

# ALMANAC

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## SPRING LECTURES

All, 7:30 p.m.

### APRIL

5 Gordon S. Wood

19 Philip F. Gura

### MAY

22 Music in Antiquarian Hall

### JUNE

5 Jill Lepore

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

## *Looking West in the Early Nineteenth Century*

### RECENT GIFT ADDS A REMARKABLE MAP TO THE AAS COLLECTION

This rare 1819 engraved map of the Western United States and Mexico is known in just a dozen impressions. According to scholar (and former ASECS Fellow) David E. Narrett, this map, which lacks geographic accuracy overall, was more of an “expansionist document that challenged Spanish colonial boundaries.” Borders of British, Spanish and American claims on western territory are outlined across the map, and vary widely between the three editions which were issued. Imaginary rivers flow through the west to drain into the Pacific Ocean, the Rockies lurch through Mexico, and Pike’s Peak, the first appearance of that mountain on a map, is out of scale with its surroundings.

The map was designed by John H. Robinson (1782-1819), who had a complex personal agenda of conquest and expansionism for both Mexico and the United States. Robinson was a medical doctor who served as an explorer on the Zebulon Pike Expedition in 1806 and also worked as both a diplomat and a spy for Secretary of State James Monroe in Mexico. He fought briefly in the Mexican army and wrote a manifesto urging U.S. support for Mexico’s independence. In 1818, towards the end of his life, Robinson decided to produce this map as a financial investment, and persuaded 400 subscribers to sign onto the project for fifteen dollars each. The map was printed on six large sheets from copper plates in Philadelphia, but Robinson died before the map was ready for delivery. This map was the first visual expression of the boundaries that were set by the Adams/Onís treaty in 1819 and many Americans, like Robinson, grew eager to expand the nation coast-to-coast, into territory legitimately held by European nations. In many respects, the birth of the American concept of manifest destiny can be traced back to the Robinson map.

The map arrived in a six-foot-long PVC shipping tube during the Society’s annual meeting in Worcester in October 2011, but due to its extremely large size, was unable to be fully unrolled during that event. Since its arrival, it has been unrolled, assessed for conservation (an estimate for treatment has been received and we hope to raise funds needed in the coming months), and photographed. Several AAS members and Councilors have been able to view the map since October and we hope to make it more widely available soon. The donor, who wishes to remain anonymous, originally contacted the Society by email through his connection with a former Robert and Charlotte Baron Fellow. We are so pleased that he did, and we greatly appreciate this generous gift.



**A map of Mexico, Louisiana and the Missouri Territory: including also the state of Mississippi, Alabama Territory, East & West Florida, Georgia, South Carolina, & part of the island of Cuba. Second edition. Philadelphia: John H. Robinson, printed and hand colored by John L. Narstin, 1819.**

## SPRING PUBLIC PROGRAMS



Clockwise from top, left: *The Village School*, a lithograph published as a supplement to *The Weekly Call*, a short-lived newspaper in Plymouth and Woodbury counties, Iowa, ca. 1884; *The Mansion of Happiness* board game [detail]; advertisement for A. Fiot, music publisher and importer of musical instruments in Philadelphia; and the Society's bicentennial history.

### Why History Matters:

#### SIGNATURE SERIES CELEBRATES THE SOCIETY'S BICENTENNIAL

To celebrate the Society's bicentennial we are producing a signature series of public programs that feature some of our most illustrious members and performances by accomplished artists. The broad theme of this series is "Why History Matters," and it will explore a variety of concepts related to the importance and endurance of the discipline, including what history can teach us, the uses and misuses of history, history as an inculcation of citizenry, moral lessons it may (or may not) teach us, and the concept of inevitability in the events of the past. A clear subtext of the series is also why AAS matters, and our speakers will demonstrate the vitality and essence of historic primary source texts and images and the need to preserve them for the future.

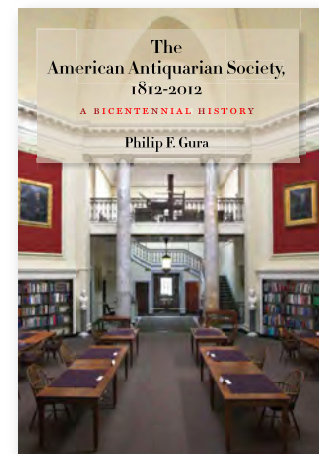
Our series will be launched with the Pulitzer Prize-winning historian Gordon S. Wood on Thursday, April 5. An AAS member and the Alva O. Way University Professor Emeritus at Brown University, Gordon Wood will use George Santayana's often quoted line "those who cannot remember the past are condemned to repeat it" as a means to examine the nature of the discipline and to explore what, if any, lessons history teaches us.

The series will turn directly to the importance of AAS as a repository of history in the second program, featuring Philip F. Gura, the author of the Society's bicentennial history. Copies of the book will be available. An AAS member and the William S. Newman Distinguished Professor of American Literature and Culture at the University of North Carolina at Chapel Hill, Philip Gura will describe the many fascinating things he learned while researching and writing this book. This

new work focuses on the intellectual development of AAS and how it correlates with local and national developments in library science, cultural heritage, and scholarship. He also pays careful attention to the people who have shaped the collections and activities of the institution.

Our programs take a musical turn with a concert entitled *Thrill of the Trill: Music in the Emerging American Nation (1812-1876)* on Tuesday, May 22. Featuring Peter H. Bloom on flute, Mary Jane Rupert on the harp, and D'Anna Fortunato, a mezzo-soprano, this program explores how the classical European repertoire blended seamlessly with most popular musical entertainments in nineteenth-century America. Musical selections will include arias by Mozart and Rossini, art songs by Beethoven, and classical instrumentals by various European and American composers – music that was widely heard throughout America. The program will also show how this classical music evolved into the melodies that resounded at political rallies, from dance halls, in city streets, on town commons, and in the hearts of Americans as they hunted for gold, settled the country, and created a vibrant democracy.

Our spring series concludes with a talk by Jill Lepore on Tuesday, June 5, in which she explores what questions history can answer and what it can only ask. An AAS member and David S. Kemper '41 Professor of American History at Harvard University, Lepore will use the most popular parlor game of the nineteenth century, *The Mansion of Happiness*, as a springboard to explore how people sought the meaning of life and death throughout American history.



Copies of *The American Antiquarian Society, 1812-2012: A Bicentennial History* will be available at AAS or can be ordered online through Oak Knoll Books ([www.oakknoll.com](http://www.oakknoll.com)).

## ADOPT-A-BOOK

The fifth annual Adopt-a-Book program will take place in Antiquarian Hall on Tuesday, April 3, from 6:00 to 8:00 p.m. The format for this popular evening event is the same as previous years: approximately 200 recently acquired collection items will be on display in Antiquarian Hall with brief captions written by the curators. Each item – from rare books, pamphlets, newspapers, and manuscripts to a variety of prints – can be adopted via a donation (amounts for each are specified). That adoption becomes part of its catalog record, and the funds raised are used by curators for new acquisitions. A decorative bookplate identifies the individuals who have adopted an item, and whether it is in their name, or in memory or honor of others. In addition to being an enjoyable evening, this event is an important source of funding. The informative, and often humorous, descriptions of items on display will be posted online in March. In fact, many adoptions take place in advance of the event. Details are available at [www.american-antiquarian.org/adoptabook12.htm](http://www.american-antiquarian.org/adoptabook12.htm).



One item in the 2012 Adopt-a-Book catalog:

*Little Red Riding Hood*. New York: McLoughlin Bros., ca. 1871-1875. The McLoughlin Bros. company specialized in publishing traditional fairy tales in a wide variety of book formats, including this printed color picture book issued as part of *Aunt Friendly's Colored Picture Books*. In this picture Little Red first encounters the salivating wolf while she is picking flowers, symbolizing her youthful innocence. Adopt this book for \$35.

## 2012 SEMIANNUAL MEETING IN BOSTON

The Semiannual Meeting will be held at the Boston Athenaeum on April 20, 2012 at 3:30 p.m. The keynote speaker, Philip F. Gura, will talk about his recently completed book, *The American Antiquarian Society, 1812-2012: A Bicentennial History*. The previous evening, he will be speaking in Antiquarian Hall as part of the Spring Public Program Series, "Why History Matters."

Author and AAS member Nicholas

Basbanes has written the following about the bicentennial history: "On the occasion of its bicentennial, this uniquely American library has published a copiously illustrated history that is at once scholarly in purpose, rich in probing insight, and brimming with narrative detail. While keenly alert to the evolution of the Society, Philip F. Gura's guiding approach has been more finely focused on its intellectual development as a cultural repository of ex-

traordinary consequence, with careful attention given to the people who have shaped and nurtured it into the twenty-first century. The founding spirit of this remarkable institution—a bookman for the ages "touched early by the gentlest of infirmities, bibliomania"—would be mightily pleased, I am certain, with this magisterial tribute to his enduring legacy." Copies of the book will be available at the meeting.



## BICENTENNIAL EXHIBITION IN NEW YORK

A major exhibition at the Grolier Club celebrating the Society's bicentennial – *In Pursuit of a Vision: Two Hundred Years of Collecting Americana at the American Antiquarian Society* – opens on September 11. The show, in the Grolier Club's ground floor gallery, will be open through November 17. An illustrated exhibition catalog with essays by AAS curators will also be available.

Eighteen of the over 175 items in the exhibition are included on a banner (left) that will make its debut at the 52nd Annual New York Antiquarian Book Fair, April 12-15, at the Park Avenue Armory. Details about the event are posted on the Antiquarian Booksellers' Association of America website, [www.abaa.com](http://www.abaa.com).

## PROGRAM IN THE HISTORY OF THE BOOK SUMMER SEMINAR

### AFRICAN AMERICAN CULTURES OF PRINT



Printing Office, Tuskegee Normal and Industrial Institute, albumen photograph taken after 1885.

The 2012 Summer Seminar in the History of the Book, July 8-13, will be led by Lara Langer Cohen, assistant professor of English at Wayne State University, and Jordan Alexander Stein, assistant professor of English, University of Colorado at Boulder. They are the co-editors of *Early African American Print Culture in Theory and Practice*, University of Pennsylvania Press (forthcoming in 2012).

The seminar will address how the study of African American literature changes when seen from the perspective of print culture, and how the study of print culture changes when focused on African American archives. In the eighteenth and nineteenth centuries, African Americans participated in a rapidly emergent print culture as authors, editors, printers, readers, teachers, and librarians, among other roles. At the same time, African Americans frequently furnished the subject matter for this print culture, in ways they did not always control. Seminar participants will explore African Americans' diverse contributions to early American print culture, both on the page and off, drawing on the American Antiquarian Society's extensive collections of materials

related to African Americans, from political newspapers to children's books, from racist broadsides to anti-slavery almanacs, and from city directories to emigrationist tracts. These investigations will be supplemented with readings of recent work bridging critical race studies and material culture. Together we will ask how the methodologies of print culture might help us reconsider familiar notions of authorship and identity, and how African American materials might transfigure conceptual standbys of print culture studies such as circulation and publics.

One goal of the seminar will be to consider how print technologies participated in the formation of racial identity in the United States. To that end, we will examine how a wide variety of printed texts render blackness culturally legible, from visual representations of the distinction between blackness and whiteness to textbooks for freedmen's schools. We will also attend to how representations of race change across printed formats—for example, by tracing Phillis Wheatley's poems as they move from manuscript to broadside to book. Still another goal of the seminar will be to examine the reciprocal effects of racialization on the mediascape of the eighteenth and nineteenth centuries. We will accordingly be concerned with the ways that racialization influences phenomena like the mass production of abolitionist literature, forms of middle-class self-representation such as literary societies, and emerging statistics-based reform efforts. We will pay close attention to the relations between visual and verbal media, asking how these shaped different ideas about race, as well as how they interacted with one another.

A key concern of the seminar will be to interrogate the definition of "African American print culture" itself. In particular, we hope to move this definition beyond authorship to account for the numerous other ways in which African American cultural workers contributed to an expanding print culture, both within African American communities and across the color line.

The seminar will be of interest to graduate students, faculty, and librarians from a range of fields, including African American studies, book history, media studies, English, history, art history, and American studies. Details are posted on the AAS website.

### Spring Conferences

AAS-sponsored sessions are scheduled at the following academic conferences:

#### AMERICAN LITERATURE ASSOCIATION

May 24-27, 2012, San Francisco, Calif.

Panel: *Early American Religions*

Chair: Nancy Ruttenberg, Stanford University  
Abram Van Engen, Trinity University (Texas), "Eliza's Disposition: Freedom, Free Will, and Religion in *The Coquette*"

Wendy R. Roberts, Northwestern University, "The Sound in Faith: Ralph Erskine's Gospel Sonnets and the Poetic Form of Calvinism"

Chris Phillips, Lafayette College, "The Advent of the U.S. Catholic Hymnal"

Panel: *Tories, Traitors, and Spies: Loyalists of the American Revolution*

Chair and Comment: Ruma Chopra, San Jose State University

Tim Compeau, University of Western Ontario, "Raising Loyalists: Cross-Border Sons in Early Canada, 1784-1820"

Ivy Linton Stabell, University of Connecticut  
"Treason, Disobedience, and Animal Cruelty: Loyalists Behaving Badly in Early Nineteenth-Century Children's Nonfiction"

Ben Chapin, University of California, San Diego, "A View of the Controversy: Loyalists, Patriots, Creoles, and the War of Identity"

Kacy Tillman, University of Tampa, "Female Loyalist Letter-Journals"

#### NATIVE AMERICAN AND INDIGENOUS STUDIES ASSOCIATION

June 3-6, 2012, Uncasville, Conn.

Panel: *Native American Studies and the Early American Archive*

Chair: Paul Erickson, AAS

Sean P. Harvey, Seton Hall University, "Ideologies of Empire and Evidence of Negotiation in Native-Language Texts"

Robert L. Gunn, University of Texas at El Paso, "John Dunn Hunter, Pan-Indianism, and the Politics of Indian Languages"

Gina Marie Caison, University of California,

Davis, "On Not Knowing: Jack D. Forbes' Hunter Methodology, Indian Removal, and the Archive"

#### SOCIETY FOR HISTORIANS OF THE EARLY AMERICAN REPUBLIC (SHEAR)

July 19-22, 2012, Baltimore, Md.

Panel: *An Archive in the Early Republic: The Bicentennial of the American Antiquarian Society*

Chair: Rob Schoeberlein, Maryland State and Baltimore City Archives

Alea Henle, University of Connecticut, "They Will Become Antique: Isaiah Thomas' Antiquarian Philosophy"

Thomas Knoles, AAS, "In Pursuit of New Old Books: Christopher Columbus Baldwin and the American Antiquarian Society"

James Snead, California State University Northridge, "The Kentucky Mummy: Collections, Competition, and the First Decade of the American Antiquarian Society"

Comment: Paul Erickson, AAS

## *With a French Accent: French and American Lithography before 1860*

The exhibition *With a French Accent: French and American Lithography before 1860* opened at the Davis Museum at Wellesley College on March 14, where it will be on view through June 3. The well-attended opening included remarks from the Consul General, Christophe Guillhue, who praised the exhibition as a highlight of a month-long series of French cultural events in Boston.

Drawn entirely from AAS collections, this show explores the influence of French expertise and design on American lithography. A one-day symposium, "French and American Lithography: History and Practice," will be held on March 31 at Wellesley. Details are available on the AAS and Davis Museum websites. An illustrated catalog featuring five essays and all 38 prints in the exhibition is available through Oak Knoll Books.

Georgia Barnhill and Lauren Hewes began work on this project in 1995. They compiled a list of nearly 100 French or French-trained lithographers active in the United States during the antebellum period; scoured archives for journal entries, customs paperwork, and ship manifests left behind by Americans traveling to Paris to learn the process; and gathered American newspaper reports about the dissemination of the technology.

Invented in Germany in the late 1790s, lithography swept across Europe and was quickly embraced by artists in England and France. Based on the principal that oil and water do not mix, lithographs were created using oil-based crayon on a polished stone,

dampened before printing. The process permitted large editions, given the durability of the stone, and free drawing with tonal variations with the crayon. It was the French, with an emphasis on strong drawing skills and bold technique, who had the greatest influence on early lithography in the United States.

In the 1820s, several American artists and publishers traveled to Paris and returned with equipment, prints, and knowledge. A decade later, experienced French lithographic pressmen and artists immigrated to the United States to work in Boston, New York, and Philadelphia. At the same time, imported French lithographs could be purchased from American booksellers and fancy goods shops; entrepreneurs were buying prints wholesale in Paris and reselling them in places like Baltimore and Milwaukee; and American lithographers copied popular French images and adapted them for the local audience.

By the 1850s, several French lithographic firms opened offices in New York City. They sold a variety of lithographs, all made in France, including sheets drawn from their European stock, as well as specially published views of cities and genre scenes by popular American artists like William Sydney Mount. French lithographic influence was diverse and widespread and raised the quality of American production while presenting inventive possibilities that echoed through the art as it continued to evolve in the United States.

Research for this exhibition and the accompanying publication was made possible by the Florence Gould Foundation of New York, with support at the Davis Museum from the Marjorie Schechter Bronfman '38 and Gerald Bronfman Endowment for Works on Paper. The symposium is generously supported by Jay and Deborah Last, Wellesley College Friends of Art, and the Grace Slack McNeil Program for Studies in American Art.



*The Power of Music*, lithographic print by Alphonse Léon Noel, based on the painting by William Sydney Mount, Goupil, Vibert & Co., Paris & New York, 1848.



The exhibition at the Davis Museum (above) and curators Lauren Hewes and Georgia Barnhill with the Consul General of France, Christophe Guillhue.

[cont. from page 4]

### AMERICAN STUDIES ASSOCIATION

November 15-18, 2012, San Juan, Puerto Rico  
Panel: *Circuits of Empire: Communication and Circulation in the Early Caribbean*

Chair: Paul Erickson, AAS

Jason Sharples, assistant professor of history, Catholic University of America, "Set[ting] a Period to that Trouble': Narratives of Imagined Violence and Race in Exchanges between the Caribbean and North America in the 18th Century"

Alpen Razi, Ph.D. candidate, department of English and Book History & Print Culture Program, University of Toronto "Ink Floods of the Black Atlantic: The Free Coloured Periodical in Emancipation-Era Jamaica"

John Patrick Leary, assistant professor of English, Wayne State University, "Reconstructing Nationhood: Cuba's Ten Years' War in the Caribbean Press"

Comment: Kameika Murphy, Ph.D. candidate in Atlantic history, Clark University

## CENTER FOR HISTORIC AMERICAN VISUAL CULTURE (CHAVIC) SUMMER SEMINAR

### *Seeing the American Civil War: How Visual Culture Recorded, Interpreted, and Remembered the Conflict*



The 2012 CHAViC Summer Seminar, *Seeing the American Civil War: How Visual Culture Recorded, Interpreted, and Remembered the Conflict*, will be held at AAS from Sunday, June 17 through Friday, June 22. The seminar will be led by Joshua Brown, executive director of the American Social History Project and professor of history at the Graduate Center, City University of New York, with assistance from Lauren B. Hewes, Andrew W. Mellon Curator of Graphic Arts, and Georgia Barnhill, director of the Center for Historic American Visual Culture at AAS.

Sessions will focus on the range of visual media that represented people, events, places, and policies during the Civil War. Discussions and supplemental readings will address the ways photographs, paintings, news illustrations, prints, cartoons, maps, textiles, and monuments affected perception and opinion during and after the conflict. Participants will also have access to the Society's varied collections of visual and printed materials to pursue their own interests.

Guest lecturers and their topics include David Jaffee of the Bard Graduate Center (photographing the war), Lynne Z. Bassett, curator and textile historian (Civil War textiles in context), Debra Block of the Norman B. Leventhal Map Center at the Boston Public Library (mapping the war), Richard West, collector and historian (political cartoons), and Patricia Hills, professor of art history at Boston University (painting the Civil War).

Please see the CHAViC website for more information ([www.chavic.org/Summerseminar2012.htm](http://www.chavic.org/Summerseminar2012.htm)), or contact Georgia Barnhill at AAS.

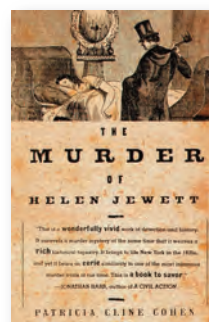
Winslow Homer, *Campaign Sketches: The Letter for Home*, 1863, and *Our Jolly Cook*, 1864, lithographic prints published by L. Prang & Co., Boston.

## RECOMMENDED READING

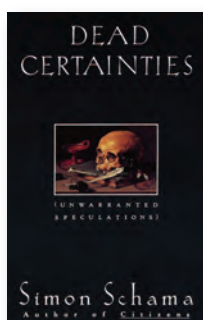
We invited John Demos, our 2012 Mellon Distinguished Scholar in Residence, to recommend several books. He responded that narrative history, largely discounted by professional historians during the middle decades of the twentieth century, has come back into fashion. Noteworthy examples of this still rising trend might include the following:



Robert Rosenstone, *Mirror in the Shrine* (published in 1988 and thus a true forerunner) recreates the lives of three American residents of Japan in the late-nineteenth century, in prose so richly evocative as to become a kind of "moving camera" on the whole field of intercultural encounter.



Patricia Cline Cohen, *The Murder of Helen Jewett* (1998) is a gripping whodunnit (about another, quite different, nineteenth-century criminal case) that succeeds, through superb efforts of historical contextualizing, in opening to view the entire social and cultural landscape of early American cities.



Simon Schama, *Dead Certainties, Unwarranted Speculations* (1991) enacts a taut, tight-wire exploration of the boundary between history and fiction, through a two-part portrayal – first, the famously moving death of a British general, General James Wolfe (Quebec, 1759); and, second, the notorious Parkman-Webster murder trial (Boston, 1849-50).



Craig Harline, *Conversions* (2011) casts a brilliant light on the process of personal transformation, by comparing the experience of a seventeenth-century, Dutch-born monk with that of a late twentieth-century American Protestant-turned Mormon-turned agnostic (and gay) "seeker."

## NEW ENGLAND HISTORIC SITE COLLABORATIVE

As a member of the New England Historic Site Collaborative, AAS will host a half-day professional development workshop for teachers from Glendale, California, on March 30. This three-day program, which is underwritten by a Teaching American History grant from the U. S. Department of Education, will serve a total of 26 fifth- and eighth-grade teachers at participating sites:

AAS, Slater Mill, the Deerfield Teachers' Center, the Rhode Island Historical Society, Plimoth Plantation, Old Sturbridge Village, the Massachusetts Historical Society, and the Tsongas Industrial History Center.

The three workshop sessions at AAS will include "Eighteenth-Century Print Culture," introducing the world of Colonial printers and their impact on the American Revolution,

with a particular focus on Isaiah Thomas; "Drawing Us to War," a popular session that AAS has developed for elementary school teachers examining images of events from the Stamp Act crisis through the signing of the Declaration of Independence; and "Side-by-Side Broadside," comparing Loyalist and Whig accounts of the battles of Lexington and Concord.

### *Isaiah Thomas – Patriot Printer in the Worcester Public Schools*



Above: AAS member Glen Pomeroy at his own elementary school, the Tatnuck Magnet School. More than 100 fifth and sixth graders were spellbound during the performance and asked lots of questions afterward. Right: Neil Gustafson as Isaiah Thomas.

As part of the bicentennial celebration, AAS collaborated with the Worcester organization CultureLEAP (Learning through Education & Arts Partnerships) to bring Isaiah Thomas (as portrayed by professional actor Neil Gustafson) to every fifth grade in the Worcester Public Schools. This one-man play, *Isaiah Thomas – Patriot Printer*, describes Thomas's life and the crucial role he played in the years leading up to the American Revolution and afterward. Teachers can expand on the program with resources on the AAS-sponsored website, [www.TeachUSHistory.org](http://www.TeachUSHistory.org), which provides lesson plans and digital copies of historic images and documents in AAS collections.

CultureLEAP, which links students and teachers with the extensive cultural resources of Worcester County, received funding for this program from MassHumanities, the Fuller Foundation, and Target.

*Isaiah Thomas – Patriot Printer* was written and produced by James David Moran, director of outreach at AAS, and is enjoying a renaissance this year following its highly acclaimed run in 2000-06. To date, over 6,000 people throughout New England have seen the show.

We were delighted when AAS member Glen Pomeroy expressed an interest in getting involved with this program. He began in the schools by setting the stage, explaining that Isaiah Thomas would be speaking to the audience as if it were 1812. He also told the students about AAS and its collections. Rave reviews have been coming in from students as well as their teachers.



## TEACHING AMERICAN HISTORY AT AAS

AAS director of outreach James David Moran invited all Teaching American History (TAH) project directors in New England to the Society in February to discuss the ways work done through TAH funding can continue now that this Federal initiative has ended. Thirty-two TAH project directors, project evaluators, educators at historic sites, members of both the Massachusetts and U.S. Departments of Education, and representatives of other organizations met at AAS on February 17 for a full-day symposium.

Many of the TAH-funded programs led to the creation of websites where educators have posted lesson plans and curriculum units, as well as primary source materials. This group decided to use institutional websites,

such as AAS's [www.TeachUSHistory.org](http://www.TeachUSHistory.org), as clearinghouses and central online directories connecting the sites established by school districts and smaller historical organizations. Another outcome of this meeting was to increase the awareness of the positive impact of the TAH program through presentations at national and regional conferences, media coverage of projects in their last year of funding, and making more school administrators and curriculum coordinators aware of the work created by classroom instructors.

AAS has been involved with this program since 2000, principally in partnership with the Worcester Public Schools, and has developed a robust series of programs for elementary and high school teachers.

Through consecutive multi-year grants, AAS has brought together scholars, curators, musicians, actors, and experts in a wide array of fields to explore topics in American history. Thanks to this program, AAS and other organizations have built a strong framework for continuing to engage and inspire history teachers and through them, students in New England and beyond. One of the outcomes of TAH is expected to be a continuing K-12 program at AAS, available to individual schools or school districts.

This regional meeting of TAH directors was one of the first of its kind in the country. The U.S. Department of Education hopes to replicate AAS's leadership role and establish other regional meetings in the coming months.

## NEW MEMBERS

Twenty new members were elected at the annual meeting on October 21, 2011 in Worcester. Each member formally accepts his or her election to complete this process.

### STEPHEN ARON

Los Angeles, California

Stephen Aron is a professor of history at the University of California, Los Angeles, and chair of the Institute for the Study of the American West at the Autry National Center. His books include *How the West was Lost: The Transformation of Kentucky from Daniel Boone to Henry Clay* (1996); *Trading Cultures: The Worlds of Western Merchants*, co-edited with Jeremy Adelman (2001); and *American Confluence: The Missouri Frontier from Borderland to Border State* (2006).

### THOMAS AUGST

New York, New York

Thomas Augst is an associate professor of English at New York University. A former AAS fellow (Reese Fellowship, 1999, and Peterson Fellowship, 2004), he is the author of *The Clerk's Tale: Young Men and Moral Life in Nineteenth-Century America* (2003), a finalist for the Modern Language Association's Prize for a First Book; co-editor of *Libraries as Agencies of Culture* (2002); and co-editor of *Institutions of Reading: The Social Life of Libraries in the United States* (2007).

### MARDGES BACON

Cambridge, Massachusetts

Mardges Bacon is the Matthews Distinguished University Professor in the School of Architecture at Northeastern University. A specialist in American architectural and urban history, she has published widely in her field. She has served on the advisory board of Buildings of the United States: Connecticut, and as a director of the New England Chapter of the Society of Architectural Historians. She and her bookseller husband Charles B. Wood, also a member, have been longtime and generous supporters of the Society.

### JESSIE LITTLE DOE BAIRD

Mashpee, Massachusetts

Jessie Little Doe Baird, a citizen of the Mashpee Wampanoag Tribe and member of its Tribal Council, is co-founder and director of the Wôpanâak Language Reclamation Project. Wampanoag (or Wôpanâak) was spoken by tens of thousands of people in southeastern New England when Puritan settlers arrived and ceased to be spoken by the

middle of the nineteenth century. She is a 2010 John D. and Catherine T. MacArthur Foundation Fellow, honored for her work in reviving the language of her ancestors.

### NED BLACKHAWK

New Haven, Connecticut

Ned Blackhawk, a Western Shoshone (Te-Moak), is professor of history and American studies at Yale University. He is the author of *Violence Over the Land: Indians and Empires in the Early American West* (2006), which received the Frederick Jackson Turner Award from the Organization of American Historians in 2007, and a Book of the Decade Award from the Native American and Indigenous Studies Association in 2011.

### STEVE BOLICK

Framingham, Massachusetts

Steve Bolick is the proprietor of Aiglatson ("nostalgia," spelled backwards), dealing in pre-1900 ephemera and Americana with a special interest in graphic content. His interest in ephemera began during his 30-year career as an insurance broker and consultant, and he became more extensively involved after retiring in 1997. Throughout the year, he sets aside choice items and offers them, reasonably priced, to the Society. While many of those items have been graphic materials, they have also included manuscripts, children's books, and newspapers.

### JOANNA BROOKS

San Diego, California

Joanna Brooks is associate professor and chair of the department of English and Comparative Literature at San Diego State University. Her first book *American Lazarus: Religion and the Rise of African-American and Native American Literatures* (2003) was awarded the William Sanders Scarborough Prize by the Modern Language Association. She is also the editor of *The Collected Writings of Samson Occom Mohegan: Literature and Leadership in Eighteenth-Century America* (2006) and *Transatlantic Feminisms in the Age of Revolutions* (2011).

### KATHLEEN DUVAL

Chapel Hill, North Carolina

Kathleen DuVal is associate professor and director of undergraduate studies in the history department at the University of North Carolina at Chapel Hill. Her publications include *The Native Ground: Indians and Colonists in the Heart of the Continent* (2006) and *Interpreting a Continent: Voices from Colonial America* (2009), co-edited with John DuVal. She is

currently writing *Independence Lost: The Gulf Coast in the American Revolution*, to be published by Random House.

### GERALD F. FITZGERALD, JR.

Inverness, Illinois

Gerald F. Fitzgerald, Jr. shared with his late father – an AAS member from 2007 until his death in 2010 – not only his name and his profession as a banker, but also a great love for collecting. A founder of Cornerstone National Bank and Trust and president and CEO of Cornerstone Bancorp, Inc. he was recently honored by the Chicago Bible Society with its 2011 Gutenberg Award.

### GREGORY A. GIBSON

Gloucester, Massachusetts

Gregory Gibson is the proprietor of Ten Pound Island Book Company. An antiquarian book dealer since 1976, he is one of the leading specialists on old and rare maritime books and manuscripts. He is the author of three nonfiction books and a novel, including *Gone Boy* (1999), *Demon of the Waters* (2004), and *Hubert's Freaks* (2008). With fellow bookseller Matthew Needle, he recently donated to AAS the manuscript memoir of legendary book scout Benjamin Tighe.

### ANTHONY GRAFTON

Princeton, New Jersey

Anthony Grafton is the Henry Putnam University Professor of History at Princeton University. A leading historian of books and readers, he also studies the long-term history of scholarly practices and a wide range of topics in cultural and intellectual history. He is the author of 10 books and co-author, editor, co-editor, or translator of nine others. He is also a contributor to *The New Republic*, *The American Scholar*, and *The New York Review of Books*.

### PEKKA HÄMÄLÄINEN

Santa Barbara, California

Pekka Hämäläinen is a professor of history at the University of California at Santa Barbara. His first book, *The Comanche Empire* (2008), received 10 major prizes, including the Bancroft Prize and the Merle Curti Award. He is also a co-editor of *Major Problems in the History of the North American Borderlands* (2011), and is currently at work on a book titled *The Shapes of Power: Frontiers, Borderlands, Middle Grounds, and Empires in North America, 1600-1900*.





From *The Farmers and mechanics almanack, for the year of our Lord 1845 ... Carefully calculated for the latitude and meridian of Philadelphia*. This illustration is included in the exhibition *Men of the Young Republic* on the AAS website.

### STEPHANIE MCCURRY

Philadelphia, Pennsylvania

Stephanie McCurry is a professor and undergraduate curriculum chair in the history department at the University of Pennsylvania. She is the author of *Masters of Small Worlds: Yeoman Households, Gender Relations, and the Political Culture of the Antebellum South Carolina Low Country* (1995) which received numerous awards including the John Hope Franklin Publication Prize of the American Studies Association, and *Confederate Reckoning: Power and Politics in the Civil War South* (2010), as well as many articles and review essays.

### JOSHUA MICAH MARSHALL

New York, New York

Joshua Marshall is the founder and publisher of TalkingPointsMemo.com, which has expanded since 2000 into a network of sites under TPM Media. He began his career as a journalist and editor, and has contributed to *The American Prospect*, *Washington Monthly*, *The Atlantic*, *The New Yorker*, and Salon.com. He is also a columnist for Time.com and the Capitol Hill newspaper, *The Hill*. Before turning to new media, he earned a Ph.D. in early American history at Brown University, a field in which he still has active interest.

### TIYA MILES

Ann Arbor, Michigan

Tiya Miles is a professor of history in the Program in American Culture at the University of Michigan. She is the author of *Ties That Bind: The Story of an Afro-Cherokee Family in Slavery and Freedom* (2005), which was awarded the Frederick Jackson Turner Award from the Organization of American Historians, and *The House on Diamond Hill: A Cherokee Plantation Story* (2010), which won the National Council on Public History and Georgia Historical Society book awards. She is a 2011 MacArthur Fellow.

### M. STEPHEN MILLER

New Britain, Connecticut

M. Stephen Miller has collected, written and lectured about, and organized exhibitions on Shaker endeavors for more than 30 years. His collection includes over 14,000 examples of advertising ephemera, the most comprehensive collection extant. In addition to many articles, he is the author of *From Shaker Lands and Shaker Hands: A Survey of the Industries* (2007) and the editor of 10 books. He curated *Inspired Innovations: A Celebration of Shaker Ingenuity* at the New Britain Museum of American Art and co-wrote a book of the same title in 2010.

### GARY Y. OKIHIRO

New York, New York

Gary Okihiro is a professor of international and public affairs at Columbia University and was founding director of the university's Center for the Study of Ethnicity and Race. His books include *Common Ground: Reimagining American History* (2001); *The Columbia Guide to Asian American History* (2001); *Island World: A History of Hawaii and the United States* (2008); and *Pineapple Culture: A History of the Tropical and Temperate Zones* (2009). He is a recipient of the lifetime achievement award from the American Studies Association.

### WILLIAM O. PETTIT III

Albany, New York

William O. Pettit III is a landscape and seascape painter whose subjects include the Catskills and eastern New York State and Cape Cod. He studied art at Middlebury College, the Worcester Art Museum, and the Sage Colleges. For the past 30 years, he has also enjoyed collecting every edition and translation he can find of Melville's *Moby Dick* – he has 180 so far – which he calls “one man's obsession with an obsession.” His father, William O. Pettit, Jr., is also a member (elected in 1979) and a generous supporter of the Society.

### SETH ROCKMAN

Providence, Rhode Island

Seth Rockman is an associate professor of history at Brown University. His book *Scraping By: Wage Labor, Slavery, and Survival in Early Baltimore* (2009) won the Merle Curti Prize from the Organization of American Historians, the Philip Taft Labor History Book Award, and the H.L. Mitchell Prize from the Southern Historical Association. A 2007 AAS-NEH Fellow, he is currently writing a book about shoes, shovels, hats, and hoes manufactured in the North for use on Southern slave plantations.

### SAMUEL J. SCINTA

Denver, Colorado

Sam Scinta is president and publisher of Fulcrum Publishing, Inc. in Golden, Colorado, and a collector of nineteenth- and twentieth-century books. The creator of the bestselling Speaker's Corner Books series on contemporary political affairs, he has co-authored and edited numerous books, including *Parting Shots from My Brittle Bow*, with Sen. Eugene McCarthy (2004). His forthcoming book is *Native Americans in State and Local Governments*, with David Willkins. As the son-in-law of Charlotte and Robert Baron, he is well acquainted with AAS.

## A NATIONAL AWARD & A STANDING OVATION

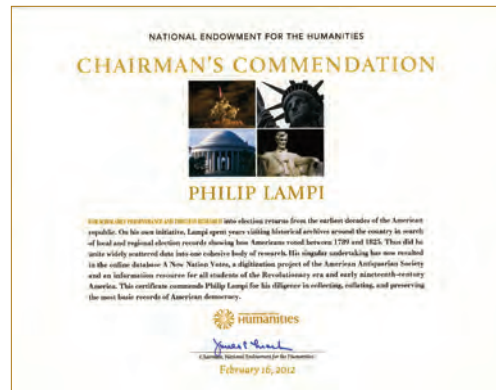
Philip Lampi was honored for over four decades of research on early American voting records on February 16, when he became the first recipient of the NEH Chairman's Commendation.

An overview of "A New Nation Votes" preceded the award presentation by NEH chairman Jim Leach. Following Phil Lampi, the speakers included Erik Beck, project manager at Tufts University and AAS; Andrew Robertson, a project advisor; and AAS president Ellen S. Dunlap.

Head of Readers' Services Elizabeth Pope posted a recap and links to other media coverage on the AAS blog, [www.pastispress.org](http://www.pastispress.org), and AAS fellow Joseph Adelman wrote about the impact of "A New Nation Votes" on historical scholarship in *Common-place* ([www.common-place.org](http://www.common-place.org)) This event was also featured on the front page of the *Worcester Telegram & Gazette*, accompanied by an online slide show.



Philip Lampi (left), lead researcher for "A New Nation Votes," with Jim Leach, Chairman of the National Endowment for the Humanities.



## A Quest for Newspapers

Thanks to a short piece in the *Akron Beacon Journal* on December 8, curator Vincent Golden recently heard from a donor who has several Civil War-era newspapers that he would like to give AAS, including one that reports Lincoln's assassination. Akron journalist Bob Dyer began his *Beacon Journal* piece recalling that he had saved a 1964 newspaper (proclaiming a championship win by the Cleveland Browns) through various moves over the years, but with nowhere near the care that the Society dedicates to its collections. He went on to describe AAS, noting that he would usually promote a local organization, but that the Summit County (Ohio) Historical Society had limited means and space for preserving newspapers published before 1877, and that the place for those is clearly AAS.

The AAS online catalog – and especially the issue-specific newspaper catalog, Clarence – identifies which papers the Society does have, but it's safe to say that Vince Golden can answer that question, too. A number of other journalists have also taken up the cause around the country – the *Bellevue* (Illinois) *News-Democrat*, the *Parkersburg News* (West Virginia), and the *Gallion Inquirer*

(Ohio) – all pointing prospective donors to AAS.

The assurance that papers will be carefully preserved and made available to researchers – genealogists, graduate students, writers, teachers, and of course, historians – has led many local historical societies to transfer their newspaper holdings to AAS. In February, Vince Golden spoke at the New England Newspaper and Press Association's convention and trade show, describing how his quest for newspapers has taken him cross-country in a U-Haul truck to pick up donations. An article about his talk, titled "Chasing the Dumpster," is available online at [www.seapubs.com/eBulletin2-9-12/stories\\_convention\\_dumpster.htm](http://www.seapubs.com/eBulletin2-9-12/stories_convention_dumpster.htm).

AAS has over 2 million newspapers and is continually adding to its collections, currently at a rate of about 30,000 issues a year. Even as the Society celebrates its 200th anniversary, that drive to collect is as strong as



Curator Vincent Golden and AAS president Ellen S. Dunlap with newspapers in the AAS collection.

ever. If an item was printed before 1877 and we do not have it (or the example that may be donated is different or in better condition), AAS is interested. This includes everything from newspapers, books, pamphlets, and prints to handwritten materials, such as letters or diaries. Please direct inquiries about donating materials to AAS to the head of acquisitions, Peg Lesinski ([plesinski@mwa.org](mailto:plesinski@mwa.org)).

## NEWS FROM MEMBERS, FELLOWS & STAFF

### MEMBERS' NEWS

**Deanna Marcum** has joined Ithaca S+R, effective January 2012, as managing director leading its research and strategic consulting services as a part of the larger organization, ITHAKA. She was previously Associate Librarian for Library Services at the Library of Congress, and has served as president of the Council on Library and Information Resources (CLIR) and as dean of the Catholic University School of Library and Information Science. In June 2011, she received the Melvil Dewey Medal from the American Libraries Association, its highest honor, in recognition of her leadership and distinguished career.

**Robert Peck**, a senior fellow of the Academy of Natural Sciences in Philadelphia, was given an honorary Doctor of Humane Letters degree from the University of Delaware in January, where he gave the keynote address for winter commencement. Last summer, he spent two months in Mongolia working on a climate change study. He is currently guest curator of an exhibit of Edward Lear's natural history paintings at the Houghton Library at Harvard (April 2-August 8), in celebration of the bicentennial of Lear's birth. He will be speaking on Lear at a joint meeting of the Linnean Society and the Society for the History of Natural History in London in September. Robert Peck is also the co-author of *A Glorious Enterprise*, a history of the

Academy of Natural Sciences, founded in 1812 and the oldest natural history museum in the country.

**Dale Cockrell**, director of the Center for Popular Music at Middle Tennessee State University and president of Pa's Fiddle Recordings, has been working with PBS on a special concert to be aired in June, *Pa's Fiddle: America's Music*. Songs from the Pa's Fiddle Project were performed by well known musicians, including Randy Travis, Ronnie Milsap, Rodney Atkins, Natalie Grant, and The Roys.

Charles "Pa" Ingalls, father of author Laura Ingalls Wilder, was an accomplished fiddler, and the *Little House on the Prairie* books identify 127 songs. Dale Cockrell's company has recorded a new CD featuring songs mentioned in the books. It will be available in June and can be ordered in advance at [www.laura-ingalls-wilder.com](http://www.laura-ingalls-wilder.com).

**Carla Mulford**, associate professor of English at Penn State University and the founding president of the Society of Early Americanists, was awarded the William L. Mitchell Prize for Bibliography or Documentary Work on Early British Periodicals or Newspapers by the Bibliographical Society of America in January 2012. Her award-winning publication, "Benjamin Franklin's Savage Eloquence: Hoaxes from the Press at Passy, 1782," was published in *The Proceedings of the American Philological Society* (Vol. 152, No. 4, December 2008).

### FELLOWS' NEWS

**Adam Gordon** (Hench Post-Dissertation Fellow, 2011-12) has been named assistant professor of English at Whitman College in Walla Walla, Washington.

Recent AAS fellows who were hired to tenure-track teaching positions this year include **Sari Altschuler** (Legacy Fellow, 2011-12); **Matthew Bahar** (Legacy, 2010-11); **Gina Marie Caison** (Last, 2011-12); **Christine DeLucia** (Peterson, 2011-12); **Jonathan Nash** (Peterson, 2011-12); **Christopher Pastore** (Peterson, 2010-11); **Kelly Ross** (Last, 2009-10); and **Jonathan Senchynne** (Last, 2009-10).

### STAFF NEWS

**Matthew Shakespeare** joined the Society's senior managers in November as executive vice-president for external affairs. He is working closely with staff on bicentennial planning, with a particular focus on celebratory events in October, as well as key development and programming initiatives.

**Ashley Janes** recently joined the staff as a receptionist in Antiquarian Hall.

AAS bids farewell to curator of books **David Whitesell** at the end of March, when he becomes curator in the Albert and Shirley Small Special Collections Library at the University of Virginia.

*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 Society's seal with the inscription: Designed by I. Thomas; Drawn by John R. Penniman, Boston, 1815."

### THE ORIGIN OF THE SOCIETY'S SEAL

The Society's seal first appeared in 1820. In January, the Council voted to issue membership diplomas "to which the seal of the Society shall be affixed" and later that year, the seal was featured on the engraved title page of the first volume of *Archaeologia Americana: The Transactions and Collections of the American Antiquarian Society*. Like most early initiatives of the Society (the charter, its founding collection, and even Antiquarian Hall itself), the seal was the brainchild of Isaiah Thomas. John R. Penniman turned a sketch done by Thomas into a drawing in 1815. The price quoted for a die was deemed too high and no further action was taken, until Thomas took charge. He enclosed the drawing in a March 27, 1819, letter to the Hartford engraver, Abner Reed, and paid him \$25.00 in June. December minutes record that "a seal for the Society has been handsomely engraved and presented this evening to the Society by the President."

The motto "nec poterit ferrum nec edax abolere vetustas" is from Ovid's *Metamorphoses* (Book 15, line 872), and when combined with line 871, reads "Now I have completed my work, which neither sword nor devouring Time will

be able to destroy." Thomas's choice seems to speak for itself—or does it? The text can be considered a sign of his anticipation of a secure future for the Society, but these lines might also have held special resonance.

Thomas's initial gift of books does not include a copy of Ovid's narrative poem, but he was aware of these lines. His copy of Samuel Butler's *Hudibras* (London, 1739; repr. Troy, New York, 1806) opens with a preface declaring that poets are born, not taught. The author then backpedaled in a way that would surely have appealed to Thomas: "some who have had very little human learning, but were endued with a large share of natural wit ... have become the most celebrated poets of the age they lived in." The two lines from Ovid are cited as proof that while "he had not had the happiness of an academical education, as some affirm, it may be perceived, throughout his whole poem, that he had read much and was very well accomplished in the most useful parts of human learning." Is it surprising that the self-taught Thomas inscribed this page when he gave this volume to the Society in 1820?

– Caroline F. Sloat