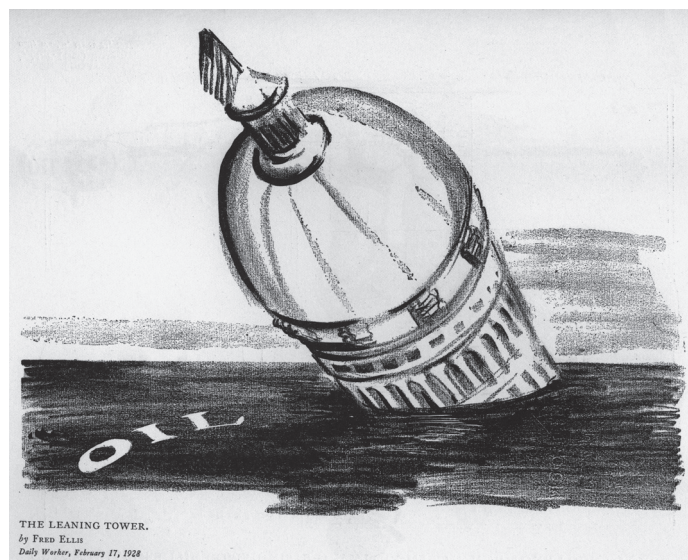


With funding generously provided by our Library Associates, we have acquired yet another remarkable piece of documentation for our region. This is the daybook kept by Dr. Constant Merrick that commences in 1796 in Longmeadow, Massachusetts. Merrick relocates to Franklin, Connecticut, in the following year and then to Lebanon in Madison County, New York, in 1800, where he remains until his death in 1828. What is distinctive about this volume is that it serves as the complete record for all of his medical treatments (and the form of payment for them, whether in cash or some form of barter) during the period between 1796 and 1814 when Revolutionary War soldiers are moving west to accept pension lands that will open up the expanding new republic. Because the town of Lebanon, New York, will not be incorporated until 1807, this record book is a critical commentary on the founding of this area. The account book also provides a glimpse of the preparations that Merrick makes for each of his relocations: “I have this day agreed with Jonathan Peck for a waggon & am to pay twenty seven Dol. & half in Cash & seven Dol. & half in things out of the house the whole to be \$35.00 sd Waggon to be Delivered in about a fortnight.” One of the most dramatic sections of the volume is the “Journal of the Sickness in my Family” that relates the progress of the disease (“Bilious fever & Dissentary”) that assailed his own family on 8 August 1805 and ultimately killed his son on 16 August: “he fails very fast & Expires at Eleven Ocl. at Night with out one struggle or Gasp.” In the entry for 20 September, he is at last able to note the end of the crisis: “We are now all so Comfortable as to walk out & sit around the table together to Eat.” The volume also provides a fairly detailed description of the prescriptions used routinely in this era. Valerian, laudanum, and castor [oil] figure largely in the list of ingredients. The bartering system that is in place in this period of American history is also revealed in the details of this account book. For example, clear distinctions are made between the charges for the home visit, the medicine dispensed, and the travel expenses. Dr. Merrick was clearly a significant figure in the development of this portion of upstate New York. For example, he helped found the community’s first school commission as well as the county medical society.



Between 1926 and 1929, the *Daily Worker* issued an annual collection of reprinted cartoons from its pages. Under the editorship of Walt Carmon and, later, Sender Garlin, the *Red Cartoons* featured the work of Maurice Becker, Jacob Burck, Adolf Dehn, Fred Ellis, Hugo Gellert, Lydia Gibson, William Gropper, Robert Minor, William Siegel, and Art Young. Viewed as an artistic expression of a political philosophy, many of these cartoons were not intended to elicit laughter, but rather thoughtful consideration of societal issues such as class struggle, control of the media by business, corruption in government, injustice, manipulation of markets, racism, sexism, unfair labor practices, unfettered capitalism, union busting, war mongering, and Western imperialism. Through an examination of *Red Cartoons*, one cannot help but be struck with the understanding that, while these political cartoons are products of a particular period in history, it is also evident that they remain disturbingly relevant today.

Printed on inexpensive paper stock and issued only in soft cover, the annual issues of *Red Cartoons* are quite uncommon, and it is especially challenging to assemble the entire set. The international bibliographic utility OCLC displays between six and eighteen holding institutions for each of the annual publications, and it is therefore not overly presumptuous to assume that few, if any, among those institutions have the full run. It cannot be emphasized enough that collection development of this kind could not go forward without the cooperation and good will of dedicated booksellers, in this case John Durham and Mike Pincus of Bolerium Books in San Francisco. It should also be noted that such acquisitions would be impossible without the support of the family of for-



The political cartoon entitled *The Leaning Tower* by Fred Ellis. This first appeared in the *Daily Worker* on 17 February 1928 and was included in the compilation entitled *Red Cartoons from the Daily Worker* for that year.

mer university librarian Peter S. Graham for the radicalism fund in literature and art established in his memory.

While such printed acquisitions are rare in themselves, their significance is reinforced by other materials represented among our holdings, including the manuscript collections of cartoonists William Gropper (1897–1977) and Fred Ellis (1885–1965). The work of both Gropper and Ellis can also be found among our issues of *Liberator* and *New Masses*. The Gropper papers extend to eight linear feet of artwork, correspondence, printed material, and memorabilia, while the Ellis collection numbers more than eight hundred original cartoons. The other mentioned contributors to *Red Cartoons* are also to be found among other manuscript and printed holdings. For instance, artist Robert Minor served contemporaneously with Earl Browder as an official in the Communist Party, and is heavily represented as both a political ally and close personal friend in the manuscript collection of the latter. The work of Minor's wife, Lydia Gibson, can also be found on the covers of the African American periodical the *Crisis*. The illustrations of Becker, Gellert, Siegel, and Young appear frequently in pamphlets and books, as well as on a number of dust jackets. The depth of these holdings is now reflected in the library's online catalog.

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 writing instructor Lillian Gilkes, we became aware of the strength of our radicalism holdings in manuscript form. Although the Hicks and Spivak papers were rich in printed ephemera, with the notable exception of the library of Communist Party leader Earl Browder, until as recently as 2001, we had very little supporting printed material among our rare book holdings.



Imagine that you are visiting a wildlife sanctuary, perhaps in Florida, known for its water birds. As you peer through your binoculars, you see pelicans, egrets, blue herons, roseate spoonbills, and perhaps an osprey or two—and a penguin? Not infrequently, we in special collections experience something akin to this when we discover items that are altogether unexpected in a collection that we thought we knew.

The Samuel C. Brightman papers came to us through the efforts of Dr. Alexander Charters and the Charters Library of Resources for Educators of Adults. The Charters Library consists of some fifty collections centered on adult and continuing education; most contain scholarly research on the theory and practice of educating adults, adult literacy, extension education, community colleges, and international and comparative education. Brightman was, indeed, a strong advocate for adult education. He edited a newsletter based in

Washington, D.C., covering adult education entitled *Adult and Continuing Education Today* (ACET), acted as consultant to the National Council of Senior Citizens (NCSC), served on the board of directors of the Coalition of Adult Education Organizations (CAEO), and was an active member of the American Association for Adult and Continuing Education (AAACE). These are the herons and pelicans we were expecting when we began processing Brightman's papers, but we also saw penguins.

Brightman was originally a journalist. His contributions to adult education, most of which were made after he retired, revolved around the relationship between the political process and civic literacy, and were a natural outgrowth of his active thirty-year career as a journalist, war correspondent, Democratic Party publicist, and political humorist. Here we found, among other things, clippings of a seven-article series Brightman wrote for the *Cincinnati Post* recounting his travels through Europe in the summer of 1939. His last stop was Poland in late August, only a few days before the German invasion: "The official explanation in the German newspapers was that these were simply routine maneuvers, but we learned that Germany was virtually mobilized . . . so-called 'maneuvers' [were] taking place all around the country. . . . Alongside the autos and trucks race scores of motorcycles . . . light guns and tanks and field kitchens."

There was also a letter awarding a Bronze Star to Lieutenant Samuel C. Brightman for his vigorous efforts in establishing reliable channels for routing journalists' dispatches to their respective newspapers in the United States during and after the D-Day landings on Omaha Beach. Brightman's dispatches were among the first received from the front in June of 1944. Also included were several issues of a single-sheet newsletter entitled *Le Tomahawk* that was published at "Normandy Beachhead" in order to keep the troops informed. A certificate for the *Ehrenkreuzes der Deutschen Mutter* (Honor Cross of the German mother), bearing Hitler's signature was a souvenir from Brightman's entry into Berlin with the rest of the press corps.

Not all of our penguins saw combat, however. Journalists are often travelers, and Brightman was no exception. At the bottom of the last box of Brightman's papers, we found a souvenir menu, bound in blue faux velvet and bearing the Pan American Airlines logo, entitled "Inaugural Jet Flight." Pan American pioneered transatlantic airline travel in the United States; they were among the first customers for Boeing's then-new 707, which made Pan American's first transatlantic jet flight from New York to London on 26 October 1958. The menu opens with "Le Saumon fumé sur Pumpernickel" and "Les Brochettes de Filet du Boeuf," and closes with "Petits Fours" and "Moët Chandon cuvée spéciale" (cuisine by Maxim's of Paris). À votre santé, monsieur le pingouin.



We are pleased to announce the acquisition of manuscript collections of two Syracuse University alumni and award-winning poets, John Allman and Dan Masterson, both of whom are affiliated with the creative writing program at Rockland Community College of the State University of New York.

Back in Syracuse for the celebration of his fiftieth class reunion, Dan Masterson held an audience of enthusiastic classmates and friends transfixed at a poetry reading in the Peter Graham Scholarly Commons last June. A former newscaster, disc jockey, actor, public relations director, and professor of English, Masterson skillfully led spectators through the emotional roller coaster of his performance. On that occasion, Masterson presented us with the first installment of his manuscript collection: a handsome binder containing a chronological arrangement of notes, photographs, and drafts relating to the composition of his poem "Avalanche," first published in *Poetry Northwest*. In addition to the Chancellor's Award for teaching excellence at the State University of New York in 1977, Masterson has been the recipient of both the Borestone and Pushcart poetry prizes. He is the author of five books of poetry, the most recent of which is *All Things, Seen and Unseen: Poems New and Selected*, the third in a sequence published by the University of Arkansas Press.

When speaking about his work at the reading, Masterson mentioned a fellow poet, John Allman, who had not only read virtually everything Dan had written over the years, but also had acted as a valued critic. Shortly thereafter, John Allman, who holds a master's degree in creative writing, joined our roster of "Syracuse poets" that also includes the collections of Robert Phillips and Joyce Carol Oates, both graduates of the class of 1960. Allman is the author of six books of poetry, the first of which, *Walking Four Ways in the Wind*, was published by Princeton University Press. A collection of fiction, *Descending Fire and Other Stories*, and four other volumes of poetry were published by New Directions. To date, the John Allman Papers consist of videotaped interviews, submission files for books, and correspondence with author and playwright David Zane Mairowitz and editor James Laughlin. Allman's poems have appeared in the *Yale Review*, the *Paris Review*, and the *Atlantic Monthly*, as well as in the online journals *Full Circle* and *Blackbird*. Allman has twice, in 1984 and 1990, been awarded National Endowment for the Arts Creative Writing Fellowships.



Our manuscript collection of American architect Dwight James Baum (1886–1939) was recently enhanced by a donation of photographs of a private home in the Bronx, and a promotional booklet relating to what is now known as the Fieldston area. The items were donated by Antonia Bryson, whose family occupied the house from 1969 through 1973,

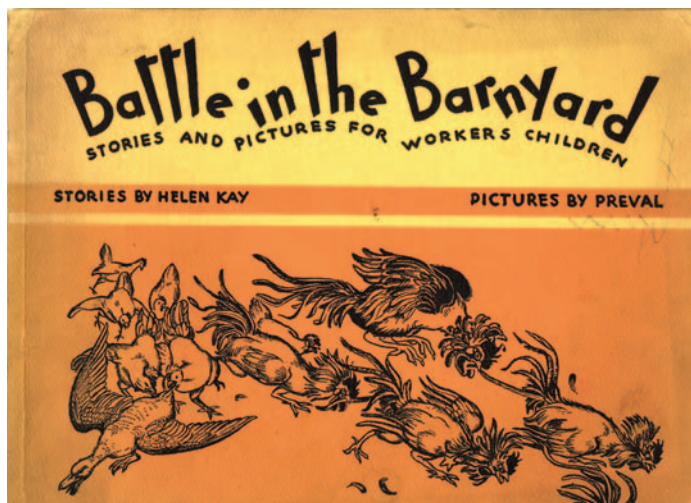
although the name of the original owner was Baum's client, Daisy Dailey. A group of five exterior period photographs (in their original folder) of the Livingston Avenue house were accompanied by *Fieldston: A Suburb in the City*. Although the Dwight James Baum Papers have few original drawings, the collection is enriched by hundreds of images of the interiors and exteriors of residences, mostly in Florida and New York State, by architectural photographer Samuel H. Gottscho (1875–1971). The newly acquired photographs of the Dailey house lack a photographer's stamp, but bear the pencil legend "The Geisler Studio—Palm Beach," which likely generated prints, rather than the original photographs, of the residence. Designed and printed by Andrew H. Kellogg Company, with photographs by Lucas-Kanarian and Dwight James Baum, the Fieldston promotional brochure seems to be a rare survivor. Graphically sophisticated, the twenty-four-page "picture book" describes Fieldston, which borders Riverdale-on-Hudson, as "in the city, but not of it," and "shadowed by towering oaks and fortified by great rocks." The catalog record for this item will mark the first instance of its availability in an international database as well as in our local online public library catalog. We are proud to add these important documents on the history of Fieldston to our already rich assortment of architectural resources, which also include the manuscript collections of Marcel Breuer (1902–81) and William Lescaze (1896–1969).



Almost forty years ago, the Special Collections Research Center, then known as the George Arents Research Library, acquired the personal library and papers of Earl Russell Browder (1891–1973). Browder, general secretary of the Communist Party of



A view of the house of Daisy Dailey on Livingston Avenue in the Fieldston development in the Bronx very likely photographed by Samuel H. Gottscho for the architect Dwight James Baum.



The cover of *Battle in the Barnyard: Stories and Pictures for Workers' Children* by Helen Kay (New York: Workers Library, 1932).

the United States (CPUSA) from 1930 until its dissolution in 1944, and first president of its successor, the Communist Political Association, until his expulsion from the party in 1946, was editor of the *Daily Worker*, and ran as CPUSA candidate for president in 1936 and 1940. The collection is a very thorough look at the world of leftist politics and has become, over the years, an important resource for scholars of American history in the twentieth century. Thus, it was a pleasant surprise when we learned that William Browder, Earl's son, now on the faculty of Princeton University's mathematics department, was "cleaning out his office" and wanted us to add what he had to his father's papers in Syracuse.

On the rainiest day of the year, we drove down to Princeton over roads that would, twenty-four hours later, become impassible because of flooding. We found Dr. Browder in his office in the tower of Fine Hall (and found him to be a most charming man) and loaded the boxes and old wooden filing cabinets into the library van not knowing what treasures we might be hauling. When these were unpacked back in Syracuse, the somewhat harrowing trip proved more than worth the trouble. Approximately three hundred published works (about half of which are new to the collection); numerous manuscripts of speeches, articles, and reviews; newspaper clippings; records of Browder's publishing business; scrapbooks; and family and Communist Party photographs and correspondence will be added to the collection. Among correspondents represented in the new material are attorney, peace activist, and Progressive Party official O. John Rogge; author and communist theorist Elsa Bernaut; cartoonist, southern editor of the *Daily Worker*, and Abraham Lincoln Battalion officer Robert Minor; journalist and author Elizabeth Churchill Brown; Yugoslav politician, author, and educator Vladimir Dedijer; author and *Time Magazine* correspondent John Scott; labor historian and author Philip Foner; foreign

editor for the *Daily Worker* Joseph Starobin; Puerto Rican poet and political activist Juan Antonio Corretjer; Bolivian Left Revolutionary Party founder Jose Antonio Arze; actor Zero Mostel; *Saturday Review* editor and author Norman Cousins; author and *New Masses* editor Joseph Freeman; Pulitzer Prize-winning author Joseph P. Lash; British historian and author Sir F. W. Deakin; Socialist Party leader Norman Thomas; British radical educator Jack Selford; photographer Lotti Jacobi; and labor organizer and Communist Party of Great Britain official J. T. (Jack) Murphy. Also included is a great deal of family correspondence as well as numerous cards and letters sent to Mr. Browder during his incarceration in federal prison in 1941 and 1942.

One of the many treasures that emerged from the recent donation of additions to the Earl Browder Papers is a copy of Helen Kay's *Battle in the Barnyard: Stories and Pictures for Workers' Children*. Published in 1932 by Workers Library, *Battle in the Barnyard* is cited by Julia L. Mickenberg in *Learning from the Left: Children's Literature, the Cold War, and Radical Politics in the United States* as the "first American-authored book for children published by a Communist press." The title story features "one very sly ugly rooster," a contentious bully who "would immediately pounce upon his comrade's dinner and gobble it all up." Kay goes on to observe that "This nasty habit made him very much hated by all the others on the farm." Seizing the opportunity to marry his overstuffed daughter to a handsome duck (thus making her a "duchess"), the rooster makes this promise to the duck: "You will not have to scratch for your worms, but will live off the worms that the other chickens scratch up." Under this cynical alliance, "the chickens slaved harder and harder, and the rooster grew richer and richer." Eventually, under the leadership of an "energetic cock," the united farmyard poultry decided that the only way to save themselves "from endless slavery was by driving out the selfish rooster, his daughter, the duchess, her husband, the duck, and the aristocratic duck-chicks, also their protectors, the policemen, and especially the preachers," who had supported the idle rich with admonitions to the working flocks that the "harder they work here on earth, the better time they will have in heaven." After distribution of leaflets and a series of mass meetings, the working poultry prevailed: "dear little comrades . . . They drove the old rooster and his protectors out of their lives forever." At last, the battle in the barnyard having been won by the united workers, "They are all contented and equal."

Battle in the Barnyard joins our growing collection of radical children's books whose authors include Arna Wendell Bontemps (his manuscript collection is housed here), Howard Fast, Don Freeman, William Gropper, Syd Hoff, Langston Hughes, Meridel Le Sueur, Leo Lionni, Eric Lucas, Eve Merriam, Geoffrey Trease, and Lynd Ward.



Scene from the play entitled *Prince Caloric and Princess Pieta* captured in a photograph in the recently acquired scrapbook of Dorothy Elizabeth Bennett of Oneida, New York.

Many of our larger and more well known collections do, from time to time, attract additional material from donors who want it housed in an appropriate place. Perhaps because of the availability of information through the Internet, or perhaps because our reputation spreads by word of mouth among researchers, it seems that the pace of these “new discoveries” has increased in the last several years. With the additions to the Earl Browder Papers this year, we are certainly inclined to believe in the adage that “It never rains but it pours.”



We have added a most interesting scrapbook to our holdings documenting the academic career of Dorothy Elizabeth Bennett of Oneida, New York. In the period between 1913 and 1915, she earned a degree in domestic science at the New York State School of Agriculture at Saint Lawrence University in Canton. The scrapbook with the school emblem on its front cover contains over one hundred and forty items that include photographs, notes, a chemistry examination book, menus, clippings, playbills, programs, dance cards, and other ephemera. One of the most distinctive college projects recorded is a play entitled *Prince Caloric and Princess Pieta*, clearly one intended to reinforce the notions of sound nutrition. The photographs, some of them with manuscript captions, help us to visualize the part of the North Country that is involved. As many scrapbooks do, this one functions as a valuable time capsule from this particular time and place.



Earlier this year, a total of seven heretofore elusive drawings relating to our American Locomotive Company (ALCO) records were donated by David P. Kornfeld. Although our ALCO collection extends to 165 linear feet of advertising, annual reports, correspondence, deeds, financial records, technical manuals, maps, news releases, press kits, pamphlets, personnel records, photographs, and speeches, we had never been able to fulfill researcher expectations for shop drawings

related to locomotives. It is unfortunate that the large format of these drawings prevents illustration here, but suffice it to say that, when unrolled to full extent, the drawings occupy a significant portion of our reading room. Two of the drawings detail the interior arrangement of the operator’s compartment of a diesel locomotive. The remainder of the drawings illustrate elevations, cross sections, a side truss, and a locomotive chassis for the fifteen-hundred-horsepower road-freight units. With these new additions, our ALCO researchers are able to satisfy their goal of bringing a part of the past into the present.



We were also able to acquire a wonderful collection of letters written to Clemma Van Arsdale of Owasco, Cayuga County, New York, dating between 1874 and 1894. The largest portion of these are from her cousin Suzie Van Arsdale who was a student in Syracuse during the first part of the correspondence. While there is no indication that Suzie Van Arsdale was enrolled in Syracuse University, she is clearly commenting on the social life in the city during the university’s initial years. This includes a disturbing account of an early hazing incident in March of 1881: “Have you heard about the ‘hazers of S.U.’ A wk ago Monday night as Lipple a freshman of the Univ. was going down Genesee st he was seized by three fellows, who wore masks, and thrust in a carriage and was gagged and blind folded. They took him five miles out of the city bound him to a tree and cut his hair all off the top of his head and cut several chunks out around the sides—they tried to make him drink lind-seed oil but but failed so they poured it all over his head—then they left him—bound to the tree. He finally released himself found out where he was and footed it back—Thursday morning he appeared at the College with a ‘short cut’ to his hair and told his wonderful adventures and made himself quite a hero. They of course commenced the search for the hazers and Saturday they arrested four and there were only three. They all got bail and are to be tried Saturday. The worst of it is that Prof. French is the one who issued the warrant. The idea of a prof. having his own students arrested and brought into police court.”

The letters also record Suzie Van Arsdale’s dating and early married life with Dell Fisher, with whom she moves to Cortland, New York, in 1885. There are also letters to Clemma Van Arsdale from other family members and friends from this region that help to delineate the cultural milieu in which the comparatively new university is emerging.



A recent purchase brought us a collection of Syracuse cultural ephemera assembled by the promoter Dave Salmon. Covering the years between 1945 and 1957, the scrapbook contains programs and tickets for concerts (Marian Anderson, Duke Ellington, Woody Herman and his orchestra, Guy Lombardo

and His Royal Canadians, bandleader Vaughn Monroe, the Philadelphia Orchestra, pianist Hazel Scott, tenor Lauritz Melchior, the Trapp Family Singers, and Fred Waring and the Pennsylvanians); plays (*Bus Stop*, *Macbeth* with Judith Anderson, *A Member of the Wedding* with Ethel Waters, and *The Seven Year Itch*); lectures (radio and motion picture star Adolphe Menjou and journalist Lowell Thomas); operas (*The Barber of Seville* and *I Pagliacci*); and variety performances (Spike Jones and His Musical Depreciation Revue).

Other manuscript collections that illuminate the Central New York cultural scene include the organizational records of the Clark Music Company, the Portfolio Club of Syracuse, the Society for New Music, and the Syracuse Friends of Chamber Music.

OUR COLLECTIONS IN PRINT

Many books, articles, and other publications appear each year that are substantially based on research conducted in our collections. We call attention here to a few works that we have recently received and encourage all of our researchers to keep us informed of their publication activities.



Published in conjunction with the exhibition of the same name (highlighted in the fourth number of the *Courant*), the catalog edited by Carol McCuster and entitled *Breaking the Frame: Pioneering Women in Photojournalism* (San Diego: Museum of Photographic Arts, 2006) documents a variety of images with corresponding essays about the first women of photojournalism: Grace Robertson, Therese Bonney, Hansel Mieth, Esther Bublely, Olga Lander, and Margaret Bourke-White. The essays, each focusing on one photographer, help place the images and their creators within a historical context—including the economic, political, personal, and environmental factors—with how, what, and why they photographed what they did. The original images were on display between 7 May and 24 September 2006 at the Museum of Photographic Arts (MoPA) in San Diego and included eight of our Bourke-White prints from a variety of her domestic and international jobs. Accompanying the eight full-page black-and-white Bourke-White images from our holdings is a three-page essay on Bourke-White by Vicki Goldberg, a photography critic, art historian, and Bourke-White biographer. Since the MoPA curatorial staff was unable to travel to Syracuse to research the collection and select the images in person, the public services staff here facilitated the selection of the images remotely. Our Bourke-White print and negative collection, consisting of approximately fifteen thousand images, represents her photographic work prior to her *Life* magazine projects, her *Fortune* and *Life* assignments, and her personal photographs.



Luna Córnea is a quarterly art publication produced by the Mexican National Council for Culture and the Arts (Consejo nacional para la cultura y las artes) for discussion and analysis in the field of photography. Issue number thirty for 2005 is devoted to the representation of circus sideshow performers and medical oddities; it is heavily laden with images and includes essays on these topics. The main text is in Spanish with translations of select essays into English at the end of the publication. Twelve images from our Ronald G. Becker Collection of Charles Eisenmann photographs were used, including the cover image of Sophia Schultz, the “Dwarf Fat Lady.” The Becker collection consists of more than one thousand photographs of nineteenth-century sideshows and circuses by photographer Charles Eisenmann, his successor Frank Wendt, and unknown photographers. Most of the photographs depict the physical abnormalities of humans and animals featured at these shows. The collection of 1,412 images can be accessed via the library’s server by using the following mapping route: <http://library.syr.edu/information/spcollections/digital/eisenmann/index.html>. This collection is fully searchable by keyword, subject, and image number. In addition to these images, the Becker Collection consists of Becker’s research notes, a run of the *New York Clipper* (the forerunner of *Billboard Magazine*) for the period between 1865 and 1868, and various print (broadsides and posters) and non-print circus memorabilia.

OUR COLLECTIONS ON TOUR

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

New York Divided: Slavery and the Civil War

New-York Historical Society, New York City,

17 November 2006–15 April 2007

Organized by the New-York Historical Society (home of one of the premier collections of historical artifacts, American art, and other materials documenting the history of the United States as seen through the prism of New York City and the state as a whole), *New York Divided* is the second major exhibition on the topic of New York’s relationship to slavery and the abolitionist movement. The focus of this exhibition will be on New York’s rise to national and global economic power as the nation itself confronted slavery and racial inequality. Two letters from James McCune Smith to Gerrit Smith from our Gerrit Smith Papers will be on display. James McCune Smith (1813–65) was a prominent abolitionist and the first black American to obtain a medical degree.

CUPS AND SAUCERS

FROM

KERAMIC STUDIO



OLD CHAMBERLAIN WORCESTER CUP AND SAUCER

COPYRIGHTED 1913

KERAMIC STUDIO PUBLISHING CO.
SYRACUSE, NEW YORK

The title page of *Cups and Saucers from Ceramic Studio* (Syracuse: Ceramic Studio Publishing Company, c1913).

ADOPT-A-BOOK PROGRAM

In keeping with our commitment to documenting regional history and culture, we also recently purchased a pattern book for ceramics entitled *Cups and Saucers from Ceramic Studio*. Copyrighted in 1913 by the Ceramic Studio Publishing Company in Syracuse, the volume consists of twenty-four pages of designs by a variety of artists for the application of ornamentation to porcelain cups and saucers. There is also a four-color frontispiece that includes six patterns for sets of cups and saucers all devised by K. E. Cherry. While most of the patterns are black and white, the written descriptions supply the colors and the firing instructions: "Paint in the design using two parts Copenhagen Blue, one part Banding Blue and one part Pearl Grey. Second firing, oil over the whole and dust with two parts Pearl Grey, one part Copenhagen Blue with a touch of Banding Blue. Fire heavily." In addition, a full-page advertisement at the conclusion of the book announces the other publications of the Ceramic Studio.

If you would like to stake a personal claim in our collections, please consider adopting this item that we have recently purchased for three hundred and eighty-five dollars. Your name, or the name of someone you wish to honor or memorialize with your gift, will be included on a bookplate

affixed in an archivally sound manner to the inside cover of the volume and will also be added to its electronic catalog record. Adopt-a-book gifts are fully tax-deductible, and donors will receive a proper receipt for tax-filing purposes. If you would like to adopt this or another item recently acquired for our collections, please contact William La Moy at 315-443-9752.

ABOUT THIS PUBLICATION

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The editor is William La Moy. Mary Beth Hinton serves as the consulting editor. If you would like to receive the *Courant* regularly by mail or would like information about membership in the Library Associates, please contact Therese Belzak at 315-443-9763. (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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The Special Collections Research Center is open to the general public as well as members of the Syracuse University community and visiting scholars. No appointment is necessary, but those interested in consulting specific materials are advised to contact us in advance of their visit. Researchers are encouraged to keep us informed of any publications in which they discuss or cite materials in our collections. Brief articles, reviews, and research notes are also welcome. We invite our readers to send us their comments or notice of the availability of items that we should consider accepting as a donation or acquiring through purchase. New acquisitions are largely the result of purchases made with endowed or gift funds designated for that purpose or gifts-in-kind. If you would like to support the growth of our collections through a financial contribution or through the donation of books, manuscripts, or archival materials relevant to our collecting areas, please contact William La Moy, Special Collections Research Center, Syracuse University Library, 222 Waverly Avenue, Syracuse, N.Y. 13244-2010. You may also send e-mail to wlamoy@syr.edu or telephone 315-443-9752.