
Syracuse University Library Associates

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SYRACUSE UNIVERSITY
LIBRARY ASSOCIATES
COURIER

"WAR IS KIND"

VOLUME XXIX · 1994
The Syracuse University Professoriate, 1870–1960: Four
Grand Masters in the Arts
By David Tatham, Professor of Fine Arts,
Syracuse University
Tatham discusses four great teachers of fine arts at Syracuse University—
George Fisk Comfort, Irene Sargent, Ivan Meštrović, and Sawyer Falk—
whose careers reflected local manifestations of changes that occurred in the
professoriate nationwide at four points in its history.

The Sculpture of Harriet Whitney Frishmuth and New
York Dance
By Joseph G. Dreiss, Professor of Art History,
Mary Washington College
Dreiss sketches the early career of the sculptor Harriet Whitney Frishmuth,
and shows how her best work was influenced by New York dance—especially
by a certain lighthearted dancer.

Dialectical Materialism and Proletarian Literature
By Leonard Brown (1904–1960)
Introduction: Remembering Leonard Brown
By John W. Crowley, Professor of English,
Syracuse University
Crowley places Leonard Brown, the legendary Syracuse University English
professor, in the context of his times. In the lecture that follows (probably pre-
pared ca. 1937), Brown, with characteristic precision, interprets for a general
audience the ideas of Marx and Engels.

The Moment of “Three Women Eating”: Completing
the Story of You Have Seen Their Faces
By Robert L. McDonald, Assistant Professor of English,
Virginia Military Institute
McDonald describes the circumstances in the lives of Erskine Caldwell and
Margaret Bourke-White that led to their professional collaboration in produc-
ing You Have Seen Their Faces, and how a photograph eased the way.
The Punctator's World: A Discursion (Part Eight)
By Gwen G. Robinson, Former Editor,
*Syracuse University Library Associates Courier*
Robinson reviews the progress of punctuation between 1850 and 1900, showing how—admitting the ongoing (but increasingly sophisticated) contest between the demands of the eye and the ear, of grammar and rhetoric—writing in English reached new expressive heights in the work of Pater, Dickinson, and others.

The First Editions of Stephen Crane's *The Black Riders* and Other Lines and *War Is Kind*
By Donald Vanouse, Professor of English, *The State University of New York at Oswego*
Vanouse explains how a critical appreciation of two Stephen Crane first editions, which exemplify a synthesis of poetry and book design, can improve our understanding of both the times in which they appeared, and the cultural impact of Crane's verse.

Stephen Crane at Syracuse University: New Findings
By Thomas A. Gullason, Professor of English, *University of Rhode Island*
Gullason corrects long-accepted notions about the brief career of Stephen Crane as a Syracuse University student during 1891, and sheds new light on Crane's life during that time.

Hats, Heels, and High Ideals: The Student Dean Program at Syracuse University, 1931–1960
By Thalia M. Mulvihill, Doctoral Candidate, *Cultural Foundations of Education, Syracuse University*
Mulvihill tells the story of the Student Dean Program: how it started, what it was all about, and how its impact is still being felt.

News of the Syracuse University Library and of Library Associates
Post-Standard Award Citation for Arthur J. Pulos
Recent Acquisitions:
The William Safire Collection
The Smith Poster Archive
Additions to the Russel Wright Papers
The Odell Cylinder Collection
The Alan Rafkin Papers
Library Associates Program for 1994–95
News of the Library
and the Library Associates

POST-STANDARD AWARD CITATION, 1994

For Arthur J. Pulos

ARTHUR J. PULOS, internationally recognized designer, teacher, and historian, we honor you today for your unstinting dedication to the preservation of our nation's design heritage and for your contributions to the development of the distinguished industrial design collections in the Syracuse University Library.

You began your own education in design at the Carnegie Institute of Technology and at the University of Oregon. After serving on the University of Illinois faculty, you joined the faculty of Syracuse University, first as coordinator of the Industrial Design Program and later as chair of the Department of Design. Generations of students remember you as "a fantastic teacher." Your two volumes of design history, The American Design Ethic and The American Design Adventure, remain basic texts.

In 1982 you were the recipient of the Syracuse University Chancellor's Citation for Distinguished Teaching, and in 1993 you received the Misha Black Award for outstanding design education—one of the most coveted international awards in design. Past president of the International Council of Societies of Industrial Design and former chairman of the board of the Industrial Designers Society of America (IDSA), you command respect around the globe.

Your designs have been diverse, resulting in electric hand-drills, aircraft, business machines, furniture, tableware, and diagnostic instruments—many of which have been displayed at the Metropolitan Museum of Art, the Smithsonian Institution, and the Louvre.

Most important to us, you have been the driving force behind the establishment of the industrial design collections in the Syracuse University Library's Department of Special Collections. Since 1964, when work began on them, these collections have been
among the most important groupings in America of personal papers and original documents on industrial design. Researchers from Scotland, France, Japan, and other countries have traveled to Syracuse to study these records. Documents and artifacts of such innovators as Walter Dorwin Teague, John Vassos, Russel Wright, and Dave Chapman are currently on loan to the National Building Museum and the Cooper-Hewitt Museum. Further, you have worked with IDSA to create an Archives and History Committee to help educate the design profession and members of industry on the value of such historical records. In your words:

There still exists the eternal conflict between form and function, expression and utility, and art and service. Democracy continues to be an essential condition for manufactured products. Despite their transitory value, they are the true artifacts of our time, because in them civilizations to come will find an expressive record of our era, not perhaps, in the tombs of some future valley of the kings, but certainly in the landfills of the people.

—or, thanks to you, in our archival repositories. With gratitude for
your past and continuing contributions, we present to you the 1994 Post-Standard Award for Distinguished Service to the Syracuse University Library.

RECENT ACQUISITIONS

The William Safire Collection

William Safire, the well-known language commentator for the Sunday New York Times Magazine and political commentator for The New York Times, is contributing 10,000 volumes from his own collection to the Syracuse University Library. His important and historically significant gift is a source of great pride for the entire University. The first installment of 1,500 volumes arrived in August 1994. The books have been cataloged and are already available for student use.

Books on grammar, style, and the history of language comprise the largest portion of the Safire Collection. Of special note are numerous works by William Cobbett (1763?–1835), radical reformer and commentator on social and political life in the United States and Britain. There is a substantial assortment of books on Lincoln and the Civil War, and a complete set of Nixon impeachment documents. The collection includes many rare volumes, as well as hundreds of books inscribed to Safire by authors and statesmen. Finally, there are twenty-seven titles written or compiled by William Safire himself.

As a board member of the Charles A. Dana Foundation, Safire has directed Dana funds toward the Syracuse University Library. The initial funds have been used to create the William Safire Seminar Room, on the sixth floor of Bird Library, in the style of a traditional English library—a place where students can be reminded, in SAFIRE's words, "what books were like" as "the paper book begins to recede into publishing history," replaced by tapes and electronic screens. In the years to come, additional Dana funds will support collection development, instruction, and scholarship, especially on the part of undergraduate students.

Contributed by Mark F. Weimer, Curator of Special Collections, Syracuse University Library
Vishnu resting upon the waters, symbolic of the infinite ocean, the source of all things. He is protected by Shesha (the Endless), the seven-headed snake, and surrounded by his avatars.
The Smith Poster Archive

The gift of Syracuse University Professor Emeritus of Religion H. Daniel Smith, the Smith Poster Archive is a study collection of one genre of mass-produced color prints depicting Hindu gods, goddesses, saints, and sacred sites. The material represents a popular art form rarely seen outside of India, but still very much alive within that ancient culture. Similar prints are sold in every market in India.

To the Western eye the pictures seem strange—showing Vishnu, Rama, and Ganesha, among many others, often accompanied by their special animal or engaged in symbolic acts of cosmic heroism—yet they will reward study. These images, which may appear garish, highly stylized, and naive, derive from a mythology that has evolved over thousands of years, absorbing nuances of many faiths along the way, to become modern Hinduism. The archive will be of interest to anthropologists, art historians, and to scholars of religion and culture.

Most of the prints were produced in India between the 1950s and the late 1980s. There are more than 3500 design specimens, most of which have been reproduced on color slides; a card inventory file; and a number of books, photocopied articles, and other items relevant to research, including photographs and biographical sketches of many of the artists. The Smith Poster Archive is one of only three such collections in the world. Contributed by Terrance Keenan, Special Collections Librarian, Syracuse University Library

Additions to the Russel Wright Papers

The Department of Special Collections has received eight boxes of manuscript material to add to the Russel Wright Papers, which are among the most frequently used industrial design holdings at Syracuse University. Wright, who began his career as a theater set designer, is most well-known for his innovative work with plastics and ceramics. His designs have been shown at the Smithsonian Institution, the Museum of Modern Art, and other major museums.

The recent acquisitions span Wright’s career from the 1930s through the 1960s, and include drawings, models, photographs,
templates, correspondence, and notations. The material comes
to the Library courtesy of the Cooper-Hewitt Museum and of
Anne Wright, Russel Wright’s daughter. Contributed by Terrance
Keenan, Special Collections Librarian, Syracuse University Library

The Odell Cylinder Collection

L. Brevoort Odell, a lifelong collector of sound recordings,
has given approximately 10,000 cylinder recordings to Syracuse
University Library’s Belfer Audio Laboratory and Archive.1
With this gift, the archive’s cylinder holdings have increased by
eighty-five percent. Mr. Odell has been a longtime friend of
Walter L. Welch, the first curator of the Audio Archive at Syra­
cuse University, who encouraged him in his collecting of cylin­
ders because of their significance in the history of recorded
sound.

1. Odell has also contributed some 4000 discs.
The cylinder was the first sound recording format to be developed with mass production and distribution in mind. In his initial tests before 1877, Thomas Edison had used a heavy tinfoil surface to capture sound, but the quest was on for a more durable recording surface. For a time the recording industry settled on wax combined with various chemical and metallic ingredients for strength, but within about two decades switched to celluloid (plastic), normally with a core of either cardboard or plaster of paris. From 1888 to 1929 the Edison companies and other manufacturers here and in Europe produced cylinder records for the commercial market.

The phonograph, which appeared in 1888, was initially intended as a business machine. After correspondence had been recorded on blank wax cylinders and transcribed, the wax could be shaved off and reused. Within a few years individuals could purchase recording heads and blank waxes for consumer phonographs, which allowed for the creation of home recordings, much as tape recorders are used today. However, the majority of cylinders were prerecorded with popular and classical music, speeches, or vaudeville sketches, and sold commercially as a new form of entertainment.

The Odell collection includes commercial recordings from the very earliest years of the Edison Phonograph Company to its last phase of production, a span of forty years. Among other labels represented are Busy Bee, Columbia, Edison-Bell, Indestructible, Lambert, Leeds & Catlin, Pathé, Sterling, and U.S. Everlasting. There are also several rare and historically notable selections: two of the three titles recorded by Enrico Caruso for the Anglo-Italian Commerce Company; two North American wax cylinders recorded by Ada Jones several years before what was previously believed to be her first recording in 1905; another wax cylinder attributed to the opera singer Adelina Patti, dated 1890, or twenty-nine years into her performing career; and a short cylinder recording by the actor DeWolf Hopper, estimated to have been made before 1890.

Over half of the Odell cylinders are two-minute wax or four-minute celluloid Edisons, which, added to the archive's previous
holdings, provide a fairly complete run of that company’s commercial output. Many of the cylinders contain alternative takes of a particular performance, illustrating the industry’s then-necessary practice of making several “masters” of one record from which to produce copies for commercial release; the more popular the record, the higher the number of takes.

The 22,000 cylinder recordings now in the Belfer Audio Archive constitute what may be the largest collection of this kind in the United States. Physically, it contains examples of the earliest efforts of the recording industry. Culturally, it reflects the social and ethnic attitudes, artistic performance standards, patriotic feelings, and political issues in the years between 1888 and 1929. As a resource for studying that era, it is invaluable: full of quirks and details about our history as reflected in our entertainments, in an age of invention when the world as we now know it was still, for the time being, a dream. Contributed by Susan Stinson, Collection Curator, Belfer Audio Laboratory and Archive

Editor’s note: Following is a special contribution from Robert Thompson, associate professor in the Department of Television, Radio, and Film at the S. I. Newhouse School of Public Communications. Thompson has authored several books on television and is series editor of books in The Television Series, published by Syracuse University Press.

The Alan Rafkin Papers

When I was a kid, I watched a lot of TV. Concerned about this, my mother would occasionally send me to the one place where she knew I’d be free of television’s pervasive glow: the library. Throughout most of the last half of this century, the library has stood in many people’s minds as the guardian of culture. The belief that television programs are not only not a part of preservable culture, but in fact its enemy, still holds sway among many intellectuals.

Yet television is a prominent cultural phenomenon, and it is nothing short of scandalous for educational institutions such as libraries, universities, and museums, which purport to describe and understand the human condition, to ignore it. To be sure, there is no shortage of opinions about TV among thinking people. But if the shows themselves are not analyzed, from what authority can
such opinions spring? In a detailed press conference he gave rail­
ing against the effects of TV violence, for example, Senator Paul
Simon was asked what shows were especially worrisome to him.
He was unable to come up with a single title. Many academics
who blithely echo the cry that TV is trash brag that they them­
selves watch very little of it, and some claim as a point of pride
that they don’t even own a set. Would this state of affairs be tol­
erated in any other sector of the academy? Would we listen to a
person speak about the current state of the novel who proudly
admitted that he didn’t read books?
Art or trash, legitimate expressive medium or dangerous
toxin, television is important enough to merit careful scrutiny,
not gross generalization. Some may argue that television is abun­
dantly available right in the living room, that there is no need to
collect it elsewhere; and it is true that a decent cable package and
some creative use of the *TV Guide* will, in fact, provide access to
a first-class museum of broadcasting. But they won’t take the
place of a permanent collection.
A few excellent archives have been developing over the past
several years, including New York’s Museum of Television and
Radio, Chicago’s Museum of Broadcast Communications, and
the television collections at the University of California–Los An­
geles and the University of Wisconsin. For many important pro­
grams, however, the effort was too late. Crucial episodes, indeed
entire series, from the “Golden Age” of the 1940s and 1950s no
longer exist, having been tossed, for lack of storage space, by
networks, studios, and advertising agencies. The documents as­
sociated with the production of television programs are even
more ephemeral.
With the acquisition of the Alan Rafkin Papers, Syracuse Uni­
versity has taken a major step toward the preservation of Ameri­
can television culture. Rafkin, a 1950 graduate of the University,
has directed and produced hundreds of TV series episodes, pi­
lots, and TV movies during a career that still continues after
more than thirty years. Like many other TV directors, Rafkin
spent part of his career as an itinerant laborer, moving from series
to series. Consequently, his complete oeuvre represents a cross
section of American prime-time television from the 1960s to the present.

The bulk of the collection consists of the scripts he used in shooting each of the episodes. These, along with his directorial notes, give a sense of the complexities of the production process. Among the scripts in the collection are episodes of such classic programs as The Andy Griffith Show, The Dick Van Dyke Show, The Mary Tyler Moore Show, The Odd Couple, The Bob Newhart Show, M*A*S*H, and Murphy Brown. There is an extensive collection of 120 screenplays of One Day at a Time, the first TV series to feature a divorced woman as a leading character. Rafkin served as executive producer and director of One Day At A Time, which was created by TV pioneer Norman Lear.

In addition to the vintage television mentioned above, there is a fascinating assortment of other TV as well: series that did not receive as much acclaim or as many awards but that millions of viewers imbibed week after week. Episodes of shows like That Girl, The Partridge Family, Love American Style, Laverne and Shirley, The Love Boat, Charles in Charge, and even the critically disclaimed Me and the Chimp are all the more interesting because they so fully captured the American imagination while so profoundly defying traditional notions of “art.” Shows like these can’t be ignored if we are ever fully to understand how art and commerce interact in the entertainment-industrial complex of American popular culture.

The collection contains just under two hundred items on videotape. Among these are talent tests, run throughs, rough cuts, final cuts, and other pieces of the production puzzle. Seen together, these show how the TV we see gets made. Most prominent among the videotapes are over forty episodes of the critically acclaimed—and hard to find—It’s Garry Shandling’s Show. Also included is a large collection of Coach, a series Mr. Rafkin continues to produce and direct.

Students and scholars can now go to the Syracuse University Library to watch an episode of My Favorite Martian. Some may see this as a final insult to civilization-as-we-know-it, but civilization-as-we-live-it has been deeply influenced by television,
and I can think of no better place than a library to begin to ex­amine that influence. Generalizations about the medium come from all corners, but responsible scholarship must begin with the primary texts. To understand television, after all, you’ve got to watch it.
PROGRAM FOR 1994–95

September 15, 1994
Thursday, 4 p.m.
1916 Room, Bird Library
David Tatham
Professor of Fine Arts
Syracuse University
THE SYRACUSE UNIVERSITY
PROFESSORIATE, 1870–1960:
FOUR GRAND MASTERS IN THE ARTS

October 27–29, 1994
1916 Room, Bird Library
Book Sale
Co-sponsored by the Library Associates
and the Syracuse University Library

November 8, 1994
Tuesday, 4 p.m.
1916 Room, Bird Library
Emmanuel Le Roy Ladurie
Former Director
Bibliothèque Nationale
THE FRENCH NATIONAL LIBRARY
A.D. 1000 TO A.D. 2000

December 1, 1994
Thursday, 4 p.m.
1916 Room, Bird Library
Dennis J. Connors
Executive Director,
Onondaga Historical Association
THE HISTORIC LANDSCAPE OF
UNIVERSITY HILL

December 16, 1994
Friday, 5 p.m.
Faculty Center
Annual Holiday Reception

March 2, 1995
Thursday, 4 p.m.
1916 Room, Bird Library
David H. Starn
University Librarian
Syracuse University
PEAKS OF JOY; VALLEYS OF
DESPAIR: THE HISTORY OF THE
SYRACUSE UNIVERSITY LIBRARY
THROUGH 1942
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| April 6, 1995| John Robert Greene  
Author of forthcoming volume of Syracuse University history  
THE SYRACUSE UNIVERSITY ARCHIVES AND THE TOLLEY YEARS |
| May 12, 1995 | Spring Luncheon and Annual Meeting  
Antje B. Lemke  
Professor Emerita  
Syracuse University  
"ON THE HILL CLOSE TO THE STARS": IDEALISM AND REALISM IN 125 YEARS OF SYRACUSE UNIVERSITY |
THE SYRACUSE UNIVERSITY LIBRARY ASSOCIATES, founded in 1953, is a society whose efforts are devoted to the enrichment of the Syracuse University Library and especially the rare book and manuscript collections. Library Associates makes it possible to strengthen these collections through the acquisition of unusual books, manuscripts, and other research materials that are rare and often of such value that the Library would not otherwise be able to acquire them.

Those with an interest in history, literature, book collecting, and the graphic arts are welcome to join the Associates. Perquisites of membership include general use of the Syracuse University Library’s facilities, as well as invitations to exhibitions, Associates-sponsored lectures, and special events of the University Library. Members at the patron level may borrow books. In addition, all members will receive our newsletter, The Library Connection, incidental publications, typographic keepsakes, and the Syracuse University Library Associates Courier, an annual publication that contains articles related to unusual and interesting aspects of the Library’s holdings and, in particular, to rare books, manuscripts, and archival collections in the Department of Special Collections.

SUGGESTED MEMBERSHIP CONTRIBUTIONS are as follows: Benefactor, $500; Sustaining member, $200; Patron, $100; Individual member, $50; Faculty and Staff of Syracuse University, $35; Senior citizen, $25; Students, $15. Checks, made payable to Syracuse University Library Associates, should be sent to the Secretary, 600 Bird Library, Syracuse University, Syracuse, N.Y. 13244-2010. For further information about the programs and activities of the Library Associates, telephone (315) 443-2697.

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