

# ALMANAC

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## FALL LECTURES

All, 7:30 p.m.

### SEPTEMBER

- 16 Nathaniel Philbrick Lecture
- 28 Ilyon Woo Lecture

### OCTOBER

- 12 Marla R. Miller Lecture
- 21 BARON LECTURE:  
Laurel Thatcher Ulrich

### NOVEMBER

- 9 Paul Finkelman Lecture
- 16 WIGGINS LECTURE:  
John B. Hench

More information online:  
[www.americanantiquarian.org](http://www.americanantiquarian.org)

## THE REGISTERS OF PHILADELPHIA DAGUERREOTYPISTS SIMONS & COLLINS, 1845-1854

The opportunity to acquire business records for American daguerreotype operators is rare, so when curators at AAS were contacted by our member David Doret about a pair of truly remarkable customer registers being offered by a Pennsylvania dealer, we acted quickly. The registers consist of a volume for the firm Simons & Collins (Montgomery Simons and the Collins brothers, Thomas and David C.), and a second volume for its subsequent incarnation, D.C. Collins & Co. (David C. primarily, with Thomas and/or their father, sporadically). Because the Library Company of Philadelphia has excellent examples of the Collins brothers' daguerreotypes, we confirmed that they were not pursuing these records before we acquired them. Library Company curator of prints and photographs Sarah Weatherwax was pleased that they ended up at AAS rather than in the hands of a private collector. They will be available to scholars for future work on the Collins firm, the history of the daguerreotype, and image-making in the United States before the Civil War.

The registers document over 23,000 customers who visited the company's daguerreian rooms in Philadelphia. For the decade covered by the ledgers (1845-1854), each sitter signed the register or was recorded by a clerk. One of the Collins brothers often added comments regarding the weather ("Stormy day," "Clear day," etc.), payment, size of plate taken, and type of case used. The two volumes are peppered with significant names, such as Philadelphia lithographer Albert Newsom, who sat on the very first day the business was open, and the nationally known temperance lecturer John B. Gough, who sat on a cloudy January day in 1846. Sitters also gave their address; while most came from Philadel-



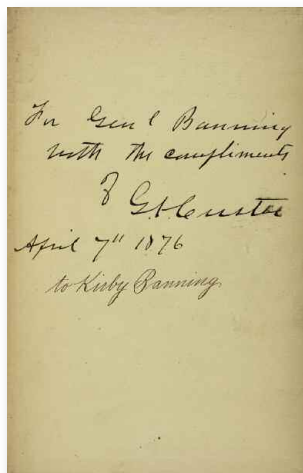
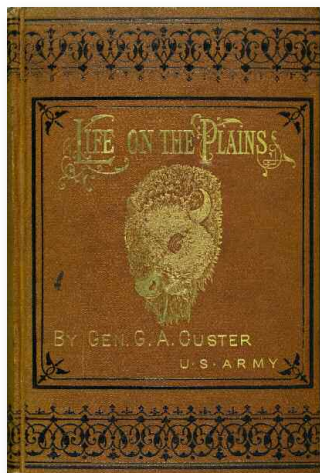
phia, more distant locations, such as Memphis, Tenn., Shrewsbury, Mass., and Trieste, Austria, are also recorded. Often, as is the case with the sitter from Trieste (Stephen Chase), one family member arrived for a session and the next day returned with other family members – in this case Mrs. Chase, who, like her husband, sat for a half plate image. Occasionally, the entries can be frustratingly un-

specific, for example, mentioning only "A Lady," "An Irish Girl," or "Child of the Hill family." The information about cases and plate size is often scratched hurriedly in the margin, along with notes about whether payment was owed. Returns and refusals are also noted, although these occur infrequently, indicating that the photographers, who started the business just six years after the invention of the daguerreotype process, tried their best to get clear images that pleased their clients.

Because the registers have been held privately since being sold by descendants in 2004, they have been used only infrequently by scholars. They are cited in Rebecca Norris's article on the Collins brothers in the 2006 *Daguerreian Annual*. Scholar Anne Verplanck has also looked at the ledgers for her work on Quakers in Philadelphia and considers them a vital resource for understanding the consumer culture of the era. Since their arrival at the Society this spring, several collectors and scholars have already used the registers, including one working on a biography of Gough and one, from Singapore, working on the history of the daguerreotype.

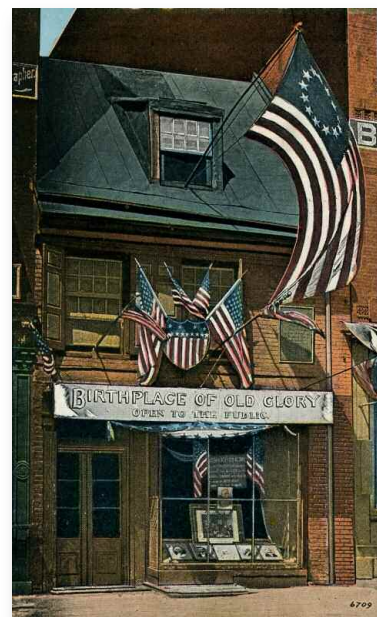
The Collins registers were purchased with funds pooled from both the manuscript and graphic arts acquisition budgets. The documentation of image-making and consumption that they provide will be invaluable to scholars working under the auspices of the Society's Center for Historic American Visual Culture, as well as researchers working in a number of other areas.

– Lauren Hewes and Thomas Knoles



Left: *My Life on the Plains*, George A. Custer, 1874. AAS collection, gift of Donald McKay Frost.

Right: Betsy Ross House, Philadelphia. AAS postcard collection.



## BATTLES LOST & WON: FROM CUSTER TO THE COURTROOM IN AMERICA

Each year, AAS presents two series of public programs in Antiquarian Hall, one in the fall and one in the spring. These programs are designed to highlight the work of our members and fellows, showcase the kinds of research done in the collections, and explore the history and culture of the United States during the time period of the Society's collections.

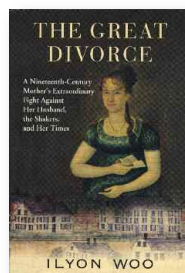
AAS member and bestselling author **Nathaniel Philbrick** will launch our fall series on September 16 at 7:30 p.m. He will discuss his latest book, *The Last Stand*, in a lecture entitled "Last Stand at the Little Bighorn: A Centennial Catastrophe." In this talk, Philbrick will discuss how Custer's epic defeat at the hands of Chief Sitting Bull devastated the nation just as it was celebrating its 100th year.

The Battle of the Little Bighorn also occurred in the last full year of the Society's collecting period. Among the many Custer related imprints in the AAS library is a copy of Custer's own work *My Life on the Plains*, which was originally published to great acclaim in 1874. The AAS copy is inscribed: "For Genl. Banning with the compliments of G.A. Custer, April 7th 1876." The book was subsequently inscribed to General Banning's son, Henry Blackstone Banning (1836-1881) was an Ohio lawyer who served as a Union Infantry officer during the Civil War. After the war, Banning was elected a representative to the United States Congress and served as chairman of the Committee on Military Affairs from 1873 to 1879. Custer, always mindful of self-promotion, sent this volume proclaiming his western exploits to this key congressman.

Our fall programs continue with "Discovering the Great Divorce" by **Ilyon Woo** on

September 28 at 7:30 p.m. In her recently published book, *The Great Divorce*, Woo tells the story of Eunice Chapman and her fight to gain custody of her children after her husband joined the Shakers in 1814. She conducted research for this book as a Kate B. and Hall J. Peterson Fellow in 2004, and claims, "It would be no exaggeration to say that I would not have had the material for a book – at least not a work of narrative non-fiction – without the AAS collections." As much of the legislative record of this landmark case was lost in a fire, Woo relied on the extensive coverage of the case in the *Albany Gazette and Daily Advertiser*, and the only remaining copies of this paper are at AAS.

"My debt to AAS lies beyond the archives," said Woo. "It was through my talks with other fellows, curators, and staff that I began to develop the idea of writing a work focused exclusively on Eunice Chapman. At AAS, I realized that I had more than enough material in Eunice's story alone, and moreover, that Eunice deserved her own book. Not only that, but I received great encouragement to explore creative ways of telling this story, which has a natural three-act arc and a Hollywood ending. Other fellows gave me inspiring reading suggestions and other tips and introduced me to a wonderful agent, who eventually sold the book to Grove/Atlantic."



This program is sponsored by Fruitlands Museum in Harvard, Mass. Fruitlands will have a companion program – dramatic readings of historical texts used in this book – on September 24. Please see [www.fruitlands.org](http://www.fruitlands.org) for details.

On October 12 at 7:30 p.m., AAS member **Marla R. Miller** will talk about her work on Betsy Ross. Miller, who runs the public history program in the history department at the University of Massachusetts, Amherst, has written the first scholarly biography of Ross. She teases the truth out of the many myths about Ross and what emerges is a fully realized portrait of an accomplished seamstress, wife, and mother. The book also explores the world of Philadelphia crafts people at the time of our nation's founding.

AAS member **Paul Finkelman** continues our fall series with a presentation on November 9 at 7:30 p.m. on the libel trial of John Peter Zenger. Finkelman, who has just published a new edition of *A Brief Narrative of the Case and Tryal of John Peter Zenger*, will discuss how the original 1736 imprint became one of the most significant publications in colonial America and the far-reaching implications this landmark case had on American publishing, government, and law.



*The New-York Weekly Journal*, published by John Peter Zenger. AAS collection.



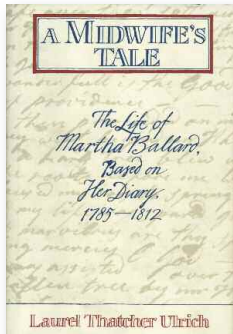


Photo © Harvard University/Stephanie Mitchell



## BARON LECTURE

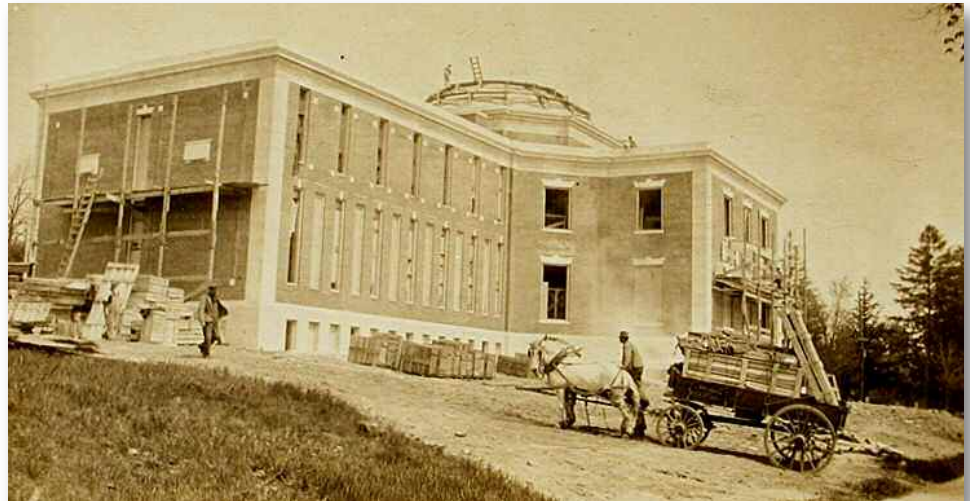
### REFLECTIONS ON A MIDWIFE'S TALE

Laurel Thatcher Ulrich will deliver the seventh annual Baron Lecture on October 21 at 7:30 p.m. This lecture is named in honor of Robert C. Baron, past AAS chairman and president of Fulcrum Publishing in Denver. Each year, a distinguished AAS member who has written seminal works of history is invited to reflect on one book and the impact it has had on scholarship and society in the years since its publication.

Ulrich will discuss her Pulitzer and Bancroft Prize-winning book, *A Midwife's Tale: The Life of Martha Ballard Based on Her Diary, 1785-1812*. The book, first published in 1990, is considered a model of social history as it examines the life of one Maine midwife and provides a vivid examination of ordinary life in the early American republic. Ulrich masterfully extrapolated this one source to explore the role of women in the household and local market economy, the nature of marriage, sexual relations, family life, aspects of medical practice, and the prevalence of crime and violence at the turn of the nineteenth century. In her Baron lecture, Ulrich will reflect upon some of the scholarly, popular, and political responses to the book and will consider its impact on her own more recent work.

Laurel Thatcher Ulrich is a member of the AAS Council and is the 300th Anniversary University Professor at Harvard University, where she teaches in the history department.

The Society has more than one connection to this project: Laurel Thatcher Ulrich conducted research for the book at AAS. In 1992 another member, Laurie Kahn-Leavitt, received an AAS-American Society for Eighteenth-Century Studies Fellowship to research her film adaption of the book. The film version of *A Midwife's Tale* was broadcast nationally on the PBS television program *American Experience* and became the basis of an interactive website called [www.dohistory.org](http://www.dohistory.org).



Antiquarian Hall under construction in 1910

## ANNUAL MEETING ADDRESS WORCESTER IN 1910

AAS Councilor Jock Herron will deliver the annual meeting keynote address, "Worcester in 1910," on October 22 at 2:30 p.m. He notes, "there was a fundamental shift in the American Antiquarian Society's scholarly mission and preparation for its centennial with the completion of its new library building in 1910. Worcester was on the cusp of a commercial surge in diverse industries including steel wire, corsets, abrasives, envelope machines, crankshafts, ice skates and valentines. The city was also developing as a cultural force whose influence in certain fields was disproportionate to its size. That year the Worcester Art Museum became the first American museum to purchase a Monet, and a year earlier Sigmund Freud had given his only talk in America when Clark University celebrated its twentieth anniversary.

"The historical novelist E.L. Doctorow might well revel in the improbable mix of Worcester notables in the late nineteenth and early twentieth centuries – the rocketeer Robert Goddard, the anarchists Emma Goldman and Alexander Berkman, the psychologists G. Stanley Hall and Adolph Meyer, the physicist A.A. Michelson, and local inventors like George Crompton and Milton Higgins, to name a few. One hundred years later as the American Antiquarian Society prepares for its bicentennial in 2012, exploring Worcester in 1910 offers context and, perhaps, even clues as we prepare for our third century."

## WIGGINS LECTURE

### RANDOM NOTES FROM A BOOK HISTORY BUREAUCRAT

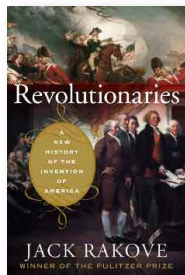


The 2010 James Russell Wiggins Lecture in the History of the Book in American Culture will be delivered at 7:30 p.m. on November 16 in Antiquarian Hall by **John B. Hench**, retired vice president for collections and programs at AAS. John's talk, titled "Random Notes from a Book History Bureaucrat," will combine elements of memoir, reflections on the development and influence of the Society's Program in the History of the Book in American Culture, and notes on some of the themes in his recent book on publishing in the World War II era, *Books as Weapons: Propaganda, Publishing, and the Battle for Global Markets in the Era of World War II* (Cornell, 2010).

As one of the key players in the inception of the Society's Program in the History of the Book in American Culture (PHBAC), it is especially fitting that John is delivering the twenty-seventh Wiggins Lecture. PHBAC offers the annual Summer Seminar in the History of the Book; presents a range of academic programs in the field, both in Worcester and at academic conferences around the country; and awards several short-term fellowships in book history. The Wiggins Lecture is one of the centerpieces of the program, offering a venue for an established scholar in the field to either take a retrospective view of his or her scholarship or to make a methodological or interpretive intervention in the field. This annual lecture is named for James Russell Wiggins (1903-2000), who was chairman of the Society from 1970 to 1977 and editor of the *Washington Post*.

## RECOMMENDED READING

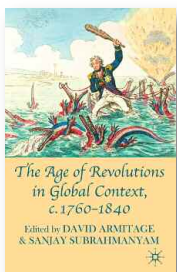
We invited AAS Councilors to recommend a book on an aspect of American history or culture through 1876 that was published in the last year or two, with a brief note on why they liked the book.



Let me recommend Jack Rakove's *Revolutionaries* (Houghton Mifflin Harcourt, 2010). This lively, imaginative interpretation of the American Revolution is full of fresh insights into the ideas and motives of the people who led the colonies into independence and then created the United States. I am really enjoying it!

– Richard D. Brown

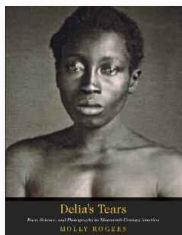
Board of Trustees Distinguished Professor of History, Emeritus  
University of Connecticut



Readers interested in seeing where historical scholarship is going should take a look at *The Age of Revolutions in Global Context, c. 1760-1840*, edited by David Armitage and Sanjay Subrahmanyam (Palgrave Macmillan, 2010). A breathtaking survey of what U.S. historians used to think was a uniquely western phenomenon (“the age of the democratic revolutions in America and France”), this collection of scholarly essays looks as well at upheavals in Africa, East and South Asia, and Latin America. Some essays are almost impenetrable, but the intro and the afterword are worth the price of admission.

– Richard Rabinowitz

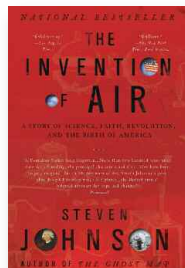
Founder and President  
American History Workshop



*Delia's Tears: Race, Science, and Photography in Nineteenth-Century America* by Molly Rogers (Yale University Press, 2010) builds a fascinating – and heartbreaking – narrative around seven daguerreotypes taken in Columbia, South Carolina in 1850 and rediscovered in 1976 in Harvard's Peabody Museum.

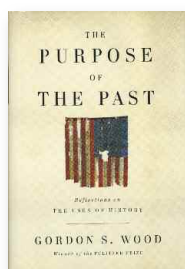
– Laurel Thatcher Ulrich

300th Anniversary University Professor  
History Department, Harvard University



The hard part was the condition for books to be “published in the last year or two.” I have two books to recommend:

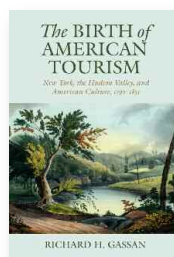
Steven Johnson: *The Invention of Air, A Story of Science, Faith, Revolution, and the Birth of America* (Riverhead Books, 2009). It's about the many worlds and achievements of Joseph Priestley.



Gordon S. Wood: *The Purpose of the Past* (Penguin Press, 2008), a collection of this great historian's non-academic reviews/essays over the last 30 years. Underneath it all is a plea for Americans to have more of a sense of “historical consciousness.”

– Sid Lapidus

Retired Partner, Warburg Pincus LLC

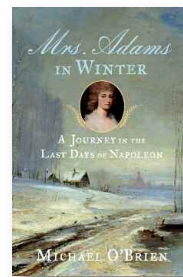


In *The Birth of American Tourism: New York, the Hudson Valley and American Culture, 1790-1830* (UMass Press, 2008), Richard Gassan argues that American tourism began with those

visiting Balston Spa and Saratoga Springs for their health, and demonstrates how hotels, guide books, and canals rapidly grew up to serve those making the sojourn and that the tales of James Fenimore Cooper and Washington Irving, as well as the canvases of Hudson River School painters, were a response rather than a cause of the tourist boom.

– John Tyler

F. Trubee Davison Chair in History  
Groton School

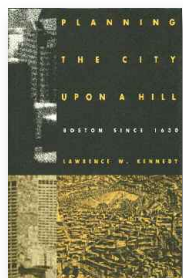


In the first months of 1818, Louisa Catherine Adams left St. Petersburg, a young son in tow, to join her husband, John Quincy Adams, in Paris. During those weeks she traveled west through

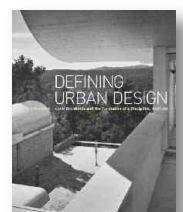
Europe, Napoleon eluded his captors on Elba and made his way north through France, reassembling his army on the way. This is the wonderful premise of Michael O'Brien's *Mrs. Adams in Winter: A Journey in the Last Days of Napoleon* (Farrar, Straus and Giroux, 2010). This marvelous book chronicles a marriage, the diplomacy of the new American nation, and the turmoil of war-torn Europe.

– Ann Fabian

Dean of Humanities and professor of  
American studies and history  
Rutgers University



Although Lawrence Kennedy's *Planning the City Upon a Hill: Boston Since 1630* (UMass Press, 1992) is not a recent publication, and Eric Mumford's *Defining Urban Design: CIAM Architects and the Formation of a Discipline, 1937-69* (Yale, 2010) is outside of AAS's historical range, the two in combination are an engaging window into the long and momentous history of urban development, particularly (but



not exclusively) in America. If the UN demographers are right and we are going to add three or so billion more urbanites by 2050, then this pair offers a timely and informed look back at the contested theory and the messy practice of city building which is our future.

– Jock Herron

President, Herron Farms LLC





Front, left to right: Jonathan Hiam, Augusta Rohrbach, Bert Emerson, Paul Erickson  
 Second row: Alpen Razi, Jeannine DeLombard, Lloyd Pratt, Cathy Corder  
 Third row: Lisa Hinrichsen, Kelly Ross, Lindsay DiCuirci, Karah Rempe, Katherine Pierce  
 Fourth row: Hunter Price, Lori Bailey, Quentin McAndrew, Sara Hudson  
 Back: Nels Olson, Rob McLoone, Ian Beamish, Michael Fuhlhage, Brenton Stewart, Anthony Szczesiul

## 2010 SUMMER SEMINAR – HISTORY OF THE BOOK A SOUTHERN POINT OF VIEW

What happens when we view the imagined community of U.S. print culture from the vantage point of the South? How might such a reoriented book history challenge emerging transatlantic, transnational, and cosmopolitan histories of the U.S.? These are some of the questions that prompted **Lloyd Pratt** (associate professor of English, Michigan State University) and **Jeannine DeLombard** (associate professor of English, University of Toronto) in shaping this year's Summer Seminar in the History of the Book in America, "The Global American South and Early American Print Culture" (June 14-18, 2010). Over the course of the week, a regionally diverse and interdisciplinary group of scholars addressed these questions – and posed new ones – by taking "a south-side view" of the American Antiquarian Society's rich collections.

As industrial print culture began consolidating itself in the Northeast during the mid-nineteenth century, Southerners started to represent themselves as a sectional alternative to the larger nation. At the same time, however, they continued to assert the priority of their own "American" identity. They celebrated the internal diversity of their lands, but they also argued for a regional identity that united these diverse people and places. After an opening session dedicated to "Conceptualizing the Global American South and Early American Print Culture," the seminar moved into the archive to investigate how these complementary practices of national, regional, and local self-definition circulated through print conditions on the ground. One session

tracked the interdependence of Southern law and literary culture from the colonial through the antebellum periods. Lectures by guest faculty **Michael Winship** (Iris Howard Regents Professor of English II, University of Texas) and **Robert Bonner** (associate professor of history, Dartmouth College) prepared seminar members for an archival inquiry into elites' efforts to cultivate a distinctive national Southern culture by means of a sectionally-based periodical press. A workshop on material contexts for the *Cherokee Phoenix* newspaper (1828-present) opened up into a broader exploration of alternative indigenous communications systems with a field trip to the Mashantucket Pequot Museum and Research Center. The seminar culminated with a discussion of "Multilingualism and the Global American South" and an archival session devoted to the Society's Tinker Collection's rich holdings in Francophone Louisiana materials — from intricate folding Mardi Gras invitations to an original copy of *Les Cenelles* (1845), the first anthology of African-American literature published in the U.S.

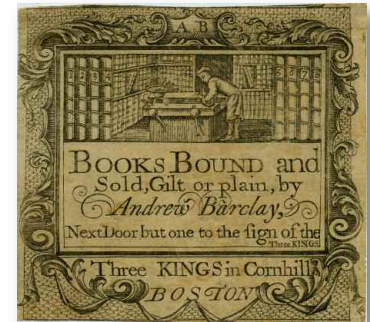
The week was not only spent in the Goddard-Daniels House or the library, however. Participants, instructors, and AAS staff enjoyed a cookout on the GDH lawn on Tuesday evening (complete with mint juleps), and the group made several forays into Worcester's dining scene. A summer seminar Facebook page has taken shape, and is already helping ensure that the personal and professional connections that were forged during our week together in June will continue.

– Jeannine DeLombard and Lloyd Pratt

## 2011 SUMMER SEMINAR

### ENCOUNTERING REVOLUTION: PRINT CULTURE, POLITICS & THE BRITISH AMERICAN LOYALISTS

How does our understanding of the history of the American Revolution—the models that govern the way we think about the meanings of print, the nature of authorship, the rhetorical forms of expression, and the very notion of "public" culture—change when we reinsert the Loyalist presence into Revolutionary American Studies? The 2011 AAS Summer Seminar in the History of the Book in American Culture will employ transatlantic methods and contexts as a way of challenging the field's reliance on nationalist models of literary and cultural history that refer primarily to the formation and development of the United States. Held in Worcester from June 13-17, 2011, the seminar will interrogate the "American-ness" of American political writing to articulate generic and thematic continuities between British and British American



writing and printing. By accounting for Loyalist writing in a revisionary history of Revolutionary print culture—through an examination of Loyalist printers and distribution networks as well as of efforts to censor Loyalist publications—we also hope the seminar will examine current models of the "public sphere" and of the historical/theoretical models informing public and private life in late eighteenth-century British America. Our goal is to consider the multiple, transatlantic audiences that Loyalist writing imagines for itself and the larger issues about British American identity and identification that such imagined communities of readers raise for us today. The seminar will be led by **Philip Gould** (professor of English, Brown University) and **Ed Larkin** (associate professor of English, University of Delaware).

**DEADLINE FOR APPLICATIONS**  
 SUMMER SEMINAR – HISTORY OF THE BOOK  
**MARCH 11, 2011**

## 2010 CHAViC SUMMER SEMINAR: A VISUAL APPROACH TO INTERPRETING HISTORY

In its second year, the Center for Historic American Visual Culture summer seminar, “Interpreting Historical Images for Teaching and Research,” spent a week looking at the wonderful materials in the AAS graphic arts collections. These days, few would dispute that visual materials are essential for scholars in the humanities. We all use them and seemingly can find a profusion of images on the Internet, in the wealth of museum and library databases, and exhibitions. But the CHAViC summer seminar showed its participants that there is nothing like looking at the “real thing.” Even beyond that, we discovered the value of learning to look with an enthusiastic and knowledgeable group of seminar participants, leaders, and scholars.

The summer seminar was put together by co-leaders David Jaffee and Gigi Barnhill, and ably assisted by Lauren Hewes. Participants spent the week of June 20-25 immersed in a series of hands-on workshops that ranged through the vast corpus of early American graphic arts, including engravings, mezzotints, woodcuts, lithographs, and photographs. In addition, in our daily sessions we discussed the vast literature that employs visual materials to gain insights from art history, literature, and history, among other disciplines. We considered topics ranging from early American portrait prints, antebellum landscapes, and urban scenes, to a reading of the late-nineteenth century city, and the etching revival and chromolithography. We were fortunate to enjoy a wealth of guest lecturers such as **Paul Staiti** (Mount Holyoke College), **Sally Pierce** (Boston Athenaeum), **Elise Lemire** (State University of New York, Purchase), and **Joshua**

**Brown** (Graduate Center, City University of New York).

Continuing the unique encounter with actual objects, we participated in a special session at the Worcester Art Museum, led by **Eugene Charov**, where we looked at how these materials were created, trying out the tools ourselves and seeing how the presses operate in the making of engravings. Another highlight was hands-on group work with the multitude of visual materials to be found in a nineteenth-century parlor. Participants worked in groups to “curate” an exhibit relying on boxes of stereographs, illustrated books and periodicals, family photo albums, parlor games, and many other materials from the AAS collections. The AAS Council room was a beehive of activity that included participants peering at the stereos with stereoscopes and sharing their ideas with each other.

The eighteen CHAViC summer seminar participants represented the academic and museum worlds and that mix greatly enriched our discussions. More than half were Ph.D. candidates, with the rest representing academic and museum ranks. Disciplines included history, English, and art history. Teaching issues were not neglected in our workshops nor with our speakers; discussions raised (and hopefully helped out with) issues of locating visual sources, using digital tools for promoting student discussions and exhibitions, and developing student assignments with visual evidence. A seminar wiki will allow us to continue our conversation and share plans for implementing ideas from the seminar in the fall.

– David Jaffee



2010 CHAViC Summer Seminar participants:

Front row: Lauren Hewes, Lauren Lessing, Jennifer Black, Larisa Saguisag, Marie Leuliet

Second row: Thomas Lamont, Kristine Ronan, Laura Macaluso, Louise Hancox, Sara Danger, Gigi Barnhill

Third row: Charles Newhall, Julie Caro, Katherine Chavigny, Laura Smith

Back row: Robert Naehrer, David Jaffee, John Hartmann, Douglas Gardner, Jennifer Hildebrand



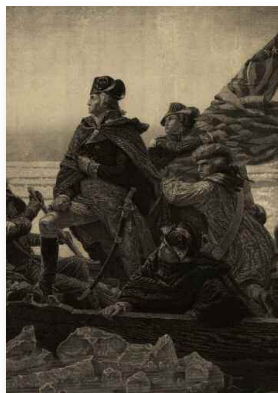
## FACT... OR FICTION?

CHAViC CONFERENCE,  
NOVEMBER 12 & 13

*History Prints – Fact and Fiction* is approaching! The November 12 & 13 program includes a keynote address by **Mark Thistlethwaite**, the Kay and Velma Kimbell Chair of Art History, Texas Christian University. His presentation, “History Prints for the Parlor,” dovetails nicely with the current graphic arts cataloging project funded by the National Endowment for the Humanities. Eighteen shorter presentations will focus on a wide range of topics including heroic prints in nineteenth-century American children’s books, Currier & Ives harness racing prints, advertisements for early American prints, lithographs of public celebrations and tragedies in nineteenth-century Philadelphia, and prints after Emanuel Leutze’s *Washington Crossing the Delaware*.

AAS will mount a modest exhibition of historical prints at the Worcester Center for Crafts accompanied by selected works by contemporary artists from October 27 through November 17. Several AAS fellows are submitting work for the exhibition as are faculty and students from Worcester State College. The exhibition will be curated by Georgia Barnhill and Catherine Wilcox-Titus, and is partially funded by the Worcester Cultural Commission, a local agency which is supported by the Massachusetts Cultural Council. The conference is funded by a grant from the Gladys Kriebel Delmas Foundation.

Please see the AAS website for more information, including registration details.



## 2011 CHAViC SUMMER SEMINAR

**Louis P. Masur**, William R. Kenan, Jr. Professor in American Institutions and Values at Trinity College, will be teaching next year’s CHAViC summer seminar. Professor Masur teaches a senior seminar in the American Studies Department on Visual Culture in America in which he uses prints, political cartoons, and photographs along with twentieth-century media. He led an abbreviated seminar on visual culture at AAS in 2001, “Using Graphic Arts as Primary Sources.” The seminar begins on Sunday, June 19, 2011, and continues through lunch on Friday, June 24. Further information about the seminar will be posted on [www.chavic.org](http://www.chavic.org) in the fall.

DEADLINE FOR APPLICATIONS  
CHAViC SUMMER SEMINAR  
MARCH 18, 2011

## CHAViC NEWS

### SHEAR 2010

At the July 23-25 conference of the Society for Historians of the Early American Republic (SHEAR) in Rochester, I chaired a roundtable, “Reading the Visual in the Early Republic.” **David Jaffee** of the Bard Graduate Center and **Nancy Siegel** of Towson University presented useful information on teaching. David focused on using media in the classroom to help students find and present visual materials; Nancy spoke about using Paul Revere’s engravings in the classroom. This session was a smaller version of a roundtable at the Organization of American Historians conference in April. SHEAR’s members are an important audience for CHAViC. Some senior historians know that they have to address visual materials in their classes, but are not sure how to start. I have come to emphasize the term visual culture as a methodology that examines visual materials (particularly prints and ephemera) through the lens of history. The presidential address by **Rosemarie Zagari** of George Mason University was on the significance of the global turn in historical studies. The CHAViC conference in November will have an international component, as did the summer seminar.

### *Picturing Victorian America*

The Connecticut Historical Society recently closed their exhibition featuring lithographs published by the Kellogg firm in Hartford from 1830 to 1880. To celebrate *Picturing Victorian America*, **Nancy Finlay**, curator of graphics, and **Kate Steinway**, director, assembled a panel of AAS members: two collectors, **James Brust** and **John Zak**; a print seller, **Donald Cresswell** of the Philadelphia Print Shop; and myself to speak about the fine exhibition that Nancy Finlay assembled and the publication. I focused my comments on my admiration of the institutional commitment to finding funding for this project and for the exhibition catalog which contains several fine essays that contextualize the prints in interesting ways. The catalog also includes thumbnail reproductions of over 1,000 prints in the CHS collection.

### *Philadelphia on Stone*

On Friday, October 15, the Library Company of Philadelphia, through its Program in Early American Economy and Society and the Visual Culture Program, is hosting a conference, *Representations of Economy: Lithography in America from 1820-1860*. It is the Ninth Annual Conference of PEAES. I will be providing an overview of the financial underpinnings and challenges faced by lithographic printers and

publishers during this period, drawing on a variety of primary sources, such as the Charles Parsons account book at AAS, and secondary resources. The Library Company will close its exhibition, *Philadelphia on Stone: The First Fifty Years of Commercial Lithography, 1828-1878*, on the day of the conference. This conference is open to the public.

### Exhibitions and Inventory Projects

A new online exhibition, *A Place of Reading*, was recently posted on the AAS website. Cheryl Harned’s text and selected images are presented in two formats: as a standard exhibition and in the form of a book, with turning pages. Within hours of being posted by Jaclyn Penny, a scholar in the Midwest complimented AAS on it and indicated that her students would find it of great interest. The gallery at the end of the exhibition offers readers an opportunity to post their own images.

A webpage of historical prints was created for the *History Prints – Fact and Fiction* exhibition to provide a source of inspiration for artists unfamiliar with AAS holdings. Illustrated inventories are also available from one page on the AAS website now, providing another resource for visual culture scholars.

– Georgia B. Barnhill

## NEW MEMBERS

Twenty-three new members were elected at the semiannual meeting on April 23, 2010 in Washington, D.C.

### LYNNE Z. BASSETT

Palmer, Massachusetts

Costume and textile historian Lynne Bassett has curated many exhibitions throughout the region, including “Modesty Died When Clothes Were Born” for the Mark Twain House in Hartford, which had an accompanying catalog and received the Costume Society of America’s Richard Martin Award for excellence. Her many publications include *Massachusetts Quilts: Our Common Wealth* (2009), which she edited, and an essay entitled “Dressing Romantically” in *Picturing Victorian America: Prints by the Kellogg Brothers of Hartford, Connecticut, 1830-1880* (2009).

### WHITNEY BEALS

Southborough, Massachusetts

Whitney Beals is a land protection specialist for the New England Forestry Foundation. A graduate of Harvard University and the Yale School of Forestry, he has been working in the conservation field since 1971. He has held positions with the Connecticut Department of Environmental Protection, the Nature Conservancy, as a consulting forester, and with the Sudbury Valley Trustees. His father, the late Phil Beals, was a long-time member of AAS and served faithfully on the Council.

### DENNIS D. BERKEY

Worcester, Massachusetts

Dennis Berkey has been President of Worcester Polytechnic Institute since 2004 and serves on numerous boards including UMass/Memorial Health Care, Inc., the Massachusetts Biomedical Initiative, the Massachusetts Mathematics and Science Initiative, and Leaders for Education. He was called upon recently to lead the successful search for the superintendent of the Worcester Public Schools and to serve on the Governor’s new task force on science, technology, engineering, and mathematics education.

### WILLIAM J. COFFILL

Sonora, California

Attorney William Coffill is a fourth-generation resident of Tuolumne County and has a lifelong interest in the Gold Rush, for which the area is noted. He is the present day steward of a California collection started by his grandfather, which he continues to develop. He serves currently on the board of the Sonora Area Foundation and has been involved in numerous organizations, including the Friends of the Tuolumne County Library.

### EDWARD S. COOKE, JR.

New Haven, Connecticut

Edward Cooke, Jr. is the Charles Montgomery Professor of American Decorative Arts at Yale University and has been the director of the Yale Center for the Study of American Art and Material Culture since 1992. His books include *New American Furniture: Second Generation Studio Furniture-makers* (1989), *Making Furniture in Preindustrial America: The Social Economy of Newtown and Woodbury, Connecticut* (1996), and *Inspired by China: Contemporary Furnituremakers Explore Chinese Traditions* (2006).

### JAMES W. COOK

Ann Arbor, Michigan

James Cook is a professor of history and American culture at the University of Michigan. His publications include *The Arts of Deception: Playing with Fraud in the Age of Barnum* (2001); *The Colossal P.T. Barnum Reader: Nothing Else Like it in the Universe!* (2005); and as co-editor, *The Cultural Turn in U.S. History: Past, Present, & Future* (2008). He is currently at work on two books about African American performers and the roots of global mass culture.

### THADIOUS DAVIS

Philadelphia, Pennsylvania

Thadious Davis is the Geraldine R. Segal Professor of American Social Thought and a professor of English at the University of Pennsylvania. She is the author of *Games of Property: Law, Race, Gender, and Faulkner’s Go Down, Moses* (2003) and *Nella Larsen, Novelist of the Harlem Renaissance* (1994), and the co-editor of *Satire or Evasion: Black Perspectives on Huckleberry Finn* (1992). She is currently writing a book on African American writers, the American South, and the geographies of race and region.

### ELIZABETH MADDOCK DILLON

Boston, Massachusetts

Elizabeth Dillon is a professor of English at Northeastern University. She is the author of *The Gender of Freedom: Fictions of Liberalism and the Literary Public Sphere* (2004), and *New World Drama: Theatre of the Atlantic, 1660-1850* (forthcoming). She is also co-editing a forthcoming volume of essays on early American culture and the Haitian Revolution. During the 2010-2011 academic year, she will be an AAS-National Endowment for the Humanities long-term fellow.

### VICE ADMIRAL (RET) GEORGE W. EMERY

Kennebunkport, Maine

George Emery served as the Commander of the Submarine Allied Command in the Atlantic from 1993 until his retirement in 1996 to his native state of Maine, where he has continued to pursue his interest in maritime history. He is the author of *Historical Manuscripts in the Navy Department Library* (1994), and a contributor to *America’s Naval Heritage: A Catalog of Early Imprints From the Navy Department Library* (2000); *U.S. Navy: A Complete History* (2003); and *Leadership Embodied: The Secrets to Success of the Most Effective Navy and Marine Corps Leaders* (2005).

### BETSY ERKKILÄ

Evanston, Illinois

Betsy Erkkilä is the Henry Sanborn Noyes Professor of Literature at Northwestern University. She is the author of *Mixed Bloods and Other American Crosses: Rethinking American Literature from the Revolution to the Culture Wars* (2004); *The Wicked Sisters: Women Poets, Literary History, and Discord* (1992); *Whitman the Political Poet* (1996); and *Walt Whitman Among the French: Poet and Myth* (1980).

### DAVID S. FERRIERO

Washington, District of Columbia

David Ferriero is the newly appointed Archivist of the United States. Previously, he served as the Andrew W. Mellon Director of the New York Public Libraries (NYPL). Before joining the NYPL in 2004, Ferriero served in top positions at two of the nation’s major academic libraries, the Massachusetts Institute of Technology and Duke University. He is the tenth Archivist of the United States (a post created in 1934), and is the sixth of that number to be elected a member of AAS.

### ELTON W. HALL

South Dartmouth, Massachusetts

Elton Hall is the executive director of the Early American Industries Association, which preserves and presents historic trades, crafts, and tools, and interprets their impact on our lives. A graduate of the University of Delaware’s Winterthur Program, he has also served as curator of the Whaling Museum in New Bedford, the Old Dartmouth Historical Society, and of the Colonial Society of Massachusetts, authoring and editing many publications for each over the course of his career.



**BERNARD L. HERMAN***Chapel Hill, North Carolina*

Bernard Herman is the George B. Tindall Professor of American Studies at the University of North Carolina. His books include *Architecture and Rural Life in Central Delaware, 1700-1900* (1990); *The Stolen House* (1992); and *Town House: Architecture and Material Life in the Early American City, 1760-1830* (2005) – each awarded the Abbott Lowell Cummings Award as the best book on North American vernacular architecture.

**ISAAC KRAMNICK***Ithaca, New York*

Isaac Kramnick is the Richard J. Schwartz Professor of Government at Cornell University. He is a fellow of the Royal Historical Society and a past president of the American Society for Eighteenth-Century Studies. His recent publications include edited editions of the writings of Tocqueville and Burke; *The Godless Constitution: The Case Against Religious Correctness* (1996); and *The Portable Enlightenment Reader* (1995).

**RUSSELL MCCLINTOCK***Shrewsbury, Massachusetts*

Russell McClintock is a history teacher at St. John's High School in Shrewsbury, Mass. and an instructor in the Teaching American History seminars at Fitchburg State. His Clark University dissertation won the prestigious Hay-Nicolay Dissertation Prize from the Abraham Lincoln Institute and the Abraham Lincoln Association, and his recent book, *Lincoln and the Decision for War: The Northern Response to Secession*, has been praised by scholars and was voted by members of the History Book Club as the best Civil War book of 2008.

**FORTUNAT MUELLER-MAERKI***Sussex, New Jersey*

Fortunat Mueller-Maerki is a partner in the New York office of Egon Zehnder International as well as the chairman of the Library Committee of the National Watch and Clock Museum in Columbia, Penn. He is an avid collector of horological books and periodicals, subscribing to 27 magazines about clocks and watches. He is currently working on creating a framework for *Bibliographia Horologiae Mundi*, a global online bibliography on time, timekeeping, and timekeepers.

**STANLEY OLINER***Denver, Colorado*

Stanley Oliner retired as curator of books at the Colorado Historical Society and now serves as a volunteer librarian of the National Amateur Press Association, which was founded in 1876 and is still active, distributing copies of monthly publications among its membership of amateur authors, editors, and printers. As president of Historians of Amateur Journalism (who call themselves the Fossils), he has been especially helpful to AAS in helping secure early collections and the funds to preserve them.

**LLOYD PRATT***East Lansing, Michigan*

Lloyd Pratt is a professor of English and African American Studies at Michigan State University. He is a scholar of antebellum American literature, the history of the book, and African-American culture, and is no stranger to AAS; he has held both short-term and long-term fellowships, and was the co-leader (with Jeannine DeLombard) of the Summer Seminar in the History of the Book in June. His publications include *Archives of American Time: Literature and Modernity in the Nineteenth Century* (2009).

**NANCY PATTERSON SEVCENKO***South Woodstock, Vermont*

Nancy Sevcenko, the great-great-great-great-granddaughter of Isaiah Thomas, has been generous in her support for the library, which is his legacy. An independent scholar, she has published on a wide variety of topics in Byzantine art, liturgy, and culture. She was the associate editor of *The Oxford Dictionary of Byzantium* (1991) and is the co-author of *Greek Manuscripts at Princeton, Sixth to Nineteenth Century: A Descriptive Catalogue*, which has just been completed.

**RAYMOND V. SHEPHERD***Sewickley, Pennsylvania*

Raymond Shepherd recently retired as director of Old Economy Village in Ambridge, Penn., a post he had held since 1982. Having previously held curatorial positions at Cliveden, the Philadelphia Museum of Art, and Wyck, he is a long-time collector of material relating to Pennsylvania and to utopian movements. Old Economy Village was the home of the nineteenth-century Christian communal group, the Harmony Society. Established in 1824, Economy was known worldwide for its piety and industrial prosperity.

**ROBERT K. SUTTON***Washington, District of Columbia*

Robert Sutton is chief historian of the National Park Service. His career has taken him across the country as a ranger, historian, professor, and administrator. Before taking his current post, he was Superintendent of the Manassas National Battlefield Park, where he initiated a major symposium that attracted renowned scholars and developed an interpretive institute for park rangers on creating new ways to interpret the Civil War. In 2000, he received the Department of the Interior's Meritorious Service Award.

**SZILVIA SZMUK-TANENBAUM***New York, New York*

For 26 years, Szilvia Szmuk-Tanenbaum was the special collection librarian at St. John's University, with collections ranging from rare bibles to the history and culture of lawn tennis. She also the compiler of several bibliographies of Spanish comedias sueltas, which had been the subject of her dissertation. She is the widow of AAS member Charles Tanenbaum and continues their shared interests in books through her activities with the Grolier Club and the Bibliographical Society of America.

**DELL UPTON***Los Angeles, California*

Dell Upton is a professor and chair of the department of art history at UCLA. He has written widely on early American vernacular architecture, particularly in the South. His book *Holy Things and Profane: Anglican Parish Churches in Colonial Virginia* (1987) won the Society of Architectural Historians' Alice Davis Hitchcock Book Award, the American Studies Association's John Hope Franklin Publication Prize, and the Vernacular Architecture Forum's Abbott Lowell Cummings Award.



## A WARM WELCOME



The American Antiquarian Society is delighted to welcome as its Distinguished Scholars in Residence for 2010-2011, James Oliver Horton and Lois E. Horton. James Horton is the Benjamin Banneker Professor Emeritus of American Studies and History at George



Washington University. Lois Horton is professor of history emerita at George Mason University. Their co-authored books include *Black Bostonians: Family Life and Community Struggle in the Antebellum North* (1979); *In Hope of Liberty: Culture, Community and Protest Among Northern Free Blacks, 1700-1860* (1998); *A History of the African American People* (1997); *Hard Road to Freedom: The Story of African America* (2001); and *The Man and the Martyr: Abraham Lincoln in African American History and Memory* (2006).

While they are in residence at AAS, the Hortons will be working on two research projects. Their primary work will be on a project titled "A Documentary History of African Americans from 1619 to the Civil War." This book will be part of the Oxford University Press "Pages in History" series. For this book, the Hortons hope to collect both familiar and lesser-known documents that give voice to the Africans who came to British North America and to their descendants who helped shape the African American experience. They will write the story of Black America and of blacks' influence on major trends in American history using these primary sources.

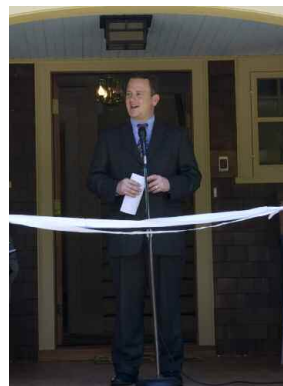
The Hortons' second project will be to begin preliminary research for a book tentatively titled "African Americans and the Concept of Freedom in the Revolutionary Era," in which they will attempt to uncover the experience of Africans and African Americans during the decades around the Revolutionary War. This research will focus on newspaper articles, petitions, court cases, and other documents that express blacks' hopes for the abolition of slavery and their vision for liberty in the new nation. This project will try to assess the relationship between the white patriots and slaves and free blacks during the pre-Revolutionary agitation, in the Revolutionary forces, and in the post-Revolutionary formation of the nation.

Jim and Lois will arrive in Worcester in mid-November, and will be in residence through the spring of 2011.



The new Fellows' Residence next door to Antiquarian Hall officially opened on May 25 with a ribbon-cutting ceremony.

Shown above: Ellen S. Dunlap with Councilors George W. Tetler III and Chuck Arning, and Lieutenant Governor Timothy P. Murray.



## FELLOWSHIP OPPORTUNITIES

### ACADEMIC FELLOWSHIPS

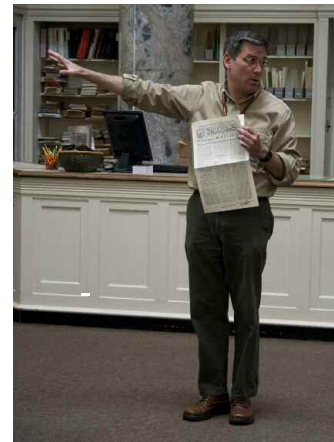
The fellowship program at AAS, established in 1972, includes both short- and long-term residencies. Information about specific fellowships and the application process is available online: [www.americanantiquarian.org/acafellowship.htm](http://www.americanantiquarian.org/acafellowship.htm).

### ARTISTS AND WRITERS AT AAS

AAS also offers visiting fellowships for historical research by creative and performing artists, writers, film makers, journalists, and others whose goals are to produce imaginative, non-formulaic works dealing with pre-twentieth-century American history. Their work is intended for the general public rather than for academic or educational audiences. For details on those fellowships, see [www.americanantiquarian.org/artistfellowship.htm](http://www.americanantiquarian.org/artistfellowship.htm).

### FELLOWSHIP APPLICATION DEADLINES

- October 5, 2010 for creative artists and writers fellowships in 2011
- October 15, 2010 for the Hench Post-dissertation Fellowship for 2011-2012
- January 15, 2011 for other academic fellowships in 2011-2012



Teachers working with primary source materials, and Jim Moran leading a discussion of colonial American newspapers with a facsimile of Isaiah Thomas's newspaper, *The Massachusetts Spy*

## DYNAMIC WORKSHOPS FOR K-12 EDUCATORS TEACHING AMERICAN HISTORY

These are photographs of a recent K-12 workshop held in Antiquarian Hall for educators from the New Haven, Connecticut area. The Society offers a wide variety of workshops on American history and culture for pre-collegiate educators. While most of these programs take place on site, our staff also conducts offsite programs using AAS digital resources. If you work with teachers and would like to participate in one of our workshops or know of a school district that could benefit from working with AAS, please contact James David Moran, director of outreach.



## MEMBERS' NEWS

**Katharine Martinez** has been appointed director of the Center for Creative Photography at the University of Arizona. Prior to this appointment, she was the director of the Fine Arts Library in the Harvard College Library.

**Doris Kearns Goodwin** received the 2010 Ken Burns Lifetime Achievement Award from Old Sturbridge Village in May. **Ken Burns** is also a member of AAS.

**Robert Peck's** discovery of Audubon's first engraved image of a bird made international headlines and was featured on NPR's "Morning Edition" in early August. His paper on the discovery, written with his co-author, numismatic historian **Eric Newman**, will be published in the fall issue of the *Journal of the Early Republic*. Bob is the Senior Fellow and Curator of Art and Artifacts at Philadelphia's Academy of Natural Sciences.

**Henry Louis Gates, Jr.**, director of the W.E.B. Du Bois Institute for African and African American Research at Harvard University and host of PBS's *Faces of America*, has joined Archives.com as an advisor.

**Richard R. Beeman**, professor of history and former dean of the College of Arts and Sciences at the University of Pennsylvania, received the sixth annual George Washington Book Prize for *Plain, Honest Men: The Making of the American Constitution* (Random House, 2009). This prize honors the most important new book about America's founding era and is sponsored by Washington College, the Gilder Lehrman Institute of American History, and George Washington's Mount Vernon. **James G. Basker**, president of the Gilder Lehrman Institute, said, "we found *Plain, Honest Men* to be a masterfully written and enormously edifying book."

The Connecticut Humanities Council presented **John P. Demos** with a Lifetime Achievement in the Humanities award in May. Mary and **David Dangremond** received a Wilbur Cross Award for their outstanding contributions to the humanities.



Photo courtesy of Worcester Living Magazine

*Worcester Living Magazine* featured our third annual Adopt-a-Book event in the summer issue with photographs, including this one of AAS members **Bill Wallace**, **Ann Lisi** and **Joel Greene**. Adopt-a-Book funds support a wide range of acquisitions.

**Dale Cockrell**, a professor of musicology at Vanderbilt University, has been appointed interim director of the Center for Popular Music, an archive and research center for the study of American vernacular music at Middle Tennessee State University.

## FELLOWS' NEWS

**Kathleen Brown**, who was the Mellon Postdoctoral Fellow in 1997-98, received the 2010 SHEAR Book Prize for *Foul Bodies: Cleanliness in Early America* (Yale, 2009). She is a professor of history at the University of Pennsylvania.

**Carolyn Eastman**, an assistant professor of history at the University of Texas, Austin, won the 2010 James Broussard Best First Book Prize from the Society for Historians of the Early American Republic for her book, *A Nation of Speechifiers: Making an American Public after the Revolution* (Chicago, 2009). Carolyn held a Peterson Fellowship in 1997-98 and a Last Fellowship in 2008-09.

**Matthew Hale**, who held the Legacy Fellowship in 2000-01, received the 2010 Ralph D. Gray Article Prize from SHEAR for his article "On Their Tiptoes: Political Time and Newspapers during the Advent of the Radicalized French Revolution, circa 1792-1793," published in the Summer 2009 issue of the *Journal of the Early Republic*. Matthew is an assistant professor of history at Goucher College.

**Seth Rockman's** book *Scraping By: Wage Labor, Slavery, and Survival in Early Baltimore* (Johns Hopkins, 2009) won the 2010 Organization of American Historians' Merle Curti Prize and the Philip Taft Labor History Book Award. Seth held an AAS-NEH Fellowship in 2006-07, and is currently an associate professor of history at Brown University.

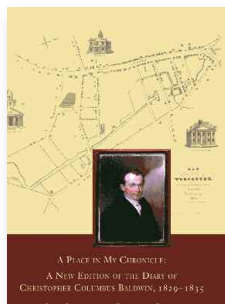
Three-time AAS short-term fellow (Peterson, 1996-97; AAS-NEMLA, 2000-01; AAS-NEMLA, 2006-06) **David Anthony's** book *Paper Money Men: Commerce, Manhood, and the Sensational Public Sphere in Antebellum America* was published in Fall 2009 by Ohio State University Press. David is currently an associate professor of English at Southern Illinois University, Carbondale.

## STAFF NEWS



After 10 years as vice president for administration, **Ed Harris** left AAS in May to become vice president for learning and development for Caritas Christi Health Care and interim president of Labouré College.

*A Place in My Chronicle*, a handsome new edition of Christopher Columbus Baldwin's diary with over 160 illustrations, is available at AAS or through Oak Knoll Books, [www.oakknoll.com](http://www.oakknoll.com).



## Thank you!

AAS welcomes your support in a variety of ways:

Donations of collection materials are appreciated. We are interested in anything printed in this country from colonial times through 1876 that is not already in an AAS collection. Please contact Peg Lesinski, head of acquisitions, if you have items to donate; she will get your offer to the right curator.

Financial support is crucial to the work done at AAS. Details on the Isaiah Thomas Society, George Bancroft Society, Esther Forbes Society, endowed funds and fellowships, and the annual fund are on the AAS website. Please contact John Keenum, vice president for development, with specific questions. Donors are thanked in the annual report.

## AMERICAN ANTIQUARIAN SOCIETY

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# AAS Heritage

## THE ESSENTIAL – AND ENDURING – *HISTORY OF PRINTING IN AMERICA*

“Finished at Press the ‘History of Printing.’” One would hardly guess from Isaiah Thomas’s laconic diary entry for August 14, 1810 that a veritable revolution had been launched. With his thousand-page, two-volume work, *The History of Printing in America*, Thomas had created out of whole cloth a new scholarly discipline: the history of the book in the Americas. Two years later he would found AAS, an institution that would not only preserve the primary sources Thomas had collected for the *History*, but would eventually embrace as its core mission Thomas’s ambitious goal to collect and document American book history.

Within two weeks of Thomas’s diary entry, advertisements for the *History* began to appear in newspapers nationwide. Subscribers received a book that, while loosely based on English models such as Joseph Ames’s *Typographical Antiquities* (1749), was brilliantly innovative. Thomas surveyed the entire history of printing in the Americas, with biographies of all known printers and booksellers in “English America” through the Revolution—Thomas’s own biography runs over 20 pages—based on personal knowledge and extensive primary research. Of equal value were the summary histories provided of every early American newspaper known to Thomas.

Today AAS possesses nine complete copies of Thomas’s book (two bearing Thomas’s book-plate), the interleaved copy extensively annotated by Thomas for a contemplated revision, and masses of Thomas’s working notes. These were incorporated in part in a second edition published by AAS in 1874. Modern readers know Thomas’s *History* through the abridged 1970 reprint of the second edition, edited by Marcus A. McCorison.

Exactly two centuries later, AAS proudly (and not so laconically) celebrates the completion of its own five-volume *History of the Book in America*. HBA extends Thomas’s work by 200 years and has rewritten it for the present generation, but by no means has it superseded Thomas’s *History*, which remains an essential reference.

– David Whitesell

