

# THE BOOK

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THE  
NEW-HAVEN CHRONICLE.

## 148,500 issues added in Martin's Three-and-a-Half Years As Curator of Newspapers at AAS

On July 16, I will become the director of the DeGolyer Library at Southern Methodist University in Dallas, Texas. I'd like to take this opportunity to acknowledge a debt of gratitude: it has been a privilege and a pleasure to serve as curator of newspapers and periodicals at AAS. Though curators come and go, the collection remains. Within its scope, there is nothing like it, whether measured in terms of breadth or depth. If I were a politician and running for re-election, my platform would be, "Are we better off now than we were four years ago?" I think the answer is a resounding "Yes," though I'm hardly an unbiased observer. There have been some splendid acquisitions in the past three-and-a-half years (with others in the works), and I wish I could take credit for them. But the truth is, most of them came about simply because of the reputation of this institution. It is advantageous to have a long and distinguished history on one's side. My successor will inherit the good name of AAS, a wonderful collection, and—most important of all—he or she will have

room for the collection to grow, both in the old stacks and in the new vault now under construction.

When I became curator in October 1997, I had several goals, but chief among them was acquisitions: I wanted one copy of every newspaper or periodical or government document printed in America through 1876. Impossible, true; but over time, progress can be made. Clarence Brigham had fifty years to spend at AAS. (I envy the man!) I knew that, if I were lucky, I had only twenty-five or thirty years ahead of me. To match Brigham, I figured I'd have to work twice as hard. So, I set about collecting newspapers and periodicals with some energy. I'm happy to report we've made good progress during my tenure. In fiscal year 1997-98, AAS acquired over 30,000 separate issues; in 1998-99, over 24,700; in 1999-00, over 43,800; and with two months left to go in this fiscal year, 2000-1, we will easily go over 50,000 issues. All in all, we've garnered a total of 148,500 issues, representing over 2,000 separate titles. Our historical average for

acquisitions has been about 3,000 newspaper or periodical issues a year. All for the good. The bad news is that our cataloguing arrears have fallen even farther behind. We've created or adjusted 2,048 online records in the past three-and-a-half years, but it will take years of dedicated cataloguing labor to reduce our existing backlog, much less to deal with the quantity of materials acquired recently. In the meantime, we have compiled checklists of acquisitions, 1997-2001, and these files will serve for the time being as the most up-to-date inventory of our holdings.

As satisfying as this is, I'm also aware of its comical side. Why spend so much time and energy chasing old pieces of paper? Why even embark on such a fool's errand—one copy of everything printed through 1876! I'd like to think that this passion also has a larger purpose, especially in the context of a research library like AAS. As far as we're concerned, all books, periodicals, broadsides, pamphlets, newspapers, and documents printed in this country before 1877 are created equal. Although there are certainly "high spots" among the newspaper collection, the vast majority of the newspapers we collect are ordinary as dirt. And yet, paradoxically, that is their chief glory. Long runs of newspapers from such places as Wellsville, N.Y., Evansville, Ind., Allentown, Pa., Salt Lake City, Utah, or Raleigh, N.C., are incomparable sources—mirrors of their times and places.

For the scholars who come here to do research, newspapers remain one of the most valuable and most frequently used collections. It has been satisfying to take part in various projects during the past few years. A typical example: Mitchell Snay, professor of history, Denison University, was a fellow at AAS recently

working on a study of the Fenian movement during Reconstruction. During Mitch's tenure here, we acquired some newspapers from Savannah, Ga. While Phil Lampi was processing these arrivals, he noticed essays about the Fenians, and Phil in turn alerted Mitch. And so the process goes: our collecting and preserving leads to new discoveries; new discoveries lead us back to the collections with additional questions. It is an endless but satisfying cycle. Given the broad range and extraordinary depth of AAS newspaper collections, scholars at work within our period can accomplish a good deal in a short amount of time. They can ask (and answer) questions here which are impossible or difficult to frame in other contexts. Newspapers at AAS are part of a continuing conversation with the American past. Our knowledge, though imperfect, can only be enhanced by bringing to bear the greatest number of historical witnesses—the great, the obscure, women, men, Rebels, Yankees, saints, sinners. For this reason, acquisitions are the central activity of a great research library—all else flows from the dynamic life of the collection. So, we chase old newspapers, and with relish.

Although some observers, such as Nicholson Baker, may lament the disappearance of the American newspaper, I believe that its demise is greatly exaggerated. His current book, *Double Fold; Libraries and the Assault on Paper*, offers an articulate and persuasive argument, and Baker is exactly right to draw national attention to the importance of original materials. Newspapers deserve preservation in the original format whenever possible. But, in my opinion, Baker underestimates the problems of brittle paper and the costs of storage. At AAS, we have numerous files from the latter quarter of the nineteenth century that are too brittle to be handled in the reading room. Other libraries, without the luxury of a terminal date for their collections, have had to deal with similar cases but on a much larger scale. Brittle paper continues to be a problem for the twentieth-century newspaper, and the flow of newsprint is relentless. A week's worth of the *New York Times* today is the equivalent in sheer bulk of an entire year in 1873, for example. No single library can afford to house, in the original, all American newspapers of the twentieth-century (and beyond). Microfilm is not perfect, an inadequate substitute for originals at best, but given the mountains of paper libraries must move, much of it embrittled beyond use, I think one can see that a library's decision to use microfilm surrogates is not the height of irresponsibility but a sober judgment, an attempt to deal with two unattractive alternatives—piles of crumbling paper, growing exponentially, expensive to store and service; or microfilm copies, with all their attendant limitations and costs.

While it is true that institutions are less likely to retain newspapers now than they were thirty or fifty or seventy-five years ago, the newspapers themselves haven't vanished from the earth. We continue to find them, and in some of the most unlikely places. Newspaper dealers have performed a valuable service to the historical enterprise by giving the discards of libraries a temporary home. For example, over one-half of our acquisitions in 1999-2000 (in terms of volume) were purchases from dealers, who sent

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us extraordinary runs from all points of the compass. With enough time and treasure, we hope to continue to benefit from their stocks. Institutions, great and small, continue to send their unwanted newspapers to Worcester. But most surprising as a source for materials has been the electronic auction site known as eBay. More akin to a national garage sale than anything else, eBay has proven to be, for the moment at least, a simply wonderful way to acquire research materials. To cite several of many examples: we acquired through eBay a ten-year run of the *New-Yorker Belletristisches Journal und Kriminalzeitung*, 1864-1873; *Reformirte Kirchenzeitung und Evangelist*, Cleveland, Ohio, 1875-1876; a splendid set of *Turf, Field and Farm*, 1865-1876; and a completely unrecorded file of a Civil War newspaper from Newnan, Ga., *The Southern Literary Companion*, 1863. While dealers certainly participate on eBay, individuals, “Mom-and-Pop” operations, have supplied us with most of our finds. From an individual in Kentucky, we obtained a year’s worth of the *New York Sun*, 1866-1867, one of the rarest of all papers today, despite its popularity in the nineteenth century. These copies were unbound and had been in his family’s possession for generations. I could linger over every title acquired and point out its importance.

But most important for the collection are our many friends and supporters—donors as well as dealers who have entrusted their newspapers to our care. Phil Lampi and Dennis Laurie have been invaluable assistants in the department, working long and hard to preserve the collection and maximize its usefulness for

researchers. Nancy Burkett and John Hench took a gamble when they hired me—and I will always be grateful to them for their vote of confidence. And I thank Ellen Dunlap for giving me a free rein! The staff at AAS is truly exceptional, and it was a delight for me to work with so many talented and dedicated people.

I’d like to close with a passage from Christopher Columbus Baldwin’s diary. Baldwin, AAS librarian early in the nineteenth-century and a zealous acquirer, wrote the following in May 1832: “This month was employed in assorting, arranging, and preparing newspapers for the binder. I have devoted since the first of April, twelve hours in each day to this business, and such is the number of papers and the confusion of condition, that I have, thus far, made but little alteration in their appearance. Diligence, however, will do every thing, and I do not despair of soon putting them in good condition.” At AAS, some things never change.

Russell L. Martin  
Curator of Newspapers and Periodicals

*[These reflections are based on remarks that Russell Martin prepared for the Spring meeting of the Collections and Programs Committee of the American Antiquarian Society’s Council. The editor thanks Librarian Nancy Burkett for alerting her to Martin’s valedictory with the comment that his additions to the collections gave her an inkling of how it must have felt to be at AAS when Clarence Brigham was collecting newspapers. CFS]*

## Two Editors Join HBA Volume 3 Team

Scott Casper (history, University of Nevada, Reno) and Jeff Groves (humanities, Harvey Mudd College) have joined Michael Winship and Stephen W. Nissenbaum as co-editors of Volume 3 of *A History of the Book in America*. The five-volume series is being published by Cambridge University Press and the American Antiquarian Society.

Volume 3, *The Industrial Book, 1840-1880*, will trace the emergence of a national book trade system in the United States. Improved methods of transportation, credit, and marketing facilitated the increasingly nationwide distribution of books and helped build widespread interest in particular authors, works, and genres. Trade publishers, for the most part centered in several northeastern cities, became aware of themselves as participants in a “national” system of communication, competition, collusion, and distribution. Publishers, reviewers, books and magazines worked to define a sense of “American literature.” Literacy—central to the bourgeois values underlying print culture, and enumerated in the United States census beginning in 1850—was conceived as essential to American citizenship, economic success, and cultural achievement.

The interrelated narratives in Volume 3 confront the emergence of terms and entities such as “national publishing,” “American books,” “American readers,” and a “national literature.” But, whether describing the development of a national trade publishing system, notions of a national literature that develop in mid-century, or the relation between print and the sectional crisis, the essays will emphasize the contingent nature of the “nation” in the period. Related to this key theme are two other lines of force: the local or pluralistic elements in Americans’ production and use of print, and the importance of the international, especially, the transatlantic dimension.

Working collaboratively, this team has taken a careful look at the existing outline and is in the process of inviting additional authors to become contributors. The current working schedule calls for the manuscript to be ready for submission to Cambridge University Press early in 2003.



# THE THREE BEARS

McLoughlin Bros. New York.

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## Children's Treasures in the Archives

### FINDING AIDS FOR MCLOUGHLIN DRAWINGS AT AAS

**D**rawings and proofs for children's picture books dating from 1860 through 1920 published by McLoughlin Bros., Inc., are among the collections of the American Antiquarian Society. A new finding aid is now available on the AAS website at <http://www.americanantiquarian.org/cl/mcloughlin.htm> that provides new access to these once-buried gems. The Society's magnificent collection of drawings complements its holdings of 1,500 McLoughlin picture books, which are fully catalogued and also accessible through the AAS website.

McLoughlin Bros., Inc., was a New York publishing firm that pioneered the systematic use of color printing technologies in children's books, particularly between 1858 and 1920. The 760 pieces of the company's artwork that the Society owns span most of its history. With their striking colors, the McLoughlin books popularized the work of at least two generations of illustrators including Justin H. Howard (active as an illustrator 1855 to ca. 1890), Thomas Nast (1840-1902), Frances Bassett Comstock (b. 1881), Ida Waugh (d.1919), and Palmer Cox (1840-1924).

The history of the McLoughlin Bros. firm encapsulates the rise of sophisticated color printing techniques in American picture book publishing. The artistic and commercial roots of the firm were first developed by John McLoughlin, Jr. (1827-1905), who as a teenager learned wood engraving and printing while working for Elton & Co. This New York firm, formed by his father, the senior John McLoughlin and engraver-printer Robert H. Elton, was active from 1840 to 1854, printing and issuing toy books, comic almanacs, and valentines. Between 1851 and 1854, John McLoughlin, Sr. and Robert H. Elton retired having gradually given John Jr. control of the business.<sup>(1)</sup> He started to publish picture books under his own name and soon acquired the printing blocks of Edward Dunigan, a New York picture book publisher and former employee of Robert H. Elton. McLoughlin's younger brother, Edmund (1833 or 4-1889), became a partner in 1855, although the firm was not listed in New York's city directories as McLoughlin Bros. until 1858. By 1863, the firm had expanded from its original headquarters at 24 Beekman Street to include 30 Beekman Street.

During the early years of this partnership, the product line expanded to include games, blocks, and paper dolls. John McLoughlin, Jr. continually experimented with color illustration—progressing from hand stenciling, to the mechanical relief process of zinc etching, to the planographic process of chromolithography. To accommodate the growing firm's commercial and creative development, McLoughlin Bros. moved to 52 Greene Street in May 1870, and the following February moved the main New York office to 71 Duane Street (2), opening a color printing factory at South 11th and Berry Street in Brooklyn in the same year. This factory employed as many as seventy-five artists, and is the probable site of the firm's experimentation with color

reproduction techniques. By the 1880s, McLoughlin books were regularly featuring titles in folio formats, illustrated by chromolithographs. A number of titles were probably "pirate" editions of picture books issued in England by firms like George Routledge & Sons.

After Edmund McLoughlin retired in 1885, John McLoughlin, Jr.'s sons James G. and Charles joined the firm. Over the next twenty years the New York office was moved several times, to 623 Broadway (1886-ca. 1892); 874 Broadway (1892-98); and 890 Broadway (1899-ca.1920). By 1886, the firm was publishing a wide range of items including cheap chapbooks, large folio picture books, linen books, puzzles, games, and paper dolls. (3)

The death of John McLoughlin, Jr. in 1905 deprived the firm of his artistic and commercial leadership. In 1920, following the sale of McLoughlin Bros., Inc., to Milton Bradley, the Brooklyn factory was closed, and the company was moved to Springfield, Massachusetts. With this sale, McLoughlin Bros. ceased game production, although the publication of picture books continued. McLoughlin Bros. enjoyed some success in the 1930s with mechanical paper toys called "Jolly Jump-Ups," but the McLoughlin division of Milton Bradley stopped production during World War II.

Between 1950 and 1951, apparently amid the threat of liquidation, the McLoughlin Bros. executive officers divided among themselves the firm's archival collection of books, drawings, company correspondence, illustration blocks, paper dolls, free standing wooden dolls, puzzles, and games. In December 1951, the McLoughlin Bros. trademark was sold to New York toy manufacturer Julius Kushner. Under Kushner's leadership, some popular favorites like the Jolly Jump-Ups were reissued. However, the McLoughlin line of children's books was sold to Grosset & Dunlap in June 1954. After that date, several books bearing the McLoughlin Bros. imprint were issued, but the name had dropped out of print by the 1970s.

Since 1970, McLoughlin products have enjoyed great popularity with collectors, and their visibility continues through displays at book fairs and in such catalogues as the New York book dealer Justin Schiller's *Catalogue 35* (1978) devoted to McLoughlin wood engraving blocks. The American Antiquarian Society's collection of McLoughlin picture books and drawings was assembled by Vice President Charles E. Miller, and passed after his death in March 1951, to his daughter, Ruth. In 1968 Miss Miller sold this material to the late collector Herbert H. Hosmer, who, in 1978, donated this collection to AAS.

The AAS collection of McLoughlin watercolor drawings, pen-and-ink drawings, proofs, and print samples contains some 740 pieces created between the establishment of the firm in 1858 and its sale to Milton Bradley in 1920. The majority of the pieces date from the firm's commercial and artistic halcyon period between

1880 and about the turn of the century. In the finding aid this archival material is organized under the following divisions:

I. *Drawings, proofs, and print samples identified by illustrator, title, or subject.*

This material is arranged in a single alphabetical list by illustrator, if known; by title, if no illustrator is known; by subject, if no illustrator or title are known. Significant holdings by illustrators Enos B. Comstock, Frances Bassett Comstock, Palmer Cox, Georgina A. Davis, the elusive “Grosvenor,” Anthony Hochstein, Justin H. Howard, Sarah Noble Ives, H.F. Nedeham, Victor Renwick, “Valmotte,” and Ida Waugh are included. Highlights of this division include portraits of political leaders and sets of illustrations for books, such as Clement C. Moore’s *The Night Before Christmas*, and Anthony Hochstein’s *Flower Fables*.

II. *Numbered watercolor drawings*

The largely unidentified watercolor drawings in this group bear a McLoughlin office identification number in the lower left corner. Arranged numerically, the bulk of the drawings feature scenes of children at play. Included are several drawings for *The Hind in the Wood*, imitating the style of Walter Crane.

III. *Miscellaneous unidentified watercolor drawings*

Unsigned watercolor drawings. Most of them feature children.

IV. *Miscellaneous unidentified pen-and-ink drawings*

These include sets of drawings for unidentified titles and drawings of children and landscapes.

In the course of cataloguing the McLoughlin picture books, I have inserted the access point, “Archival drawings” in records describing editions containing illustrations also found in the archival drawings collection. As a result, researchers can execute the search, “fin pcx

archival drawings\* and call mcl\*” to retrieve a bibliographic list of the McLoughlin books held at AAS for which an original drawing was located. I have learned from my work with the McLoughlin books and archival drawings that cataloguing books and creating a finding aid are two different but related tasks. While I view books as discrete entities that can fit neatly within individual catalogue records, I now see drawings as contextual creations that have links (many of them not yet recovered) between companion drawings for the same titles, and are rooted in the creativity of individual illustrators (many of them not yet rediscovered). Although this finding aid is only an initial step in this process of historical rediscovery, I believe that it is clear enough to guide future researchers who wish to study the creators, publisher’s motivations, and societal contexts behind these incredible images produced for the entertainment of turn-of-the-century children.

Laura Wasowicz  
Reference Specialist for Graphic Arts  
and Children’s Literature

## ENDNOTES

- (1) The New York city directory published in 1851 lists John McLoughlin, Jr. on his own as a bookseller. Elton & Co. was listed at 18 Division in 1851, and at 3 Tryon Row between 1852 and 1854. John McLoughlin, Jr. was listed at these same addresses, and books published by the younger McLoughlin frequently bear imprint statements naming him as the successor to Elton & Co.
- (2) “John McLoughlin [obituary],” *Publishers’ Weekly*, 67 (May 6, 1905):1286-87.
- (3) *Catalogue of Toy Books* (New York: McLoughlin Bros., 1886).

## Book Review

**Barbara Hochman, *Getting at the Author: Reimagining Books and Reading in the Age of American Realism* (Amherst, Mass: University of Massachusetts Press, 2001)**

What is most tantalizing about the history of the book for those of us who study literature is the possibility the field holds for tracing not only the flow of culture and ideas, but as well the proliferation of subjectivities. After all, writing and reading suggestively blend the social and the psychological; to enter into language as either a writer or reader is to bring some of our society’s most conventionalized, indeed systematized, rules of behavior and expression into intimate contact with our most precious harbored experiences of internal selfhood. Histories of reading, writing, and publishing thus promise greatly enriched histories of the social making of identities. Barbara Hochman speaks to these issues in her brief, thoughtful book. Albeit without striking as deeply as she might, she opens a number of doors worth entering.

Overall, Hochman charts the changes of relations between writers and readers in and around the work of novelists both canonized (Melville, James, Wharton) and popular (Winston Churchill, George du Maurier) during the decades between 1850 and 1920, a period by all accounts of broad transformation not only in authorship, publishing, and reading, but in habits of knowledge and understandings of the self. Her book opens in the 1850s, when readers’ expectations on picking up a book for a direct encounter with its author reflected presumptions of social cohesion and cultural hierarchy. Thus Melville’s famous review of Hawthorne’s *Mosses from an Old Manse* figured reading “at once as a ground of communication or friendship, even love, and as a ground of cohesion or cultural authority” (17). Drawing on published materials (reviews, letters, and the like) and deftly consolidating and borrowing from the work of such scholars and critics as Mary Kelley and Michael Gilmore, Hochman shows how readers’ intimacy with favorite authors assumed and

strengthened imaginary communities based on “elective affinities” (17). Writers may or may not have felt at ease with this relationship—Hawthorne and Fanny Fern, to name two, squirmed in the hearth-glow of such intimacy—but they nonetheless wrote presuming, and often fostering, such reading practices. By the end of the century, as readerships became audiences became markets, and as those markets, like the society that shaped them, expanded to grow more diverse and anonymous, the relationship between author and reader lost its intimacy. Writers like James, Wharton, and Howells responded to these changing conditions by cultivating in their prose a certain distance between their authorial selves and their readers. In theory at least (which was then, as now, more consistent than practice) a novel’s narrative voice no longer directly signified authorial presence. And again, as before, many writers were uncomfortable with this relationship. One of Hochman’s most provocative discussions casts the late-century split of writing into highbrow and lowbrow as an issue of reader/writer relations. While in the name of realism James and his cohort sought professional invisibility in their books (even as they cultivated their markets as best they could), popular writers like du Maurier and Churchill continued their gentle addresses to their readers.

Although none of this radically breaks new ground, Hochman works well building on and consolidating the work of such critics and scholars as Christopher Wilson, Daniel Borus, Amy Kaplan, and Nancy Glazener, to narrate this change in authorial presence within both the contours of literary and book history, and, more sketchily, social and cultural history. “The erosion of ‘friendly reading,’” as she terms it, enacts responses by writers to their growing immersion in a mass market for reading that links them less with a circle of readers and more with an anonymous market. This in turn, as she makes clear, is a subset of larger social changes which were transforming homogeneous communities into a heterogeneous society of strangers.

Where Hochman scouts new territory is by centering her narrative around changes in narrative voice within the novel, thus including, and implicitly arguing for, the place of formal interpretation in the history of the book. This is no mere matter of themes and characters (though she discusses these as well). Narrative voice represents the most complex use of language in the novel: operating outside the direct speech of characters, it is often suffused with their words and their affect, even as it evokes a separate figure who is at times part of the narrative, and at times outside of it, who

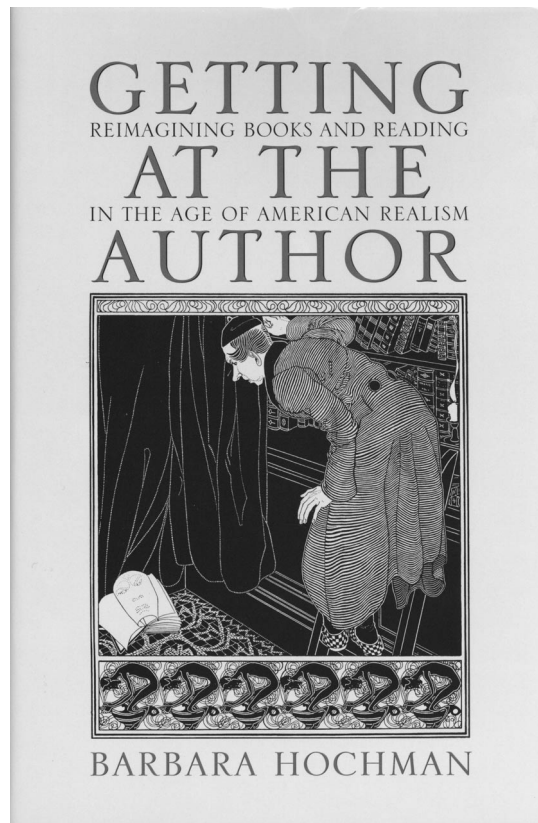
sometimes speaks as the author, and sometimes evokes its own sense of presence. Most crucially for the history of the book, narrative voice does much of the rhetorical work of situating the reader: not only does it, as it were, let us in on some secrets and out of others, it also suggests how we should feel and think, not only about the action and its characters, but as well about the writer, ourselves, and the world we live in. In this complex mediation it offers us language for understanding ourselves, others, and the world we live in. In short, it represents, indeed may very well be understood as constructing, the very stuff of subjectivity.

What Hochman adds to this discussion is her insistence that we embed this language as much in a cultural history of what she calls “the writer-reader transaction” (48), as in a stylistic study of the novel. Narrative voice for her is literally where writers and readers meet; it is produced on one hand by authors’ understandings of whom they write for, by how they imagine their reading public. On the other, it is equally produced, or activated, by readers caught up in,

ignoring, or resisting, protocols of reading and interpretation. In the texts where the two “meet” can be found traces of the tensions and fantasies, as well as the material conditions that build this relationship. Narrative techniques represent one such trace; another in the novels Hochman examines are recurring scenes of women on stage, where, she argues, writers envision the anxieties and promises of public revelation and concealment.

Hochman’s book, to borrow a trope of reading common in the era she studies, offers less of a meal than an appetizer. She does not think hard enough about how profoundly the mechanisms of publicity made authors into celebrities who often existed outside of their own writing and yet powerfully shaped how it was written and received. Also, her interpretive archive could be expanded: narrative voice, authorial presence, and readerly expectations played equally compelling roles in pulp fiction, journalism, and autobiography. Finally, while she notes some of the ways gender inflected such issues, she does not address the crucial role such issues played in African American writing: what better way to account for Charles Chessnutt’s devastatingly ironic voice, or Frances Harper’s declamatory style than through their relations to readers? Still, her thoughtful book makes a persuasive case for reading the books we historicize, and historicizing those readings in light of how those books were used.

Richard S. Lowry  
The College of William and Mary



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## Offprint List Now Available on AAS Website

A catalogue of offprints of articles published in the Society's scholarly journal, the *Proceedings of the American Antiquarian Society*, is now on-line on the Society's website ([www.americanantiquarian.org](http://www.americanantiquarian.org)). These in-print, paperbound pamphlets extend as far back as the late nineteenth century and as far forward as the latest published volume. Some 750 different titles are available. They reflect the deep and rich collections of the AAS library and the trends in scholarship from the nineteenth century to the present. This body of published work spans the spectrum of scholarly genres, including monographs, documents, bibliographies, and other reference works. Many of the works are lengthy.

Journals frequently produce offprints of their articles, often primitively bound and mostly intended only to be given to the authors for distribution to their colleagues and relatives. AAS has long published its offprints in sturdier and more distinguished bindings. Beginning in the 1970s, we made the offprints more widely available—to scholars, students, genealogists, booksellers, and anyone else who had a need for a particular work. Now, through the AAS website and the Internet, these useful publications may be conveniently located and purchased by anyone in the world.

The catalogue is in three parts: offprints listed by author, by title, and by one or more of twenty-two subject headings, including

African American history, archaeology/ethnography, biography/genealogy, bibliography/history of the book, intellectual history, military history, native American history, political history, and western history. Among the authors represented are such noted historians, literary scholars, archaeologists, and bibliographers as George Bancroft, Hiram Bingham, Franz Boas, Julian P. Boyd, Clarence S. Brigham, Ken Burns, Patricia Cline Cohen, Cathy N. Davidson, Ann Fabian, Worthington C. Ford, Jack P. Greene, Robert A. Gross, Philip F. Gura, Edward Everett Hale, David D. Hall, G. Stanley Hall, Alvin Josephy, Michael Kammen, Mary Kelley, George Lyman Kittredge, J.A. Leo Lemay, Dumas Malone, Marcus A. McCorison, Samuel Eliot Morison, Stephen W. Nissenbaum, Carla Peterson, William S. Reese, Arthur M. Schlesinger, Michael Schudson, John D. Seelye, David S. Shields, Roger E. Stoddard, Fredrika J. Teute, E. H. Thompson, Alden T. Vaughan, Michael Warner, George Parker Winship, Justin Winsor, Edwin Wolf, 2nd, Gordon S. Wood, Lawrence C. Wroth, and Larzer Ziff.

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