“Orange Pulp” Exhibition Features Pulp Magazines and Paintings

For the spring 2011 semester, Syracuse University Library's Special Collections Research Center will feature an exhibition entitled Orange Pulp: The Pulp Magazine and Contemporary Culture. The purpose of the exhibition is, first, to celebrate the university’s world-class collection of pulp magazines and pulp paintings—starting with the acquisition of the Street and Smith archive in 1967 and continuing through the acquisitions of the A. A. Wyn (Ace Books), Hugo Gernsback, and Forrest J. Ackerman collections—and second, to examine pulp culture by re-creating the worlds of the publishers, writers, artists, and readers who promulgated it.

Opening on 26 January, the exhibit will be available until 17 June, in two locations. On display in the gallery on the sixth floor of E. S. Bird Library are pulp magazines, notably titles like Weird Tales and Amazing Stories; the typescript of Isaac Asimov’s “Strange Playfellow,” which introduced readers to one of science fiction's best-known characters, Robbie the Robot; and correspondence with figures like Ray Bradbury. This gallery is available on Monday, Wednesday, and Friday, from 9:00 AM to 5:00 PM and on Tuesday and Thursday, from 9:00 AM to 7:00 PM.

SUArt Galleries in the Shaffer Art Building will present a profile of pulp artist Norman Saunders (1907–89), including ten lush and dramatic Saunders paintings from the university's own collection. SUArt Galleries are open Tuesday through Sunday, from 11:00 AM to 4:30 PM, and Thursday, from 11:00 AM to 8:00 PM.

Named for the cheap and abundant wood pulp that publishers after 1850 began using to print reading materials for a mass audience, pulp magazines sported eye-catching covers and included detective, adventure, western, horror, romance, and science fiction stories.

Continued on Page Two
According to cocurator Sean Quimby, director of the Special Collections Research Center, “This was literature tailored to specific tastes, intended to entertain in predictable ways.” He notes that “even while the form of the pulp magazine died by 1960, the concept of pulp lives on in glossy photographically dense magazines, paperback novels, comic books, and film.” Quimby maintains that pulp magazines, with their intensely involved readership, “helped make possible contemporary interactive media culture.”

Gary Shaheen, a senior vice president at the university’s Burton Blatt Institute and a lifelong collector of pulp magazines, cocurated the exhibit. Kingma, Inc., which is owned and operated by Bruce and Susan Kingma, sponsored the exhibit and its accompanying guidebook.

**Director’s Note**

The 1939 *Variety Detective* painting by Norman Saunders on the cover of this issue of the *Courant* reflects a time of jarring transition to an urban, industrialized, and fast-paced modern world. The square-jawed villain is running at you, the reader.

Today, speed rules us. In the workplace, countless e-mails flood our in-boxes, and myriad demands keep us jumping. Even a rare book librarian has no respite from a hectic modern world. You will not find me leaning over an antiquarian tome, pausing for a moment to draw on my pipe. (For the record, I do not smoke.) More often than not, I resemble the painting referenced above: a blur of motion as I race from one meeting to the next.

In recent years, the pace of life in the Special Collections Research Center has increased markedly. We added the National Plastics Center’s artifact and archive collection to our holdings. Sam Gruber recently joined our staff as curator of that collection. Media-rich collections, including well over a thousand reel-to-reel audiotapes from *American Bandstand* host Dick Clark have expanded our notion of what constitutes a special collection, and tested our adroitness as archivists and librarians. The Belfer Archive, one of the nation’s largest repositories for historical recorded sound, is now under the administrative purview of Special Collections.

Grant projects have also quickened our pace. In December 2010, we were awarded three major grants, totaling more than seven hundred thousand dollars. The Andrew W. Mellon Foundation awarded us a half-million dollars to revitalize the Belfer Archive. This spring, we will hire a Belfer director and a sound archivist. (The director will hold a joint faculty appointment with the Newhouse School.) The Mellon funds will allow us to construct a new, high-tech classroom in Belfer modeled after the Lemke seminar room in the E. S. Bird Library. Also in December, the Council on Library and Information Resources (CLIR) awarded us one hundred and forty-three thousand dollars to process the records of Grove Press, which Barney Rosset, who founded the avant-garde publishing house in 1951, donated to Syracuse University in 1967. The collection includes correspondence with such figures as William Burroughs, Henry Miller, Arthur Miller, and Alex Haley. In the spring, Susan Kline, who processed our cartoon collections, will begin working on the Grove project.

Early 2011 brought news of a Dana Foundation grant of eighty-six thousand dollars to process the papers of the late *New York Times* columnist William Safire. In 2010, the library had accepted on deposit two hundred linear feet of these papers, which include correspondence with presidents and foreign dignitaries, as well as manuscript drafts of his *On Language* column. The subsequent media frenzy has been dizzying in its own right. Local and national media outlets are eager to learn more about the contents of the language maven’s archive.

Spring will bring new faces to the Special Collections Research Center, even as we bid farewell to a familiar one. Kathleen Manwaring, our curator of manuscripts and archives, retired in January after more than forty years with Syracuse University Library. We will miss the knowledge and sensitivity that she brought to the task of collection building. I have met few people in our field so keenly aware of the responsibility that goes with shaping the historical record. Please join me in wishing her well in her much deserved retirement.

—Sean Quimby

**Staff Focus**

It is with mixed emotions that we report that Kathleen Manwaring, the curator of manuscripts and archives in the Special Collections Research Center, retired from the library in January 2011. Employed by the library since 1968, Manwaring climbed through the its ranks, working in several departments including book preparation and serials cataloging, developing the skills that would be instrumental in her success. She joined the Special Collections Research Center in 1984. In the words of one of her colleagues, she has “through attentive on-going correspondence . . . cultivated lasting relationships with major donors, such as Joyce Carol Oates, and with major dealers such as Bolonium Books in San Francisco who have come to regard the development of our collections with as much fervor” as she does. The same letter further stated that “her work has been a major factor in the building of a collection of international reputation.” Another colleague remarked that “the quality of relationships she has cultivated with those who support and use the collections, including donors, booksellers, scholars, and students,” is among Manwaring’s major contributions to the library and its collections. A good deal of Manwaring’s effort has been...
recognized Manwaring’s career contributions when it presented her with its Distinguished Service Award in May of 2006.

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.

Orange Pulp: Pulp Magazines and Contemporary Culture
26 January 2011–17 June 2011
For a description of this exhibition, please consult the story on pages one and two of this publication.

Research Notes by Brian Dolinar
When the Illinois Writers’ Project, an initiative of the Works Progress Administration, was shut down in 1942, its papers were scattered to the four winds. As federal and state funding priorities shifted during World War II, dozens of planned studies were abruptly halted, never to make it to the published page. One of those projects was The Negro in Illinois, a comprehensive history of African Americans in the Land of Lincoln. The supervisor of this project and the author of several of the chapters was the black poet and novelist Arna Bontemps, whose papers are held in the Special Collections Research Center at Syracuse University Library.

Before leaving Chicago to become head librarian at Fisk University in Nashville, Tennessee, Bontemps left the bulk of his edited materials for The Negro in Illinois with Vivian G. Harsh, the head librarian at Chicago's Hall Branch Library. Harsh had begun to amass a collection of African American history and literature at that library. Bontemps and Jack Conroy, the collaborators and cosupervisors on the IWP, borrowed some of the project’s draft chapters to use in their 1945 book They Seek a City. Sadly, those chapters were never returned. The remainder of the project’s papers sat disorganized for several decades. They are now housed in the Vivian G. Harsh Research Collection, named after the collection’s creator, at the Carter G. Woodson Branch of the Chicago Public Library on South Halsted Street near 95th Street.

When I first stumbled upon the Illinois Writers’ Project Papers, I knew I had found something special. Included in more than fifty boxes of material was information on many little-known aspects of black history in Illinois, including the story of John Baptiste Du Sable, the black founder of Chicago; the life of William de Fleurville, who was Lincoln’s black barber; and the formation of the Eighth Regiment, the first all-black military regiment. After talking with Senior Archivist Michael Flug, who processed the IWP papers and created a finding aid in 1997, I learned that this was their
most frequently consulted collection. It has been cited in numerous books, but no one had ever committed to compiling the papers and publishing them as was originally intended after the project had been terminated. I proposed the idea to the University of Illinois Press, and they were immediately interested. As I began to edit the content of The Negro in Illinois, however, I was faced with a challenge; only two-thirds of the chapters were held in the IWP papers. Several chapters were missing or incomplete. My journey thus began to find the lost chapters.

First, I went to the Newberry Library in Chicago, a private research library located next to Bughouse Square, an old free speech park made famous by the Wobblies. Here the papers of Jack Conroy are held. Conroy was the editor of Anvil, a little magazine that published numerous literary radicals in the Midwest, and the author of The Disinherited, a classic proletarian novel. After being dismissed from the Missouri Writers’ Project for union activity, Conroy moved to Chicago and joined the Illinois Writers’ Project. He collected industrial folk tales until he took over a study formerly headed by Katherine Dunham investigating storefront churches and religious cults on Chicago’s South Side. When The Negro in Illinois study was started, he was appointed to work alongside Bontemps as cosupervisor. The Depression saw a growing solidarity between black and white writers, the collaboration between Bontemps and Conroy being one of the most fruitful examples. In Conroy’s papers, I found several original manuscripts from his time on the IWP, including several draft chapters. Yet when I finished going through this collection, I was still missing three chapters.

My search took me next to Springfield, the state capitol of Illinois, where copies of IWP research materials were filed as a routine practice during the project. I found writings from notable authors who worked on the IWP in its early days—such as Richard Wright, Margaret Walker, Richard Durham, and Fenton Johnson. Yet, there were no additional chapters. Copies of IWP materials were also sent to Washington, D.C., for approval, so I also traveled to the Library of Congress and the National Archives. There I came across valuable correspondence between state and federal offices, but there were still no missing chapters.

Finally, my last hope was that copies of the chapters had been saved by Bontemps, whose papers were deposited at the Special Collections Research Center at Syracuse University Library before he died. A gifted poet, novelist, playwright, literary critic, archivist, and librarian, Bontemps had contact with just about every African American writer from the periods of the Harlem Renaissance to the Black Arts Movement. His papers are a treasure trove of African American literature, containing many valuable correspondences, memorabilia, and drafts of his own writings. As luck would have it, among them are materials from his time on the Illinois Writers’ Project, including the last three chapters for which I was searching.

The chapter “John Brown’s Friend” tells of John Jones, the freed slave who was a prominent tailor and abolitionist in nineteenth-century Chicago. Another is the chapter “Music,” which was originally intended to be an entire book edited by Bontemps. Most unique is the chapter “What Is Africa To Me?” This is about the history of black nationalism ranging from Paul Cuffee, to the Forty-ninth State Movement, to Marcus Garvey’s “Back to Africa” campaign. In 1930, Garvey had some 7,500 supporters in Chicago and other active branches throughout the state. He led a campaign attacking the founder of the Chicago Defender, Robert S. Abbott, as a “misleader.” Yet, when he rented the Eighth Regiment Armory for a massive rally, he was arrested for violating state law by selling stock in the Black Star Line. He posted bail and left the state, never to return again. Also folded into this chapter was the study of storefront churches and cults as other expressions of black nationalism. It includes some of the earliest material collected about the Nation of Islam, which today has its national headquarters in Chicago.

For the first time since the project’s doors were closed, the original twenty-nine chapters of The Negro in Illinois have been reunited. They are now being edited, and the resulting book, which will include an introduction explaining the history of the project, will be published by the University of Illinois Press. When this material is released, it will certainly constitute important documentation on the African American experience from the vantage point of the history of Illinois.

Brian Dolinar is an independent scholar currently based in Urbana-Champaign, Illinois. He is currently editing the original manuscript for The Negro in Illinois to be published by the University of Illinois Press.

**Plastics Collection**

Among the hundreds of boxes and bins of manuscripts, books, and plastic objects received by the library from the National Plastics Center and Museum in Leominster, Massachusetts, in 2008 are two unique books of special interest and historic value. These are bound volumes of patents issued to John Wesley Hyatt, the inventor of celluloid and the father of our plastics era. The patents in these books trace Hyatt’s ingenuity and market savvy in the first decades of the commercial use of plastics through the application of new technologies to the manufacture of a wide array of consumer goods. The books are part of the John Wesley Hyatt Collection. Hyatt was born in Starkey, New York, in 1837, and at the age of sixteen, he began work as a printer in Illinois and later in...
Albany, New York. In Albany, billiard ball maker Phelan and Collander offered a reward of ten thousand dollars for a substitute for ivory, the short supply of which threatened their business. Hyatt spent several years researching such a material, and while there is no evidence that the prize was awarded, he did patent a billiard ball on 10 October 1865. A handwritten copy of that patent appears as the fourth item in the first volume of the Hyatt patent books.

In his experiments with pyroxylin, a partly nitrated cellulose, Hyatt discovered the solvent action of camphor on cellulose nitrate under moderate heat and pressure, creating celluloid. He also developed the necessary machinery for working his new material, which became a replacement for ivory in many capacities, but was also used as a new moldable material in its own right. Hyatt developed more than two hundred patents for processes and machinery. His own copies of these patents are collected in these books.

Eventually, Hyatt set up his own manufacturing company, which became the Albany Billiard Ball Company, examples of whose products exist in the Plastic Artifacts Collection. Many patents are for machinery to make and fashion celluloid. Other patents are for products as diverse as piano keys clad in celluloid (the first instance of the use of plastic in a musical instrument), dominoes, casters for furniture, and combs. Combs and other toiletry and personal care items made up a large percentage of the celluloid market in the late nineteenth and early twentieth centuries, and many examples are found in the Plastics Collection. One early use of the new plastics material was for making denture plates, and Hyatt formed the Albany Dental Plate Company in 1870, taking out patents in 1871 (recorded in our books) on how to make celluloid dental plates.

In 1872, the company name was changed to the Celluloid Manufacturing Company, and in 1873, the company moved to Newark, New Jersey, and led the plastics industry for decades. Celluloid became popular for many products other than combs and billiard balls, including shirt collars, toys, and babies’ rattles. In 1914, Hyatt was awarded the Perkin Gold Medal by the Society of the Chemical Industry. This medal is in the John Wesley Hyatt Collection. John Wesley Hyatt died in 1920.

Recent Acquisitions

A new acquisition of special note is The Testimony of Christ’s Second Appearing Containing a General Statement of All Things Pertaining to the Faith and Practice of the Church of God in This Latter-Day (Lebanon, Ohio: John M’Clean, 1808). There have been no copies of this first edition of the so-called Shaker Bible on the market in over thirty-five years.

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photographic album representing the organization. While the papers of the Oneida Community are now held by the Special Collections Research Center at Syracuse University Library, this major photographic source remains with the Oneida Community Mansion House. The album that we have just purchased, however, appears to have been a Hinds family album, but clearly does contain images of other members of the community, including two photographs of John Humphrey Noyes. In particular, though, it has a very rare photograph of Harriet A. (Holton) Noyes, the wife of John Humphrey Noyes.

A dealer in San Francisco did us a fine service in offering us *Proceedings of the Woman’s Rights Conventions, Held at Seneca Falls & Rochester, N.Y., July & August, 1848* (New York: Robert J. Johnston, 1870). Even though this pamphlet was published quite some time after the meetings, it remains a scarce item, and the copy we were sent is in excellent condition. The first convention is summarized in this fashion: “A Convention to discuss the Social, Civil, and Religious Condition of Woman, was called by the women of Seneca County, N.Y., and held at the village of Seneca Falls, in the Wesleyan Chapel, on the 19th and 20th of July, 1848. The question was discussed throughout two entire days; the first day by women exclusively, the second day men participated in the deliberations. Lucretia Mott, of Philadelphia, was the moving spirit of the occasion.” A “Declaration of Sentiments” was proclaimed and endorsed, and the pamphlet also includes the text of Elizabeth Cady Stanton’s address delivered at both conventions.

We recently purchased an important assessment of the prison at Auburn, New York: *A Brief Account of the Construction, Management, & Discipline &c. &c. of the New-York State Prison at Auburn, Together with a Compendium of Criminal Law. Also a Report of a Trial of an Officer of Said Prison for*...
Whipping a Convict (Auburn, N.Y.: U. F. Doubleday, 1826) by G. Powers. The new prison at Auburn clearly was causing a stir in the penal reform movement as is described on page i of the preface: “This prison has, for some time past, attracted much public attention: and a solicitude to obtain information, in relation to it, is rapidly increasing. Many distinguished individuals, from various parts of the United States as well as from Europe, are almost daily calling, to examine personally, its management and the peculiarities of its construction and discipline. They invariably appear highly gratified, and almost as uniformly solicit prison reports or pamphlets, from which they can learn, at leisure and in detail, the whole concerns of an institution which strikes them so favorably on a general examination. It has been a subject of regret, that the desired information could not be given in the form requested. Much of it was only to be found scattered through the journals, of the Legislature, and much, in regard to police and discipline, existed only in practice, and had never been reduced to writing. Such indeed must always be more or less the case, as experience may, or may not suggest improvements: and also, because all the minutiae of proceedings would be too voluminous.[] These considerations seemed to require, that the main principles and practice of this institution should be presented in a pamphlet form, suitable for general circulation. Besides, such a compilation had become important as a manual for the use of our own prison officers, and especially those who might be newly appointed.”

We acquired a volume entitled Canal Laws, Rates of Toll, Regulations, and Names of the Principal Places, with Their Distances from Each Other, on the New-York State Canals; as Established by the Canal Board, and in Force on Said Canals, June, 1841 (Albany, N.Y.: Thurlow Weed, 1841) because it is a rare early compilation of the laws, regulations, the rates for various commodities traveling by canal, and the statistics that pertained to all of the canals operating in New York. In other words, it describes how the canals were functioning as a cohesive organization and network by 1841.

On page seventeen of the Memoirs of Captain Roger Clap (Boston: printed for William Tileston Clap, 1807), a new acquisition, there is an account of the menace posed by the Quakers to the Commonwealth of Massachusetts: “Many years after this, Satan made another assault upon God’s poor people here, by stirring up the Quakers to come amongst us, both men and women; who pretended holiness and perfection, saying they spake and acted by the spirit and light within, which (as they say) is their guide; and most blasphemously said, that the light within is the Christ the Saviour; and deceived many to their persuasion. But blessed be God, the government and churches both, did bare witness against them, and their loathsome and pernicious doctrine; for which they were banished out of this jurisdiction, not to return without licence, upon pain of death. The reason of that law was, because God’s people here, could not worship the true and living God, as he hath appointed us in our publick assemblies, without being disturbed by them; and other weighty reasons; as the dangerousness of their opinions, &c. Some of them presumed to return to the loss of their lives, for breaking that law, which was made for our peace and safety.” Of course, Cotton Mather’s description of the perfidy of the Quakers in his Magnalia Christi Americana: or, The Ecclesiastical History of New-England (London, 1702) was even more emphatic on page twenty-one of book seven: “for in Quakerism, which has by some been called, The Sink of all Heresies, we see the Vomit cast out in the By-past Ages, by whole Kennels of Seducers, lick’d up again for a New Digestion, and once more exposed for the Poisoning of Mankind.”
We acquired *An Address Delivered at the Opening of the New Female Academy in Albany, May 12, 1834* (Albany, N.Y.: Packard and Van Benthuysen, 1834) by John Ludlow because we value the descriptions of early educational institutions. The significance of the construction of this new building for the academy is explained on pages six and seven: “The erection of this building is in many respects highly flattering to our city. It is an evidence of the prosperity and liberality of its citizens. Twenty years since, such an enterprise would have been deemed visionary and altogether impracticable. Then, too, there was wanting that interest in female education which has of late years so much increased, and which the great success attending this institution has been one principal cause of producing. It is a noble specimen of architecture, and occupies a prominent place among the costly public edifices which adorn our city. It will suffer nothing in the comparison with them, and I doubt not will be admired by every passing stranger. But there is something connected with this building which is vastly more important than the style of its construction. It is the purpose to which it is to be devoted. It is of little consequence how splendid the edifice, if we fail in the object for which it is erected.” Henry Rector was identified by the bookseller from whom we obtained this piece as perhaps “the city’s most distinguished architect at the time” and the man responsible for this elegant structure.

Because Syracuse once had an extensive ceramics industry, we thought that a pamphlet entitled *Rookwood’s History: Its Aims, Description of Pottery Making, Exhibitions and Prizes, Its Designers’ Marks and a Few of Its Patrons* (Cincinnati: Rookwood Pottery Company, n.d.) was appropriate. On pages four and five of this pamphlet, the distinctiveness of Rookwood ceramics is discussed: “The Pottery is managed on lines opposite to the prevailing factory system, as the effort is to attain a higher art rather than commercial output. Absolutely no printing patterns are used nor any duplicates made of signed decorated pieces. A spirit of freedom and liberality has prevailed in order to cultivate in every way individual artistic feeling among the workers employed. The decorators comprise both men and women, and are drawn mainly from the Art Academy of Cincinnati. The decorations are placed upon the moist clay before any firing, the colors being mixed with clay and becoming part of the ware itself. The pieces, after decoration, are fired into biscuit and the various glazes are applied in subsequent firings. These methods, while necessary to produce the beautiful underglaze effects of Rookwood, are rarely used elsewhere, as they increase so largely the risks and expense of manufacture. The clays in use for all purposes are entirely American and largely from the Ohio Valley. These native clays from the start inclined the color quality toward yellows, browns and reds, and the decorative medium lent itself to a rather luxuriant style of ornament in rich arrangements of warm color, all of which the transparent glazes merge in deep, mellow tones. As the command of material has strengthened, the beauty of the ware has steadily gained in a harmony of all the elements which compose it, until form, color, decoration and glaze combine to produce those things of beauty which elude all attempts to imitate and make Rookwood a complete novelty in the world’s ceramics.” This printed piece is also noteworthy because on pages thirteen through fifteen the dating system used in Rookwood pottery is explained, and even the individual marks of forty-five of the decorators are supplied.

*An Introductory Lecture Delivered at the Opening of the Bangor Lyceum, Nov. 15th, 1836* ([Bangor, Maine]: Nourse and Smith and Duren and Thatcher, publishers, 1836) by F. H. Hedge is a pamphlet in support of the lyceum system, but it is also arguably one of the founding source documents of the Transcendental movement on the basis of some of its introductory text on pages three and four: “The education of the mind, like moral discipline, must go on, with or without our intent and conscious cooperation. The Diety has in part taken this charge upon himself, and placed us under the tuition of his own laws in the great free-school of Nature. Earth and sky teem with instruction. Sun, moon and stars are lectures which all can hear. Day unto day uttereth speech and night unto night showeth knowledge. Labor, too, is instruction. If not idle, we are always learning. Our daily tasks are so many private lessons without charges. Every calling and craft is a course of instruction, in one or more of the sciences.” On page thirteen, Hedge presents his vision for an enlightened populace in America: “I love to dwell upon the idea of an educated nation, a nation where humanity has found, at length,
a free and full development, where the worst distinction between man and man, the distinction between ignorance and knowledge, is, in some degree, done away, where a levelling and radical spirit, of the true sort, has equalized the human condition by levelling upward, and rooting fast, all that is best and noblest in man.”

The logic on pages three and four of the Speech of Col. Richard M. Johnson, of Kentucky, on a Proposition to Abolish Imprisonment for Debt, Submitted by Him to the Senate of the United States, January 14, 1823 (Boston: Society for the Relief of the Distressed, 1823) seems self-evident to us now, but we must remember that this was not always so: “The power of a creditor to imprison his debtor, is the only case in the United States, where, among free men, one citizen has legal authority to deprive his co-equal fellow citizen, at discretion, of the right of personal liberty. It constitutes an awful exception, both in our civil and criminal code, which, in my humble opinion, is repugnant to the spirit of the Constitution. . . . If a man by solemn contract binds himself to serve another, even if the reward of that service is paid at its commencement, the contract is void in law, and cannot be enforced. A failure to perform the services, will only subject the person to the payment in money of the amount of damages incurred; but the power does not exist to deprive him of his freedom, nor to extort his personal service without his own consent. Personal liberty is not permitted to enter into the contemplation of either party as any part of the consideration for the fulfilment [sic] of the contract, or the penalty for its violation. . . . I will advance it as an incontrovertible principle, that poverty is no crime; nor is a failure to fulfil [sic] a pecuniary engagement, when prevented by misfortune, in any degree associated with guilt. The victim of penury is a proper object of sympathy and benevolence.” The pamphlet, however, indicates on its final page (twenty-four) that in 1821, there were 1,281 commitments for debt in the Boston jail (164 of them involved women) and that 709 of them were for amounts of less than twenty dollars.

A Sketch of War: What It Is and What It Does (s.l.: American Peace Society, n.d.) is a brief pamphlet that has a description on its first page that is hard to dispute and difficult to stomach: “What is war? A strife between two nations to do each other as much injury as possible. Mark its spirit, malignant, vindictive, ferocious, exulting in misery, panting for plunder and blood. For what purpose its powder and balls, its swords, and muskets, and cannon? They are made on purpose for the butchery of mankind, for the destruction of property, for the desolation of cities and empires. Who are its agents? Men commissioned and paid for carnage, plunder and devastation. How does it seek to accomplish its objects? By the infliction of injury, pain and death. It lives on blood and tears. Its armies, trained to the work of human butchery as their business and livelihood, are sent forth expressly to wound, and kill, and plunder, and burn, and ravage without restraint.”

On the Duty of Females to Promote the Cause of Peace (Boston: printed by John Ford for the American Peace Society, 1836) by Philanthropos (i.e., William Ladd) is a pamphlet that on pages four and five exhorts women to support the peace movement: “If women are thus influential in other great causes, they can be much more so in the cause of Peace. Many a man has not the moral courage to plead for Peace, for fear he shall be accused of effeminacy and cowardice. Woman has no such fear. To be the advocate of Peace, is congenial to her character. She fears not the taunts, nor the scoffs, of the dissolute and
unprincipled. ... There is something peculiarly appropriate in woman's undertaking the cause of Peace. Men make war—let women make peace. Men are engaged in the deadly strife which deprives the other sex of their husbands, their fathers, and their rising hopes. How beautiful it appeared in the Sabine women, when they boldly rushed between the contending armies, and saved their husbands and their fathers from mutual slaughter!"

Thoughts on the Death Penalty (Philadelphia: Merrihew and Thompson, 1845) by Charles C. Burleigh contains interesting analogies on pages 115 and 118 on the uncertainty inherent in capital punishment: “As Dymond well says, ‘a jury or court of justice never know that a prisoner is guilty.’ Their condemnation is therefore in some sort a shot at random, or at best, with a doubtful aim. Now, however just it may be that a murderer should die, it surely is not just to fire at a venture into the crowd where he is, in order to kill him. La Fayette spoke the language no less of justice than of humanity, when he said, ‘Till the infallibility of human judgments shall have been proved to me, I shall demand the abolition of the penalty of death.’” The other example suggests that the death penalty does not promote the best interests of society: “The incendiary may deserve, if you will, to have his house burnt down, but if it stands where the flames will endanger other houses, is it just to their inmates to set it on fire? So neither is it just to the unoffending many, to punish the offending few in such a way as will lessen the general safety.” This pamphlet challenges the arguments that may be found in Capital Punishment: The Argument of Rev. George Cheever, in Reply to J. L. O’Sullivan, Esq., in the Broadway Tabernacle, on the Evenings of January 27th, and February 3d and 17th (New York: Saxton and Miles, 1843), a work that was also recently purchased.

On pages four and five of the Ninth Annual Report of the Managers of the Society for the Reformation of Juvenile Delinquents, in the City and State of New-York (New York: Mahlon Day, 1834), an attempt is made to explain the increasing numbers of delinquent children: “The delinquent children are more numerous in cities than in other parts of the State, in proportion to the population. Parents, in their occupations in cities, and on the water, are more liable to accidents and loss of life, leaving their children in many instances destitute. The foreign passengers landing here (the last year rising 40,000,) is another fruitful source of delinquent and vagrant children. The fathers, to a great extent, go on the canals and public works, the mothers and children remaining in the large towns. In proof of this last fact it will be seen that more than one half of all the children now in the Refuge are of foreign parentage. Another reason why a greater number of destitute children are cast upon us arises from the great facilities and temptations to intemperance offered to every class of our citizens, in the establishment (under the State laws or in abuse of them,) of grog shops and taverns, for the sole purpose of drinking and carousing: and by connecting also, in innumerable instances, the sale of provisions and groceries, (the necessaries of life,) with the sale and distribution of spirituous [sic] liquors. Children who are sent for a loaf of bread, or a pound of tea, can hardly procure the same without being brought into immediate contact with the drinking of ardent spirits, which are not unfrequently pressed upon them, without cost, except to their morals and usefulness through life. We regret to say that the many suitable objects for this charity are not sent to the Refuge, although it has been our endeavor to divest the House as far as practicable, of the gloomy character of a Prison, and to give it the appearance, as well as the reality of a Mechanic’s Shop and School, well calculated for the reformation of children whose course has been that of opposition to their parents, vagrant and delinquent.”

On pages 308 and 309 of a travel account entitled Men and Manners in America (Edinburgh: William Blackwood, 1833) by Thomas Hamilton, there is a favorable account of Rochester: “Rochester is a place worth seeing. Twenty years ago there

An engraving of a road scraper or plow manufactured by the Syracuse Chilled Plow Company. This image appeared on page twenty of its catalog for 1880, which we acquired recently. The text below the image assures us that “in town corporations, this Scraper cannot be excelled in clearing mud and filth from the streets. It scrapes the mud in rows, which can be easily shoveled into carts and drawn away. It is constructed so as to use either right or left hand, as desired, throwing the loose dirt from either side into the middle of the road. Every road district and village corporation should possess one of these valuable Scrapers, and cannot afford to be without it. We solicit the special attention of highway commissioners and farmers to its merits.”
was not a house in the neighbourhood, and now there is a
town, containing thirteen thousand good Americans and
too, with churches, banks, theatres, and all other oppidan
appurtenances to match. Such growth is more like forcing
in a hotbed, than the natural progress of human vegetation.
For a great deal of its prosperity, Rochester is indebted to the
Erie canal, which brought its advantageous proximity to Lake
Ontario into full play. The canal runs through the centre of
the town, and crosses the Genesee by an aqueduct which, ac-
cording to the Northern Tourist, ‘cost rising of 80,000 dol-
lars,’ whatever sum that may amount to. There are several
streets in Rochester which might be backed at reasonable
odds against any in Hull or Newcastle, to say nothing of
Cork, Falmouth, or Berwick-upon-Tweed. The appearance
of the shops indicates the prevalence of respectable opulence.
Those of the jewellers display a stock of Paris trinkets and
silversnuff-boxes. There are silks and Leghorn bonnets for
for the seduction of the ladies, and the windows of the tailors are
adorned by coloured prints of gentlemen in tight fitting, swal-
low tails, with the epigraph, ‘New York fashions for May.’” In
volume two, there are also accounts of Hamilton’s visit to the
Shaker settlement at “Niskayuma” and the Cohoes Falls on
the Mohawk River (pages 291–97).

**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 work that we have
recently received and encourage all of our researchers to keep
us informed of their publication activities.

Accompanying an exhibition of the same name, *Hugo
Gernsback: An Amazing Story* (Mersch, Luxembourg: Centre
national de littérature, 2010) is a heavily illustrated catalog
that documents Hugo Gernsback’s life, from his birth in
Luxembourg, through his science and technology and science
fiction publishing, his activity in fandom, and finally his trib-
utes and rediscovery in his native country. We created over
one hundred digital reproductions of individual items from
the Hugo Gernsback Papers for use in the exhibition, many
of which can be seen in this catalog.

**Our Collections on Tour**

*Passion in Venice: Crivelli to Tintoretto and Veronese*


The Museum of Biblical Art in New York City will present
an exhibition that examines the plentiful visual tradition of
Christ as the Man of Sorrows across different media, including
illuminated manuscripts, paintings, prints, sculpture,
and liturgical objects. This exhibition will explore the various
historical, political, religious, and cultural developments in

An image from a Florentine Book of Hours from the last quar-
ter of the fourteenth century. This particular manuscript page
will be on display in the Museum of Biblical Art’s exhibition
entitled *Passion in Venice: Crivelli to Tintoretto and Veronese.*
This Book of Hours, formerly in the library of Cardinal
Étienne-Charles Loménie de Brienne (1727–94), was donated
to the university library by the Burlingame estate.

Venice and Byzantium that led to the creation of this specific
iconography. On display, as an example of an Italian interper-
tation of a sorrowful Christ, will be our own Florentine Book
of Hours, which dates from the last quarter of the fourteenth
century.

**Adopt-a-Book Program**

We have recently cataloged a book of poetry entitled
*Midwatch: Graves Registry, Parts IV and V* (Fremont, Mich.: Sumac Press, 1972) by Keith Wilson. The author has provided
his own commentary on the volume: “Midwatch is of course
the watch aboard a ship between the hours of midnight and
0400 in the morning—it is always a haunted watch at sea and
I chose it for the title of both the title poem and the book
because the book is about nightmares riding the waves of a
man’s mind and because the nature of many of the poems is
political.” A reviewer added this assessment of the volume:

![Image of a Florentine Book of Hours from the last quarter of the fourteenth century.](https://example.com/florentine-book-of-hours)
“The dominating symbol of the sea is heightened by vignetted and portraits of battle-weary men. . . . Few war poems remain effective after the initial shock; this one is a rare achievement. At least six poems in the sequence are as direct as Jarrell’s ‘Death of the Ball Turret Gunner.’” This copy is number forty-two in an edition of one hundred hardbound copies signed by the author.

If you would like to stake a personal claim in our collections, please consider adopting this item that we have recently purchased for one hundred dollars. Your name, or the name of someone you wish to honor or memorialize with your gift, will be included on a bookplate affixed in an archivally sound manner to the inside front cover of the book 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.