

ALMANAC

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AMERICAN ANTIQUARIAN SOCIETY

NUMBER 86

This fall the American Antiquarian Society, with the generous support of the Terra Foundation for American Art in Chicago, is sending an important exhibition of American lithographs to the Musée Goupil in Bordeaux, France. The exhibition, *À la mode française: La Lithographie aux États-Unis, 1820-1860*, will be opening on September 6 and closing on November 10, 2013.

Included in the exhibition are over fifty objects selected from the Society's outstanding collection of lithographs from the pre-Civil War era. The prints of American presidents, French leaders, genre scenes, and landscapes all reflect the relationship between French and American printers and artists during the early days of lithography. Prints made by French artists who immigrated to the United States will hang with works printed in Boston, New York, and Philadelphia by firms such as Pendleton's Lithography and George Endicott, each of which purchased French presses and hired trained Parisian pressmen to improve their products. Examples of well-known prints published in France after American artists are also featured, including the *Power of Music* after the American William Sydney Mount and *Politics in an Oyster House* after Richard Caton Woodville. These images were published and printed by the French firm Goupil & Co. for distribution in the United States and Europe.

*With a
French
Accent is
Bordeaux
Bound!*



"The Riding Dress," lithograph by George Endicott after Henri Grévedon, 1835.

(continued on page 2)



FINDING A HOME AT THE SOCIETY: *How a Collection Item Becomes Just That*

One would think that those working and researching at the Society would know exactly how the material they handle every day came to be part of the collection. Recent conversations with staff members, visitors, and readers, however, have shown that knowledge of what goes on behind the scenes – of how a collection item becomes a collection item – often remains a mystery even to those most closely connected with AAS. Just what does a collection item's journey into the archive look like? We began talking about a feature piece that would clarify the all-important but nonetheless murky acquisitions process.

If only it were so simple. It was not long before we realized that the story is far more complicated than at first glance. A new acquisition does not touch the hands of one or two people before it finds its way into the stacks, but many. Some items come in "on approval" (requiring the proper curator's approval upon arrival in the building), while others are bought directly by curators from dealers or at book fairs or auctions. Books are cataloged one way, manuscripts and graphic arts another, and newspapers yet another. And so on.

(continued on pages 6-7)



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The exhibition was first displayed in 2012 during the Society's bicentennial year at the Davis Art Center at Wellesley College and was well-received by visitors and the press. This second venue will feature a slightly expanded exhibition and will be accompanied by a French-language edition of the original catalog.

To help highlight the exhibition in Bordeaux, the Center for Historic American Visual Culture (CHAViC) at AAS is hosting a one-day conference, also supported by funding from the Terra Foundation, at the Musée Goupil on October 11. Nine paper proposals were accepted for the conference, and they promise to be an eclectic and significant group. Among the presenters are former CHAViC director Georgia Barnhill, who will present on French technology and skills in the U.S., and current AAS curator of graphic arts Lauren Hewes, who will talk about the creation of French lithographs in the U.S. before 1850.

The other presenters include scholars from Britain, France, and the U.S., each bringing their unique perspectives as art historians or curators to an aspect of the French-American exchange in lithography. Some papers will address the trials of French lithographers as artists, while others will focus more specifically on the subjects of French print culture, such as depictions of French heroes Napoleon and Lafayette or French artist-lithographer Jules Lion's depiction of New Orleans's St. Louis Cathedral. Still others will address the famous Goupil Print Company, exploring topics such as the firm's relationship with William Sidney Mount as well as its New York branch and the transnational art publishing industry. And finally, Helena Wright, curator of graphic arts at the National Museum of American History at the Smithsonian Institution, will wrap up the conference by showing French and American lithographs housed at the Smithsonian.

This looks to be a very exciting conference poised to make a significant contribution to the study and understanding of the transatlantic impact of a printing innovation that swept the United States in the nineteenth century!

Left: On the move: a forklift transports the matted, framed, and packaged lithographs; outside of the Musée Goupil in Bordeaux, France; opening the prints. Photography by Babette Gehnrich.

A new French edition of the publication *With a French Accent: American Lithography to 1860 (À la mode français: La Lithographie aux États-Unis, 1820-1860)* features five essays that explore several topics of interest to scholars of American print publishing, as well as an illustrated catalog of the exhibition. Both the English and French editions are available at the Society or through Oak Knoll Books.





2013 CHAVIC CONFERENCE EXPLORES SOME Poignant Prospects

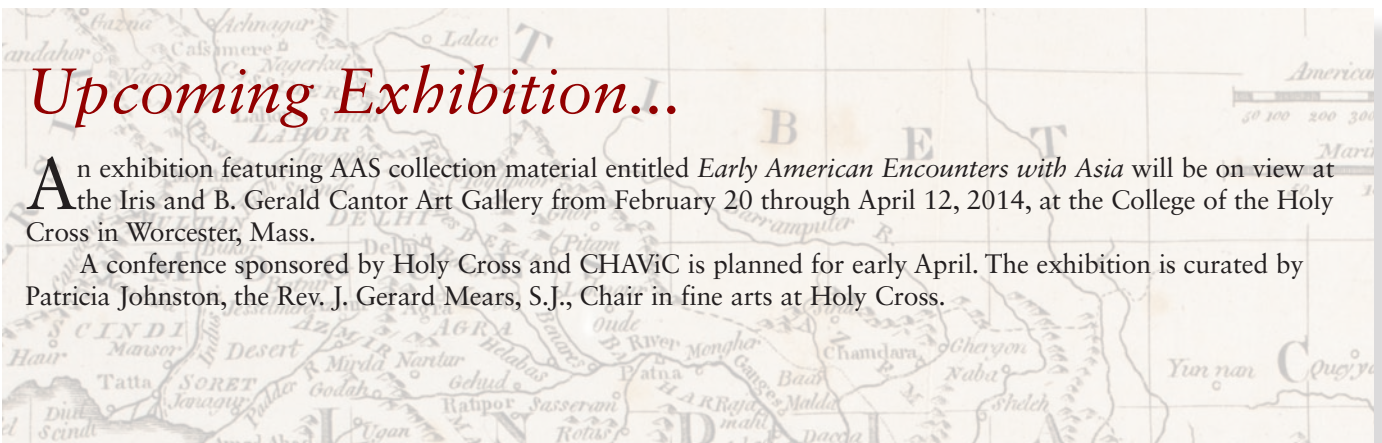
The 2013 CHAVIC conference, “Poignant Prospects: Landscape and the Environment in American Visual Culture, 1750-1890,” will be held at AAS on November 1 and 2, 2013. The conference will explore how visual representations of both natural and built landscapes have changed over time and how those changing narratives helped shape American attitudes toward nature and the environment. Participating speakers will include scholars from a variety of disciplines, including history, American studies, art history, literary studies, and environmental studies. Papers will address the issue of landscape broadly defined as depicted in prints, photographs, political cartoons, book illustrations, broadsides, ephemera, and other forms of visual culture. Topics for panels will include Urban Streetscapes; Landscape and Memory; Vision and the Viewshed; Form and the Environment; Photography, the West, and American Scenery; and Landscape through the Lens of Science and Technology.

The keynote speaker for the conference will be Aaron Sachs, associate professor of history and director of undergraduate studies at Cornell University. His publications include *The Humboldt Current: Nineteenth-Century Exploration and the Roots of American Environmentalism* (2006) and *Arcadian America: The Death and Life of an Environmental Tradition* (2013). More information about the conference and registration can be found on the AAS website: www.americanantiquarian.org/chavic2013.

Upcoming Exhibition...

An exhibition featuring AAS collection material entitled *Early American Encounters with Asia* will be on view at the Iris and B. Gerald Cantor Art Gallery from February 20 through April 12, 2014, at the College of the Holy Cross in Worcester, Mass.

A conference sponsored by Holy Cross and CHAVIC is planned for early April. The exhibition is curated by Patricia Johnston, the Rev. J. Gerard Mears, S.J., Chair in fine arts at Holy Cross.



201st ANNUAL MEETING NOVEMBER 7-8, 2013

Although for two hundred years the annual meeting has been held in October, we're switching things up a bit this year and holding it in November. (But not to worry – see the calendar on page 11 for all of the other exciting events we're holding in October.) The meeting itself will occur on Friday, November 8, 2013, at 4:00 in the afternoon. At that time we will conduct the normal business of the Society, including the presentation of Council reports, the election of officers and Councilors, and the election of new members. There will also be an orientation for new members at 10:30 a.m. that same morning, and a special collector's roundtable with members presenting their collections that afternoon at 1:30 p.m.

The annual Robert C. Baron Lecture, traditionally held the night before the annual meeting and open to the public free of charge, will be delivered by Richard Lyman Bushman on Thursday evening, November 7, at 7 p.m. (see page 9).

As usual, members will receive formal invitations to the annual meeting in the mail and a detailed schedule of events will be posted on the Society's website in September.

AAS Welcomes Mary Kelley as Distinguished Scholar in Residence

AAS is delighted to welcome Mary Kelley, who arrived in Worcester in early September to spend the academic year in residence as the Society's Mellon Distinguished Scholar in Residence. Mary is no stranger to AAS – she held a short-term fellowship at the Society in 1990, was elected to membership in 1991, served on the Council from 1993 to 1999, and was co-editor (with Robert Gross) of *An Extensive Republic: Print, Culture, and Society in the New Nation, 1790-1840*, the second volume of the five-volume *A History of the Book in America* series. Mary's teaching career began at Lehman College of the City University of New York and took her to the University of North Carolina at Charlotte, Dartmouth College (where she taught for twenty-five years), and the University of Michigan, where she is currently Ruth Bordin Collegiate professor of history, American culture, and women's studies.

One of our leading historians of the intellectual history of women in nineteenth-century America, Mary's work has marked a path for a generation of scholars and has earned her election as president of both the American Studies Association (1999-2000) and the Society for Historians



of the Early American Republic (2006-07). Her publications include *Private Woman, Public Stage: Literary Domesticity in Nineteenth-Century America* (1984) and *Learning to Stand and Speak: Women, Education, and Public Life* (2006), as well as edited collections of the writing of Margaret Fuller and Catharine Maria Sedgwick. As a measure of the impact that she has had as a teacher and a mentor, the New England American Studies Association's annual prize for the best conference paper by a graduate student, independent scholar, or non-tenure track faculty member is named in her honor. This coming year at AAS, Mary will work on a project titled "What Are You Reading, What Are You Saying?" American Reading and Writing Practices, 1760-1860." This project

will combine approaches from cultural history and book history to examine the reading and writing practices of Americans from all walks of life – male and female, black and white – from the American Revolution to the Civil War, showing how Americans used reading and writing to create communities and make meaning of their daily lives.

Center: "The Wife," painted by S.F.B. Morse; engraved by A.B. Durand. From Atlantic Souvenir, 1830.

Welcome to Sari Altschuler, the 2013-14 Hensch Post-dissertation Fellow



Sari Altschuler joined the AAS community in mid-July as the 2013-14 Hensch Post-dissertation Fellow. Or re-joined, rather, since she held a Legacy Fellowship at AAS in 2011. Sari received her Ph.D. from the City University of New York Graduate Center. Since 2012, she has been an assistant professor of English at the University of South Florida in Tampa, where she teaches nineteenth-century American literature. She has held fellowships from the McNeil Center for Early American Studies at Penn, the Library Company of Philadelphia, the University of Virginia, and the Charles Brockden Brown Society, and has published and presented widely on antebellum American literature, medicine, and disability. The dissertation project for which she was awarded the Hensch Fellowship was also awarded the 2013 SHEAR Dissertation Prize at the annual SHEAR conference in St. Louis, which includes publication with the University of Pennsylvania Press. Sari's book project, titled *Imagining the American Body: Literature and Medicine in the Early Republic*, examines the relationship between the emergence of American literature and American medical practice in the late eighteenth and early nineteenth centuries. In focusing on both literary work done by physicians and medical commentary offered by literary writers, Sari's work draws attention to a broad-ranging practice of interdisciplinary exchange in the early Republic.

RECENT ACQUISITION: *The Paper Elephant in the Room*

AAS recently received a substantial grant from the B. H. Breslauer Foundation to help purchase special acquisitions. To that end, one of the items we were able to acquire was John Greene Chandler's *American National Circus*, an early chromolithographed paper toy set issued by Boston publisher Brown, Taggard & Chase circa 1858.

John Greene Chandler was a Boston engraver, lithographer, and designer of picture books and paper toys. He is best known as the author and illustrator of *The Remarkable Story of Chicken Little*, which has become a classic of American children's literature. This copy of *American National Circus* is an incredibly pristine example of a printed paper toy for children and will join the other paper dolls, card games, puzzles, and board games in the Society's collection. The pieces are luxuriously colored using the emerging process of color lithography. Not only are the circus figures exotic, they are definitely American; for example, note the American shield worn by the elephant. This copy comes with instructions to children on how to play

with the pieces, using wooden or metal pins to attach the human figures to the animals. Advertised by the publisher in the *Boston Courier* for December 13, 1858 as a "New divertissement for Children," the set originally sold for thirty-eight cents and was intended for the Christmas and New Year's market.

Printed paper toys are rare survivors of the printing trade and were issued mainly by publishers who were also selling children's books. Although hundreds were advertised, few survived their owners' enthusiastic play. This copy was kept carefully in the Chandler family until the late twentieth century. The last Chandler family owner was famed children's book collector and puppeteer Herbert H. Hosmer (1913-1995), who in 1978 gave the Society an important collection of over 1,000 books, watercolors, and designs associated with the McLoughlin Bros. publishing house. Hosmer was elected to AAS membership in 1985.

Thanks to the generosity of the B. H. Breslauer Foundation grant we were able to purchase this extremely rare paper circus, adding a very unique item to our collection for both graphic arts and children's literature.

— Lauren Hewes, Andrew W. Mellon Curator of Graphic Arts & Laura Wasowicz, Curator of Children's Literature





Finding a Home at the Society: How a Collection Item Becomes Just That

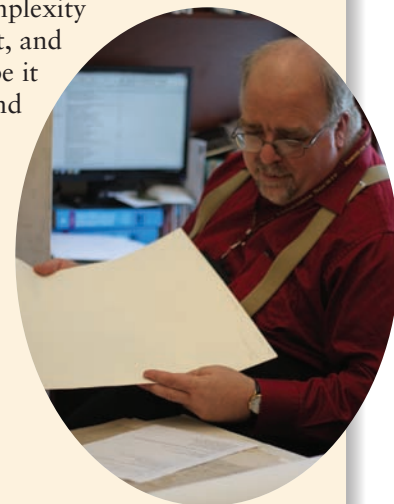
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In short, there is no one clear route by which collection items make it into the hallowed stacks and thereby to readers. Instead, there are many variations on the same basic process, adding complexity to this essential task. By understanding just how many people and how much work, thought, and detail it takes to make AAS the research library, depository, and learned society it is, we hope it will make all of our supporters – readers, fellows, members, donors, Councilors, teachers, and program goers – remember why we do what we do.

So how *do* we explain the acquisitions process? We've decided to do so both visually and textually, letting both media forms work in tandem to make an intricate process just a bit clearer. We have also decided to speak in general terms, leaving out unusual cases and distinguishing between collection types only when necessary. Nor will we be talking about the acquisitions process for modern (post-1900) books and periodicals, which are treated more as secondary material. As for all of those great anecdotes curators love to tell about how they found an item buried in an attic for 150 years or that one-of-a-kind imprint for a pittance on eBay, those will have to wait for another day. (Keep your eyes out for some of these stories on our blog, *Past is Present*, this fall. They were too good to resist.)

Nonetheless, enjoy the journey, and the next time you're holding one of our collection items in your hands, take a moment to wonder just what it took to get there.

The text below corresponds with the chart on the top of the opposite page.



CURATORS FIND THE TREASURES: There are many ways in which potential collection items come to the attention of curators. They are constantly on the lookout through auctions, book fairs, dealers, and eBay. Although they often find items through catalogs connected to these people and events, sometimes dealers will contact the curators directly if they come across an item they think we will be interested in and provide a quote. Curators may also receive offers directly from donors and private individuals looking to sell items.

GETTING ITEMS INTO THE BUILDING: Once curators have placed an order for an item they would like to buy or potentially buy, they let the Acquisitions Department know to expect it. Acquisitions also places bids at auction and keeps tabs on them to see if they're successful. All material goes directly to Acquisitions when it comes into the building.

CURATOR APPROVAL: Sometimes orders for items are done deals, but often they come in "on approval." This could be for a number of reasons, such as wanting to see the physical object in person or

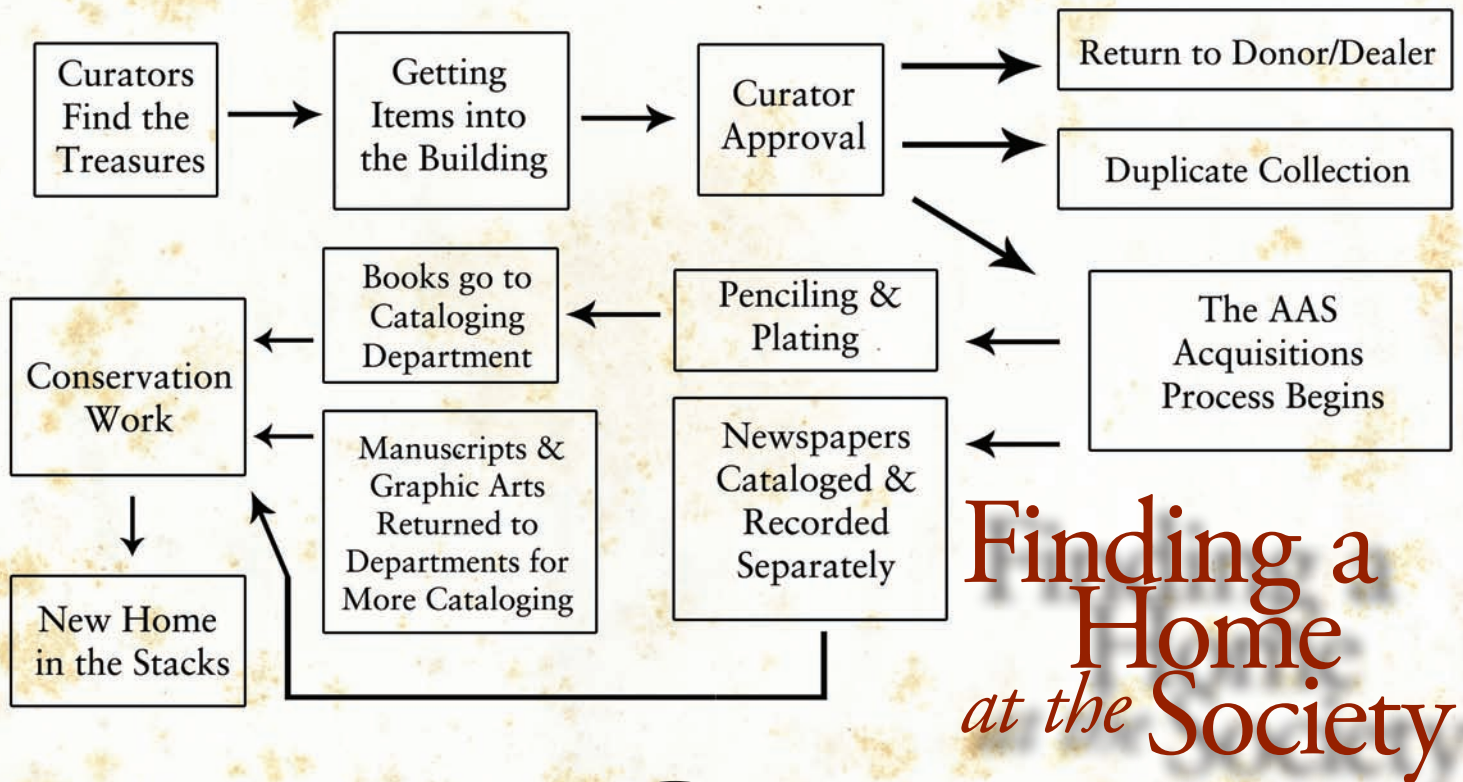
needing to check it against what is already in the collection. The same goes for possible donations. Once an item is in the building, the proper curator must decide what to do with it.

RETURN TO DONOR/DEALER: If a curator decides that an item is not right for the collection or that it can't be acquired at the moment, one option is to send it back to the owner or dealer it came from who can look for another home for it.

DUPLICATE COLLECTION: If AAS does not want to add an item to the main collections and the owner or dealer does not want it back, an item will often be put in our Duplicate Collection. As the name suggests this collection includes items that we already have, but also these unwanted items, which are intended to be sold out of this collection to a dealer or donated to another institution. The proceeds from these sales go back into an acquisitions fund to purchase items we do need.

AAS ACQUISITIONS PROCESS BEGINS: If the curators decide that an item should be acquired, the Acquisitions Department begins the process of bringing it into the collections. If it was a purchase it is assigned a fund and paid for. (Funds are tricky things. How they can be used depends on where the money comes from. Some are unrestricted allowing the funds to be spent on anything, while others restrict the purchase to specific genres or categories, such as Civil War





items or material related to Minnesota.) The cataloging process also begins now, as records are entered into Voyager, the Society’s integrated library system, including a brief catalog record and a unique number. Some acquisitions with imprints before 1840 are also annotated in a series of bibliographies to indicate our ownership of the item.

PENCILING & PLATING: Once items are briefly cataloged, the Acquisitions Department then accession books, graphic arts, and manuscripts. In this case, “accessioning” means that basic acquisition info (when, from whom or by what means it was acquired, etc.) is recorded either on the item itself or on a card. For books and graphic arts this information is penciled onto the item. In the case of manuscripts, accession cards are created for the Manuscript Department. Hardcover books and bound manuscripts are also given special bookplates with this information.

NEWSPAPERS CATALOGED AND RECORDED SEPARATELY: In the case of newspapers and periodicals, the item leaves Acquisitions after being approved and paid for and returns to the Newspaper Department to be cataloged and assigned a unique record number by a serials cataloger. Accession cards are also created.

BOOKS GO TO CATALOGING DEPARTMENT: Books are sent to the Cataloging Department to receive more detailed cataloging. Those printed before 1820 receive this attention immediately, while the rest are put into a backlog to be done later.

MANUSCRIPTS & GRAPHIC ARTS RETURNED TO DEPARTMENTS FOR MORE CATALOGING: Manuscripts and graphic arts are sent back to their corresponding curators for more detailed cataloging.

CONSERVATION WORK: The Conservation Department is responsible for making sure collection items are stabilized, protected, and repaired as needed. On rare occasions stabilization and repair work will be done as soon as an item is acquired, but usually those items that need attention are flagged for work at a later date.

NEW HOME IN THE STACKS: Once items have left the Acquisitions Department for good and are given back to their curators (or to the Cataloging Department in the case of books and pamphlets), they are housed in Mylar or acid-free folders and boxes if need be, and assigned a home in the stacks where they can now be easily found.



Recommended Reading

We invited several AAS members, staff, fellows, and Councilors to recommend “fiction published before 1900” with the caveat that a copy of it must be held in the AAS collections. The results include both well-known classics and obscure favorites:



Jicoténcal (1826), the first Spanish-language novel published in the U.S., is a historical romance about the Conquest of Mexico – with neither Cortés nor Moctezuma at the center. Instead, it focuses on Spain’s allies the Tlaxcalans, portrayed as right-thinking republicans trying to break the chains of empire. William Cullen Bryant wrote that while *Jicoténcal*’s plot creaks audibly, it has “the merit of containing pretty just and enlightened notions on political government.” Part of the fun of reading it today (there’s a recent English translation) lies in speculating on which of the revolutionary Spanish Americans who passed through Philadelphia might have written it.

- Kirsten Silva Gruesz
Professor of Literature,
University of California, Santa Cruz
AAS Member, 2011



Mark Twain’s *Roughing It* (1871) is barely a novel, but it is fiction. These tall tales of extreme weather and disastrous journeys, of drunken violence and legal disorder, and, most directly, of speculation in the Comstock silver mines, all show a young author both observing and playing with the craft of turning lived experience into literature. Twain captured some of the central tensions in the history and mythology of the American West: the ever-present jostling of truth and legend, history and fiction, authenticity and pretense.

- Kathryn Morse
John C. Elder Professor in Environmental Studies and
Professor of History, Middlebury College
AHPCS Fellow, 2007-2008

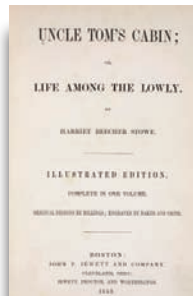


After reading just a few pages from *Stories of the Canadian Forest; or, Little Mary and Her Nurse*, one wonders what drove a Victorian-era English lady to leave the comforts of England, travel into the deep wilds of Upper Canada, then immerse herself in developing vivid descriptions of the wild, but vibrant landscape of the Canadian frontier?

This 1857 treasure, written by Catherine Parr Strickland Traill and published by C. S. Francis & Company of New York, features descriptive views of the natural world as seen through the eyes of

a young girl who is both highly observant and curious. Rather than being fearful of the vastness of the Canadian wilderness, she actively seeks to listen and learn about nature’s way.

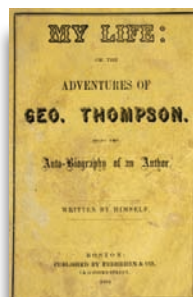
- Chuck Arning
Park Ranger & AV Specialist,
Blackstone River Valley National Heritage Corridor
AAS Councilor, AAS Member, 2004



No mid-nineteenth-century American novel rivaled Harriet Beecher Stowe’s *Uncle Tom’s Cabin* (1852) for immediate impact in the U. S. and Europe. And none rivals it today for conveying the moral and political urgency experienced by millions of northern Protestants in the wake of the Fugitive Slave Act of 1850: a measure commanding “all good citizens” to collaborate with slave-catchers.

Uncle Tom’s Cabin has fallen out of favor in recent years, but to appreciate mid-nineteenth-century America it’s indispensable. Harriet Beecher Stowe shows us how an intertwined republican and religious faith – a quest by blacks and whites for deliverance from slavery and deliverance from sin – drove northerners toward a final confrontation with “the slave power.”

- Richard Fox
Professor of History,
University of Southern California
AAS Member, 2002
Mellon Post-Doctoral Fellow, 2000-2001
Mellon Distinguished Scholar, 2005-2006



“You work on nineteenth-century American literature? But it’s so boring.” This comment will be familiar to many scholars who have conversations with people with bad memories of high school discussions of symbolism in *The Scarlet Letter*. Whenever I hear someone say that, I encourage them to read *Venus in Boston and Other Tales of Nineteenth-Century City Life*, a collection of novels written by the noted antebellum

sensationalist, pornographer, and bon vivant George Thompson. Of the three texts in the collection – *Venus in Boston: A Romance of City Life* (1849); *City Crimes; or, Life in New York and Boston* (1849); and *My Life: or, The Adventures of Geo. Thompson* (1854) – AAS holds only *My Life*. But all three novels take antebellum literature *a la* Emerson and Hawthorne and turn it on its head (they also get it drunk and punch it in the nose). Filled with lurid details of life in the urban demimonde, sensational crimes and startling revelations, and Thompson’s often troubling humor, these novels’ nineteenth century is anything but dull.

- Paul Erickson
AAS Director of Academic Programs

The *Past is Present* at the Society’s blog!
For more stories on upcoming events, new acquisitions, recommended reading, and other library news, visit our blog at:
www.pastispresent.org

K-12 Workshops Take On Women, War, & White House Politics

As the new school year gets underway, we're beginning to gear up for our next round of daylong K-12 professional development workshops. This past summer we had participants join us from as far away as New Jersey and Maryland, and we're hoping to continue drawing in new teachers and providing exciting opportunities for their continuing education.

The first workshop of the season, "The Emancipation Proclamation and the Gettysburg Address" with Harold Holzer, will take place on Saturday, October 19. This year marks the anniversary of both of these seminal documents, and this workshop will examine their impact on American society in both 1863 and 2013.

Then, on Saturday, November 16, we will offer "Picture Perfect: Nineteenth-Century Women in Words and Images." Co-sponsored by the Center for Historic American Visual Culture and led by Laura Smith from the University of New Hampshire, this interdisciplinary workshop will combine visual culture, history, and literature to examine the ways in which nineteenth-century women – from different classes, races, geographies, and backgrounds – portrayed themselves and were portrayed by others. Stunning images, personal manuscripts, and familiar literature by Harriet Beecher Stowe, Louisa May Alcott, Laura Ingalls Wilder, and others, will make this a rich day with applications for educators from many disciplines.



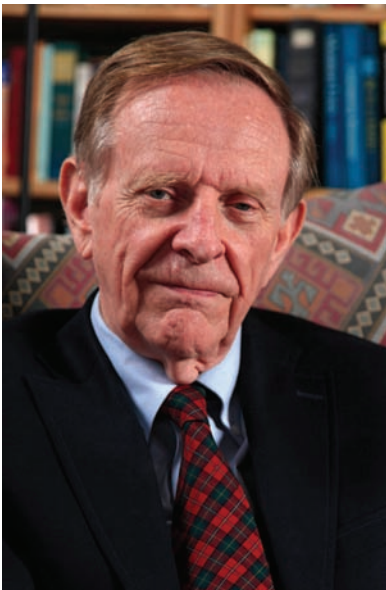
We will follow these up with workshops in the spring, one with a unique AAS focus. For years teachers have been telling us that they still use Esther Forbes' 1943 award-winning novel *Johnny Tremain* in the classroom. As the first woman elected to AAS membership, we're thrilled to be able to offer a workshop focusing on Forbes' most famous work. It

will showcase how items from the collection can be used to contextualize and bring to life this classic coming-of-age story about an apprentice caught up in the opening stages of the American Revolution in Boston. By being able to see themselves in both the fictional narrative and the related real documents, *Johnny Tremain* can offer a powerful entry point for students into America's beginnings.

Enrollment is open to teachers from any district for a fee of \$60, which includes refreshments, lunch, and educational materials. Due to grant funds we are able to offer Worcester Public School educators free admission. Teachers will also be able to receive professional development points for participation. For more information or to register visit www.americanantiquarian.org/k12workshop.

Above: "Battle of Gettysburg," chromolithograph by Louis Prang & Co., 1887.

THE 10TH ANNUAL BARON LECTURE: "The Refinement of America: Is there Hope?"



This year's Baron Lecture, taking place on November 7, at 7 p.m., is sure to be intriguing as the presenter, Richard Lyman Bushman, has said that the book on which he will reflect "began in a museum and expanded to encompass the entire western world for three centuries and seemed to explain everything, including the author's relationship with his mother."

That book, *The Refinement of America: Persons, Houses, Cities* (1992), uses a combination of cultural and social history as well as a study of material culture to examine the historical origins, the geographic spread, and the cultural and political consequences of the rise of "gentility" in early America – a complex of ideas and behaviors that encompassed how to talk, worship, and dress, how to paint your house and furnish your parlor.

Bushman is the Gouverneur Morris Professor Emeritus of history at Columbia University and the Howard W. Hunter Visiting Professor in Mormon studies at Claremont Graduate University. His scholarship includes studies of early American social, cultural, and political history, American religious history, and the history of The Church of Jesus Christ of Latter-day Saints, of which he is a member. Among his publications is the Bancroft Prize-winning *From Puritan to Yankee: Character and the Social Order in Connecticut, 1690-1765* (1967).

FALL PUBLIC PROGRAMS MAKE FOR AN ECLECTIC COMBINATION

This fall our public programs will explore how individuals experienced the American Revolution, the impact of two seminal texts on our culture, a boardinghouse keeper in nineteenth-century Lowell, and the world of paper. Our programming will feature lectures, book talks, and an interactive theatrical performance as we examine the scholarly work done in the library and the historic time periods covered by the Society's collections.

We begin our series on Thursday, October 3 with an interactive one-woman performance by Kate Carney entitled *Lowell Mills Boardinghouse Keeper*. This play takes place in 1843 and brings to life Mrs. Lois Larcom and the young women who worked in the mills, attended lectures, and created the *Lowell Offering* and other literary works. Kate Carney is a Massachusetts-based storyteller, actor, and workshop leader who, since 1993, has been dramatizing significant historic women in a series of dramatic presentations she calls *Heroic Women You Can Talk To*.

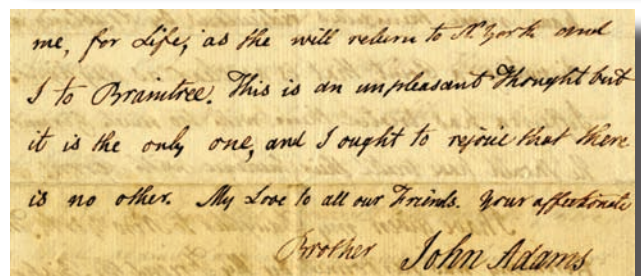
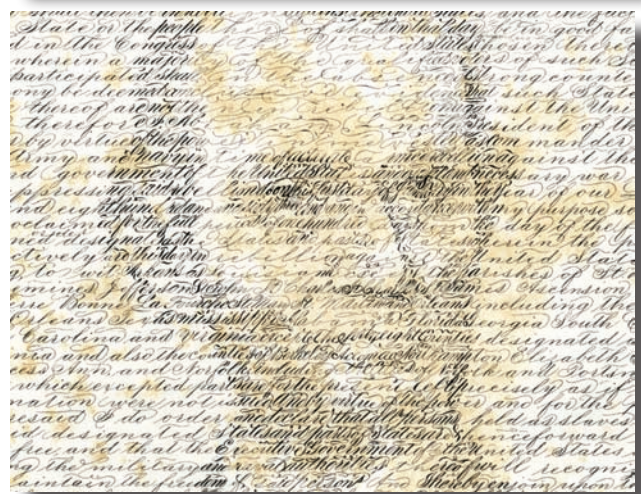
The Boston Marathon bombings prevented our member Harold Holzer from speaking at the Society last April. We have rescheduled his talk to Friday, October 18, and it will be co-sponsored by the Franklin M. Loew Lecture Series at Becker College. Holzer will discuss the Emancipation Proclamation and the Gettysburg Address. A leading Lincoln scholar and an advisor to the recent Steven Spielberg film *Lincoln*, Holzer will explore how these 150-year-old texts were created, their influence on the Civil War, and their enduring impact on our nation.

On Tuesday, October 22, AAS/Mellon Distinguished Scholar in Residence, Mary Kelley from the University of Michigan (see page 4), will deliver a lecture called "While Pen, Ink & Paper Can Be Had": Reading and Writing in a Time of Revolution." This program focuses on the fascinating correspondence between William Tudor, an elite Bostonian who served in the Continental Army with George Washington, Delia Jarvis, the woman he was courting, and John Adams, the man he was keeping informed about the movements of Washington.

Our programs will wrap up on Tuesday, November 12, with "Common Bond: Stories of a World Awash in Paper" by AAS member Nicholas A. Basbanes. This talk is based upon his latest book, *On Paper: The Everything of its Two-Thousand Year History*, which will be published by Knopf in October. After writing eight works about books and book culture, including *A Gentle Madness: Bibliophiles, Bibliomanes, and the Eternal Passion for Books* (1995) and *Patience & Fortitude: A Roving Chronicle of Book People, Book Places, and Book Culture* (2001), Basbanes turned his attention to the material of transmission itself. During his talk he will describe his eclectic study of all kinds of paper and the various roles this material has played.

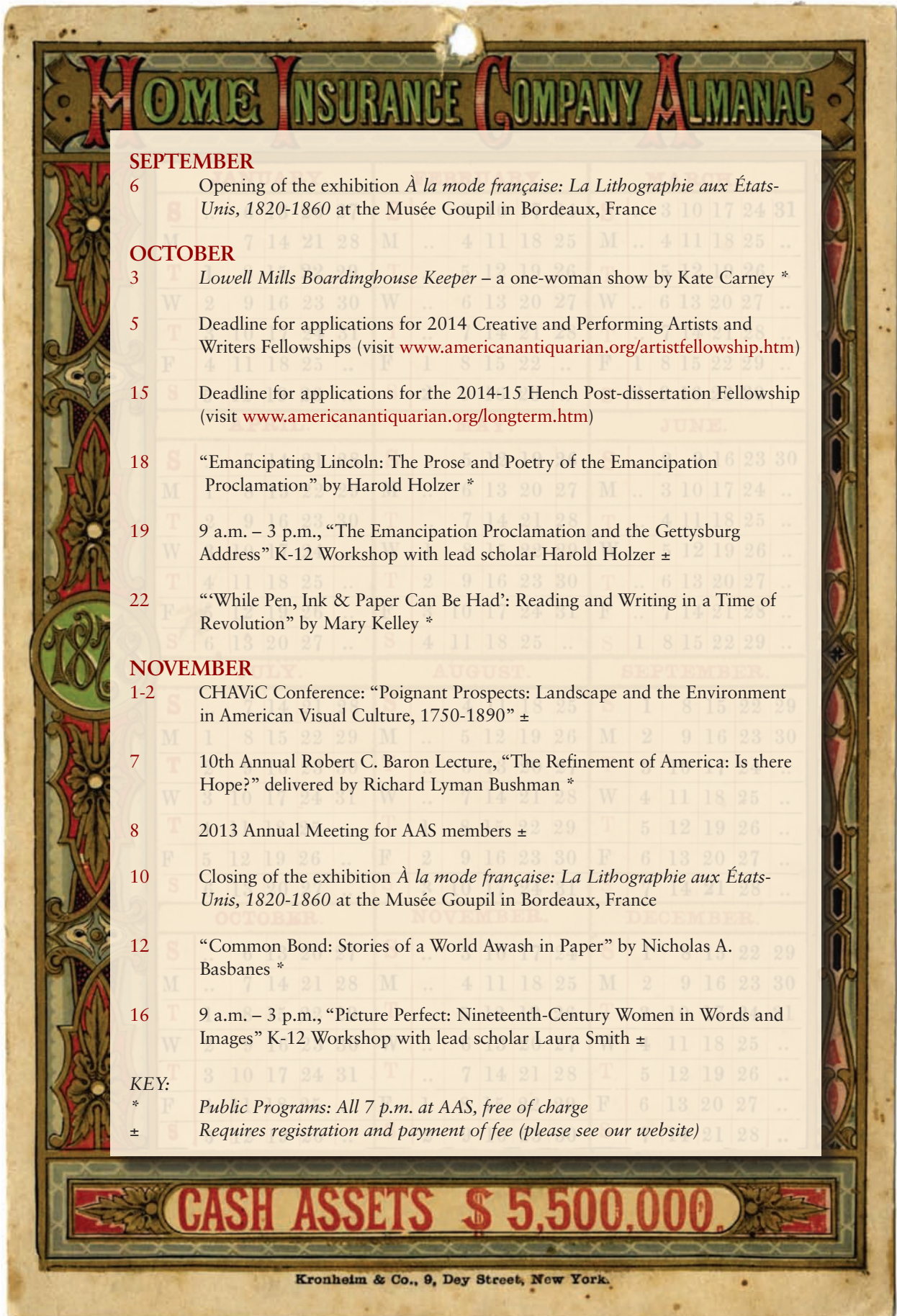
For more information about the fall public programs visit: www.americanantiquarian.org/publicpro.htm.

Right: Detail of title page, *Lowell Offering* (November 1845); detail of lithograph, "Proclamation of Emancipation: Abraham Lincoln," designed and written by W.H. Pratt (1865); letter from John Adams to Mary Cranch. Abigail Adams Manuscripts Collection (July 4, 1786); detail of billhead for Boston Paper Staining Manufactory (1800).



Full Calendar of Events for Fall 2013

Please see the key at the bottom of the page for event classifications and details.



KARL BRIEL: *Giving “to keep doing what we are doing”*



Karl L. Briel has been a generous supporter of the American Antiquarian Society since his election to membership in 1977. It is most natural that Karl supports an organization dedicated to preserving American history as he has been immersed in history throughout his life. He was born in Boston and grew up in Dorchester’s Ashmont section, where, in 1776, the canons were mounted on the heights to drive the English from the city. “To me much of American history is personal, local history,” said Karl in a recent interview.

Karl is also a man who himself has played an important role in history. Horrified by the Nazi bombings of London, he enrolled in the Canadian Air Corp in 1940. When the Japanese bombed Pearl Harbor, Karl already had two years of flight experience as a commissioned pilot and was an expert in instrument navigation. He transferred to the United States Army Air Corp where he flew the brand new B-29 bombers. “We picked up the fourth plane off the assembly line and flew it away,” recalled Karl. He was twenty-three years old at the time. He flew twenty-eight missions in all, many of them bombing raids over Japan. “We flew from bases in China and had to fly over ‘the hump,’ as we called the Himalayan Mountains. The trip over the hump was very hazardous. If you made two trips you got credit for one combat trip.”

Karl rose to the rank of Major before leaving the Air Force in 1950 and settling in central Massachusetts. He ran the C. D. Whitney Insurance Agency and was also chairman of the board of the Millbury Savings Bank.

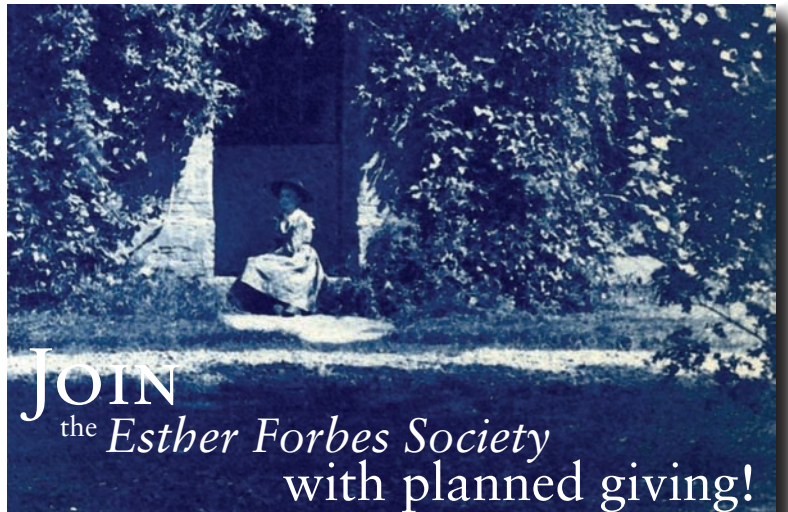
Karl became involved with the Society in the 1970s through two of his friends: Dick Steele, then editor and publisher of the Worcester *Telegram and Gazette*, and Fred Farrar, a newspaper advertising executive who frequently came to Worcester on business. Speaking of his early years as a member Karl said, “I got immediately fascinated with the whole place. Marcus [McCorison] was just getting his feet on the ground as librarian at that time. I just fell into it with open arms because I just loved the whole thing.”

He served on the AAS Council for eight years and was instrumental in setting term limits for Council members. Karl also served on the finance committee where he played a major role in the prudent managing of the Society’s investments.

Over the years Karl has generously supported the Society’s capital campaigns, and he is a long-standing member of the Isaiah Thomas Society. In 1986, the Society established the Lombard Book Fund in honor of his uncle, Herbert Edwin Lombard (1863-1940), also an AAS member and a noted collector and bibliographer of book plates. Karl continues to generously support this fund for the purchase of books.

Karl’s commitment and support of the Society will live on long after him. His legacy gift insures that a good portion of his estate will come to the Society. “I think it is very important that all of our past history be carefully preserved and available to people if they have brains enough to read it,” he said. He further explained his legacy gift: “I just simply felt it was very important to support the work of the American Antiquarian Society so that they can keep on doing what they are doing.” We could not agree more.

Above: Karl Briel at the meeting of the Sons of the American Revolution, Col. Henshaw Chapter, honoring his seventy-year membership in the group. Photo courtesy of the Worcester Telegram and Gazette/Tom Rettig. Right: A young Esther Forbes in Newburyport, Mass. Undated photograph by her mother, Hariette Merrifield Forbes.



Bequests and planned gifts have helped the American Antiquarian Society grow and flourish from its very beginning in 1812, and can be a very mutually-beneficial way for you to support AAS for years to come. You can create your own legacy by leaving collection items, bequests in your will, life insurance policies, or a variety of other assets to AAS, while at the same time gaining tax benefits for yourself and your descendants.

Supporters who indicate they have made provisions for AAS in their estate plans become members of the **Esther Forbes Society** and are invited to connect with each other during special gatherings such as lectures, tours, or luncheons. For more information on how to make a planned gift and become a part of the **Esther Forbes Society**, please contact Matthew Shakespeare at mshakespeare@mwa.org or 508-471-2162.

NEWS FROM MEMBERS, FELLOWS, & STAFF

MEMBERS

Edward L. Ayers (elected 1998), **Jill Ker Conway** (elected 1977), and **Natalie Zemon Davis** (elected 1987) all received 2012 National Humanities Medals from the National Endowment for the Humanities.

This past April a conference was held in honor of the career of **Karen Ordahl Kupperman** (elected 1985), Silver professor of history at New York University (NYU) and the 2003-04 Mellon Distinguished Scholar at AAS. The conference, “Methods and Approaches to Histories of the Atlantic World,” was held at NYU and drew on themes of Kupperman’s work in Atlantic history, Native American history, and early America.

Gary B. Nash (elected 1985), along with three co-authors, received the 2013 Excellence in Consulting Award from the National Council on Public History for *Imperiled Promise: The State of History in the National Park Service*, a multi-year study of the interpretation of history in the National Park Service directed under the auspices of the Park Service and the Organization of American Historians.

The 2013 Bay State Legacy Award, presented by Mass Humanities, was awarded to **Ray Raphael** (elected 2007) for his influential works rethinking the beginnings of the Revolution in Massachusetts and the founding of the nation, such as *The First American Revolution: Before Lexington and Concord* (2002), *Founding Myths: Stories that Hide Our Patriotic Past* (2004), and *Constitutional Myths: What We Get Wrong and How to Get It Right* (2013).

Members **Georgia Barnhill** (elected 1990) and **Martha J. McNamara** (elected 2007) co-edited *New Views of New England: Studies in Material and Visual Culture, 1680-1830*, a book of essays written by participants of the first CHAViC Summer Seminar in 2009. *New Views* was published in October 2012 by the Colonial Society of Massachusetts, and a celebration in its honor was held at AAS this past June.

Leah Price (elected 2010), professor of English at Harvard University, and **Phillip Round** (elected 2013), professor of English at the University of Iowa, both received 2013 Guggenheim Fellowships.

Fellows

Former Hench Fellow **Jennifer Anderson**’s book, *Mahogany: The Costs of Luxury in Early America* (2012), received honorable mention for the 2013 Ralph Gomory Prize, which recognizes historical work on the effects of business enterprises on the economic conditions of the countries in which they operate.

Caitlin Rosenthal, a Botein Fellow in the 2010-11 cycle, won the 2013 Herman Krooss Prize for the best dissertation in business history written in English in the three years prior to the award. Caitlin’s Harvard dissertation was on bookkeeping practices in eighteenth- and nineteenth-century America.

Cam Terwilliger, a 2011 Creative Artist Fellow, received a 2013-14 Fulbright to continue work on his AAS fellowship project, a historical novel set during the French and Indian War beginning in the Hudson Valley and from there, moving north to Quebec.

Sarah Keyes and **Glenda Goodman**, both 2010-11 Peterson fellows, have been named American Council of Learned Societies New Faculty Fellows. These fellowships place recent humanities Ph.D.s in two-year positions at universities and colleges well-suited to their teaching and research interests.

Carol Flueckiger, a 2007 Creative Artist Fellow who uses cyanotype (the same process used to make blueprints) to imprint historical handwriting and images into her paintings, used some of her research from AAS in a new presentation called *Three Eleanors: A Solar Powered Paper Doll Production*. This production was performed in Lubbock, Texas, Seneca Falls, and New York, N.Y., this past summer.



STAFF

Congratulations to **Philip Lampi** and **Jackie Penny**, both of whom received degrees in May. Jackie earned her Master of Library and Information Science degree from Simmons College. Phil received his honorary doctorate from Tufts University in recognition of his work on the A New Nation Votes database. The database is largely the product of Phil’s research compiling election returns for the period from 1787 to 1825. Done for years on his own time and at his own expense, his research has transformed the understanding of politics and elections in the early republic.

Molly O’Hagan Hardy, a short-term fellow in 2012, joined the AAS community as digital humanities curator in early September.

This is a two-year position funded by the American Council of Learned Societies Public Fellowships program, which is designed to encourage humanities Ph.D.s to consider career paths other than tenure-track teaching positions.

AAS bid farewell to maintenance assistant David French at the end of June and cataloger Paul Spring at the end of August.



Above: Three Eleanors actors with Flueckiger’s artwork, photo courtesy of Ashton Thornhill; Lampi presenting his doctoral degree.

New Members

Twenty-six new members were elected at the semiannual meeting held on April 12, 2013, in New York City.

ROBERT S. BACHELDER

Worcester, Massachusetts

Rev. Robert S. Bachelder is president of the Worcester Area Mission Society. He has written widely on economics and ethics, and worked for the Rhode Island Hospital Trust. Locally, he has been president of Worcester Community Housing Resources and the Higgins Armory Museum, and an officer of the Greater Worcester Community Foundation and United Way of Central Massachusetts.

MARTIN BLATT

Boston, Massachusetts

Martin Blatt is chief of cultural resources and historian at Boston National Historical Park. He has also worked at Lowell National Historical Park, was president of the National Council on Public History from 2010 to 2012, and has written a variety of articles, essays, and reviews for publications including *New England Quarterly*, *Cultural Resource Management*, *Gender & History*, *The Nation*, *The Public Historian*, and *The Journal of American History*.

HESTER BLUM

Bellafonte, Pennsylvania

Hester Blum is associate professor of English and director of the Institute for the Arts and Humanities at Penn State University. Additionally, she is a founder of C19: The Society of Nineteenth-Century Americanists. She received the John Gardner Maritime Research Award for her first book, *The View from the Mast-Head: Maritime Imagination and Antebellum American Sea Narratives* (2008), and is now at work on a new book on the print culture of polar exploration.

DOROTHY DAMON BRANDENBERGER

Wilmington, Delaware

A docent at the Hagley Museum and Library and long-time supporter of other Wilmington cultural institutions, Dorothy Damon Brandenberger has supported the Society annually with generous contributions in memory of her father D. Bradford Damon (1901-1994), who made extensive use of the AAS collections in compiling his genealogy of the Damon Family of Scituate.

PHILIP L. BOROUGHS, S.J.

Worcester, Massachusetts

Fr. Philip L. Boroughs is president of the College of the Holy Cross. Before coming to Holy Cross in 2012, he was Georgetown University's first-ever vice president for mission and ministry, and had also taught at

Gonzaga University and Seattle University's School of Theology and Ministry. His doctoral dissertation was on John Woolman (1720-1772), the itinerant Quaker preacher in colonial America who advocated against slavery and whose journal is considered a spiritual classic.

FRANK R. CALLAHAN

Worcester, Massachusetts

Frank R. Callahan is the director of planned giving at Worcester Academy. A local history buff, he has become the unofficial historian of the school, which traces its roots back to 1834. He has researched and given talks on local history, particularly Worcester Academy, the school's alumni, Union Hill (where the school is located), and the Blackstone Canal in Worcester. He has also written on all the branches of his family in Ireland and Worcester. Callahan is a board member of the Greater Worcester Land Trust and the son of AAS member Mary V. Callahan (elected 1987).

DANIEL J. COHEN

Cambridge, Massachusetts

Daniel J. Cohen is the founding executive director of the Digital Public Library of America. Until recently he was professor of history and art history at George Mason University and the director of the Roy Rosenzweig Center for History and New Media. His books include *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web* (2005), co-authored with the late Roy Rosenzweig (elected to AAS membership in 2006), and *Equations from God: Pure Mathematics and Victorian Faith* (2007).

PHILLIPS S. DAVIS

Boylston, Massachusetts

Phillips S. Davis is an attorney at the Worcester law firm Fletcher Tilton. An active member of the community, his past and present board service includes Bancroft School, Proprietors of Rural Cemetery, Higgins Armory Museum, Worcester Youth Center, UMass Memorial Foundation, Hart Foundation, Kingsley Foundation, Rockwell Foundation, and Higgins Foundation.

GIOVANNI FAVRETTI

New York, New York

Giovanni Favretti works as managing director at Deutsche Bank. A Harvard

graduate in classics, he first pursued a career in music before moving on to banking. He is a collector of nineteenth-century American poetry, as well as broadsides concerning New York City history, and he serves on the board of directors of Rare Book School at the University of Virginia. His father is AAS member Rudy Favretti (elected 1987).

ROBERT FRAKER

Lanesboro, Massachusetts

Robert Fraker is the proprietor of Savoy Books in Lanesboro, Mass. As a book dealer, he specializes in gardening and agriculture, historical Americana, and English and American literature. As a collector, over the course of twenty-five years he has amassed more than 4,000 examples of what he refers to as the "democratization of poetry" in America from 1789-1900. He and his wife Lillian are also known as being among the best bluegrass musicians in New England.

SUSAN GIBBONS

New Haven, Connecticut

Susan Gibbons is the university librarian at Yale University. Before coming to Yale in 2011, she held library positions at Indiana University, University of Massachusetts Amherst, and University of Rochester. She is particularly noted for her library user studies at Rochester, in which she collaborated with an anthropologist to examine how faculty and students work and make use of the libraries' resources.

THAVOLIA GLYPH

Durham, North Carolina

Thavolia Glymph is an associate professor of African and African-American studies at Duke University. Her work includes *Out of the House of Bondage: The Transformation of the Plantation Household* (2008) and two volumes of *Freedom: A Documentary History of Emancipation, 1861-1867* (1985 and 1990), which she co-edited as part of the Freedmen and Southern Society Project.

ANDREA IMMEL

Princeton, New Jersey

Andrea Immel is director of the curatorial offices at the Cotsen Children's Library at Princeton University. Previously, she worked at the Huntington Library, the Pierpont Morgan Library, and the Bodleian. She was personal librarian to Lloyd E. Cotsen (AAS member since 1985) before coming with his collection to Princeton. Her husband John Bidwell is also an AAS member (elected 1987).

NATHANIEL JEPPSON

Chestnut Hill, Massachusetts

Nathaniel Jeppson is a partner at Aureus Asset Management in Boston. Additionally, he is an overseer of the Institute of Contemporary Art in Boston. He is the grandson of the late John Jeppson II, an AAS member from 1961 until his death earlier this year, who also served as head of the AAS Council from 1977 to 1986.

PETER H. LUNDER

Boston, Massachusetts

In 2007, Peter H. Lunder and his wife Paula, both formerly of Waterville, Maine, gave their outstanding collection of 500 works of American art to the Colby College Museum of Art. The college built a new extension to the museum known as the Alford-Lunder Family Pavilion to showcase the collection, which opened this past July. He has served on the boards of the Smithsonian Institution, the Smithsonian American Art Museum, the Harold Alford Foundation, and the Terra Foundation.

TED LUSHER

Austin, Texas

An Austin businessman and Llano rancher, Ted Lusher has served on the board of the Texas Historical Foundation and been involved with many other civic, educational, and historical organizations throughout Texas. He and his wife, Sharon, are dedicated collectors of books, manuscripts, art, and artifacts relating to the history of Texas and the West.

CLEMENT A. PRICE

Newark, New Jersey

Clement A. Price is the Board of Governors Distinguished Service professor of history at Rutgers University and director of the Institute on Ethnicity, Culture, and the Modern Experience, also at Rutgers. In 2011, he was appointed by President Obama to serve as vice chair of the Advisory Council on Historic Preservation. A leading authority on the history of Newark and African-Americans in New Jersey, he conducts a popular bus tour of the city that presents highlights of its history as windows onto its present, and has led numerous initiatives at the Institute to bring the latest scholarship in the arts and humanities to the local community in a variety of ways.

PHILLIP ROUND

Iowa City, Iowa

Phillip Round is a professor of English at the University of Iowa. His most recent book, *Removable Type: Histories of the*

Book in Indian Country, 1663-1880 (2010), examines textual cultures that emerged in Native American communities in response to European occupation, and received the Modern Language Association's James Russell Lowell Prize in 2011. In 2013, he led the AAS Summer Seminar in the History of the Book, focused on indigenous print culture.

ANDREA SIEGLING-BLOHM

Hannover, Germany

Given the long-standing partnership with the German Association for American Studies to support research fellowships at the Society and our long-standing interest in collecting Hawaiian historical materials, it is entirely fitting that among our newest members should be a German collector of Hawaiiana. Andrea Siegling-Blohm divides her time between Germany, the U.S. mainland, and Hilo. Her collecting focus is on Hawaiiana, Hawaiian language imprints, exploration in the Pacific, and Hawaiian artifacts collected by New England captains.

THERESA A. SINGLETON

Syracuse, New York

Theresa A. Singleton is an associate professor in the Department of Anthropology at Syracuse University. She is the editor of *The Archaeology of Slavery and Plantation Life* (1985) and a collection of essays entitled "I, Too, Am American:" *Archaeological Studies of African-American Life* (1999). A former Smithsonian curator in historical archaeology, she has been active in developing exhibitions, workshops, and publications on slave societies in the Americas that are geared toward general audiences.

ERIC SLAUTER

Chicago, Illinois

Eric Slauter is both associate professor of English and director of the Scherer Center for the Study of American Culture at the University of Chicago. His main focus is American cultural, intellectual, and literary history, along with interests in law and political thought, art and material culture, and the history of the book. His first book, *The State as a Work of Art: The Cultural Origins of the Constitution* (2009), explores the making and meaning of the U.S. Constitution in the context of lingering questions of Enlightenment politics.

RICK STEWART

Fort Worth, Texas

Retired director and chief curator of the Amon Carter Museum, Rick Stewart

is acknowledged as one of the nation's leading experts on art of the American West. Stewart has written books and curated exhibitions on Charles M. Russell, Frederic Remington, and other legendary Western artists.

LONN TAYLOR

Fort Davis, Texas

Before retiring as curator at the Smithsonian's National Museum of American History in 2002, Lonnn Taylor came to the Society to research his *The Star-Spangled Banner: The Flag that Inspired the National Anthem* (2000) and discovered a forgotten "snippet" of the legendary flag among the Stephen Salisbury papers. He has also written books on American cowboys, New Mexican furniture, and Southwestern history. He currently writes a newspaper column, *Rambling Boy*.

SARAH VOWELL

New York, New York

Author, journalist, essayist, and social commentator Sarah Vowell has written six nonfiction books on American history and culture. By examining the connections between the American past and present, she offers personal, often humorous accounts of everything from presidents and their assassins to colonial religious fanatics, as well as thoughts on American Indians, utopian dreamers, pop music, and the odd cranky cartographer.

ELLIOTT WEST

Fayetteville, Arkansas

Elliot West is the Alumni Distinguished professor of history at the University of Arkansas. He has received the Western Heritage Award for his books *Growing Up With the Country: Childhood on the Far-Western Frontier* (1989) and *The Way to the West: Essays on the Central Plains* (1995), and the Francis Parkman Prize and PEN Center Award for *The Contested Plains: Indians, Goldseekers, and the Rush to Colorado* (1998). His most recent work is *The Last Indian War: The Nez Perce Story* (2009).

CRAIG WILDER

Cambridge, Massachusetts

Craig Wilder is a professor of history at the Massachusetts Institute of Technology. He is the author of *A Covenant with Color: Race and Social Power in Brooklyn* (2001) and *In the Company of Black Men: The African Influence on African American Culture in New York City* (2005). His forthcoming book is titled *Ebony and Ivy: Race, Slavery, and the Troubled History of American Colleges*. He is active in providing workshops for public school teachers and has directed or advised exhibits at the Brooklyn Historical Society, the New-York Historical Society, the Chicago History Museum, and the Brooklyn Navy Yard Center.

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AAS Heritage

COMMEMORATING A COLLECTING CONNOISSEUR, CLARENCE SAUNDERS BRIGHAM (1877-1963)



The year 2013 marks the fiftieth anniversary of the death of Clarence Saunders Brigham (elected 1905), one of the great figures in AAS history and in American bibliography. In a career at AAS that spanned more than half a century, Brigham oversaw massive growth of the Society's collections while still finding time to assist other scholars and to produce scholarship of his own.

An 1899 graduate of Brown University, Brigham came to AAS as librarian in 1908. In the years that followed, he brought focus and unflagging energy to AAS's collecting. The record is remarkable. In 1909 he tripled the size of the almanacs collection; in the course of 1914 he acquired twelve tons of newspapers for the Society, and such feats continued. Brigham reported in 1930 that during his first twenty-two years at AAS he had tripled the size of the library. In 1930 he was named the library's first director, a post he held for nearly thirty years until his retirement in 1959. Brigham had a genius for cultivating collectors and men of means, and he never hesitated to ask his friends for financial help for the Society when opportunities arose. Thus this increase in the collections was done with little in the way of permanent acquisitions funds.

In addition to his work on the library collections, Brigham managed to compile his monumental *History and Bibliography of American Newspapers, 1690-1820* (1947) as well as a bibliography of Paul Revere's engravings (1957). Both remain the standard works on their subjects.

By playing a key role in transforming AAS into a great research library, Clarence Brigham made possible the Society as it exists today.

— Thomas Knoles, Marcus A. McCorison Librarian
& Curator of Manuscripts