

# ALMANAC

SEPTEMBER 2011

AMERICAN ANTIQUARIAN SOCIETY

NUMBER 82

## IN THIS ISSUE

- RECENT ACQUISITION
- FALL PUBLIC PROGRAMS
- BARON LECTURE
- ANNUAL MEETING
- MELLON DISTINGUISHED SCHOLAR
- FALL MEETINGS AT AAS
- SUMMER SEMINARS
  - PROGRAM IN THE HISTORY OF THE BOOK
  - CENTER FOR HISTORIC AMERICAN VISUAL CULTURE
- PHBAC & CHAVIC CONFERENCE
- CHAVIC NEWS
- NEW MEMBERS
- RECOMMENDED READING
- NEWS
- WORKSHOPS FOR K-12 EDUCATORS
- AAS HERITAGE

## FALL LECTURES

All, 7:30 p.m.

### OCTOBER

- 13 Adam Goodheart  
20 BARON LECTURE:  
John P. Demos  
25 Joseph J. Ellis

### NOVEMBER

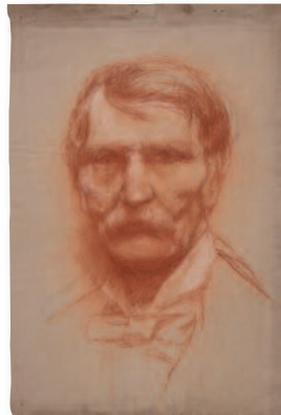
- 3 David Jaffee  
15 Carolyn Eastman

Please see the AAS website  
for more information:  
[www.americanantiquarian.org](http://www.americanantiquarian.org)

## ALFRED JONES ARCHIVE



This spring the Society acquired the highly important archive of the New York engraver Alfred Jones (1819-1900). The collection includes original drawings (including a self-portrait, shown here), proof and final impressions of engravings, book illustrations, and engraved currency designs by Jones, who worked from the late 1830s to the 1890s. Also included are letters, contracts, and hand-written speeches on printmaking composed by the artist. Archival clusters of art and papers like the Jones collection are unique resources and provide rich material for scholars to study in-depth as they build arguments and ideas about the history of graphic art production in the United States.



One of the largest portions of the archive focuses on banknote engraving. Jones began his career as an apprentice in the engraving firm of Rawdon, Wright, Hatch & Edson where he quickly became a specialist in figure vignettes for currency. Creating small, intricate designs for notes, forms, and letterhead was a skill Jones maintained for his entire career and the archive contains over 600 examples of his watercolor and engraved designs as well as currency work by his contemporaries, some measuring less than an inch across. Several bound sample books were annotated by Jones and identify the engravers linked to different designs, including images by James Smillie, Asher B. Durand, and John F. G. Prud'homme. Over the decades, Jones worked for a variety of currency firms in New York, even trying to start his own company with Smillie and the

artist Francis Edmunds in 1858. By the 1890s he was part of the art department at the American Bank Note Company.

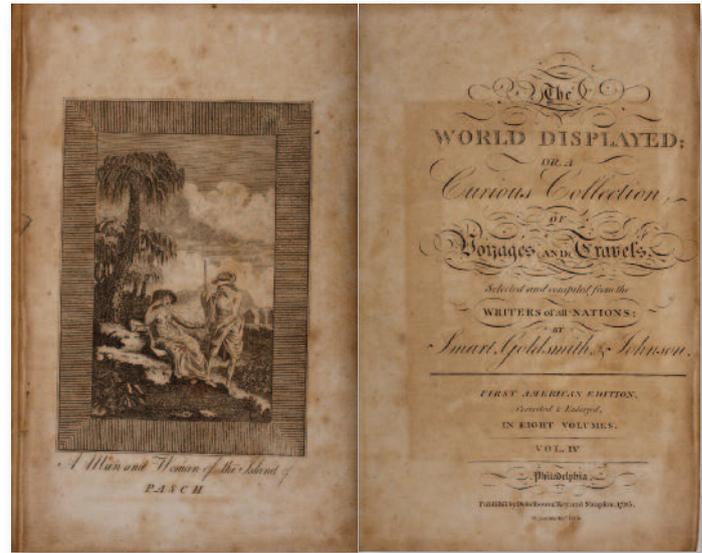
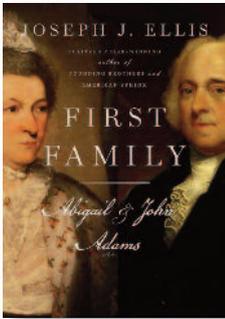
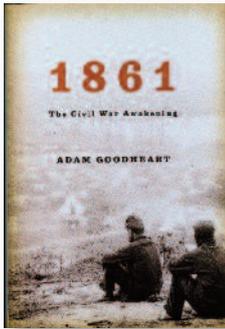
Jones also worked steadily as a book and periodical engraver, creating images for *Graham's Magazine*, *Godey's Ladies Book*, and a variety of New York book publishers. Several letters from publishers discuss pricing, changes to be made to proof states, and the logistics of getting original art into the engraver's hands. At mid-career, Jones created large plates of some of the nation's most iconic prints for the American Art Union. The Art Union distributed more prints throughout the United States than any other organization, including folio subscription plates of Francis W.

Edmonds's *Sparking* (1844) and *The Capture of Major André* after Asher B. Durand (1845), both engraved by Jones. The archive contains several proof sheets and final printings for his work as a book illustration engraver and of his work for the Art Union.

The sheer comprehensiveness of the Society's visual collections, which has already facilitated deep, broad, and imaginative treatments of many subjects, is further enhanced by this acquisition.

The Alfred Jones archive was purchased with generous support from the B.H. Breslauer Foundation, the Heald Foundation, Georgia B. Barnhill, Donald Creswell, Ellen S. Dunlap, Donald C. O'Brien, John D. Seelye, David Tatham, Mark D. Tomasko, as well as the Harry G. Stoddard Memorial Fund, John Thomas Lee Fund, and Anonymous #1 Fund.

## FALL PUBLIC PROGRAMS



Two recently published books by AAS members, 1861: *The Civil War Awakening* and *First Family: Abigail & John Adams*; an advertisement for portrait artist Rufus Porter, printed between 1820 and 1824; and the frontispiece and title page from Volume IV of *The World Displayed, or A Curious Collection of Voyages and Travels*, an eight-volume series published in Philadelphia in 1795.

The advent of the Civil War, an enduring American love story, the furnishings of a nineteenth-century parlor, and travel in the eighteenth century, real and imagined – these are the topics of the fall lecture series beginning in mid-October. Each spring and fall, these popular lectures highlight the work of AAS members and fellows, showcase the type of research done in the collections, and explore aspects of American history through 1876.

Recently elected AAS member **Adam Goodheart**, a historian, essayist, and journalist, begins the series with a lecture on his book, *1861: The Civil War Awakening*, on October 13 at 7:30 p.m. As the United States commemorates the sesquicentennial of the Civil War, Goodheart recaptures the moment of uncertainty and change at the beginning of the conflict. Early in 1861, a second American revolution unfolded, inspiring a new generation to reject their parents' faith in compromise and appeasement, to do the unthinkable in the name of an ideal. It set Abraham Lincoln on the path to greatness and millions of slaves on the road to freedom.

Goodheart's book takes readers from the corridors of the White House to the slums of Manhattan; from the mouth of the Chesapeake to the deserts of Nevada; from Boston Common to Alcatraz Island, vividly evoking the Union at this moment of ultimate crisis and decision.

Our series will continue with a lecture by another AAS member, **Joseph J. Ellis**, a

professor of history at Mount Holyoke College and an award-winning historian. He will recount one of the most remarkable partnerships in American history in “American Love Story: Abigail and John” on October 25 at 7:30 p.m. John and Abigail Adams's relationship is conveyed in the letters they left behind, nearly twelve hundred of which still exist today. Only exchanged when the couple was separated by the call of patriotic duty, the letters are a remarkable source on several accounts. Discussions on raising their children, their home finances, and their marriage give a vivid glimpse into the private world of an eighteenth-century family. But as much as they are domestic, the letters are also political. Together, they illustrate the challenges of effecting and winning a Revolution, negotiating peace, and instituting and implementing a federal Constitution—all while trying to keep their marriage strong and their family united. The AAS manuscript collection includes 250 letters from Abigail Adams to her sister written between 1788 and 1801.

AAS member **David Jaffee** has led summer seminars and conference sessions for the Center for Historic American Visual Culture (CHAViC). His lecture, “Learning to Look at Early American Material Culture,” is on November 3 at 7:30 p.m. In the middle of the nineteenth century, middle-class Americans embraced a new culture of domestic consumption, one that centered on chairs and clocks as well as family portraits and books. How did that new world of

goods, represented by Victorian parlors filled with overstuffed furniture and daguerreotype portraits, come into being? Jaffee will talk about the significant role of provincial artisans in four crafts in the northeastern United States—chairmaking, clockmaking, portrait painting, and book publishing—to explain the shift from preindustrial society to an entirely new configuration of work, commodities, and culture.

**Carolyn Eastman**, an associate professor of history at Virginia Commonwealth University and a 2011-12 AAS-NEH Fellow, will deliver her lecture—“Grandeurs w<sup>ch</sup> I had heard of: Books and the Imagined World of Travel in the Eighteenth Century”—on November 15 at 7:30 p.m. Lavishly illustrated travel narratives quickly became one of the most popular book genres of the eighteenth century, thus sparking the imaginations of male and female readers throughout America and helping them envision a world full of strange peoples and travel adventures.

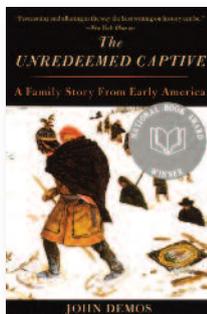
This lecture is based upon Eastman's research project that explores the changing views of gender and sexuality in the eighteenth-century Atlantic world. Eastman contends that ideas about gender moved around that world, much like race, religious movement, or mercantilism. These concepts of gender also changed as new peoples encountered one another on the ground as well as in print.

Admission to these lectures is free.

## BARON LECTURE

### *THE UNREDEEMED CAPTIVE: HER JOURNEY, AND MY OWN*

John P. Demos will deliver the eighth annual Baron Lecture on Thursday, October 20 at 7:30 p.m. This lecture is named in honor of Robert C. Baron, past AAS chairman and president of Fulcrum Publishing in Denver. Each year, a



distinguished AAS member who has written seminal works of history is invited to reflect on one book and the impact it has had on scholarship and society in the years since its publication. We are particularly pleased to have John Demos giving the Baron Lecture this year, as it marks the “unofficial” start of his tenure as the Society’s distinguished scholar in residence.

*The Unredeemed Captive: A Family Story from Early America* was published by Knopf in 1994, and won the Francis Parkman and Ray Allen Billington prizes in American history. Since then, it has become a model for new approaches to writing narrative history. In *The Unredeemed Captive*, Demos offers a striking retelling of the aftermath of the 1704 French and Native American raid on the Puritan settlement in Deerfield, Massachusetts. Reverend John Williams, his wife, and five children were captured during this raid, forever altering the bonds that held the Williams family together. Although Williams and four of his children were later released, his wife died on the march. His fifth child, Eunice, converted to Catholicism and married a Native American in Canada. Despite the ongoing attempts of Eunice’s family to persuade her to return to Massachusetts, she chose her new life, and her new family, thus remaining “unredeemed.” In this lecture, Demos will reflect on the book’s career, as well as its impact on his own career as a scholar and teacher of generations of early Americanists at Brandeis and Yale.

Demos’s award-winning books cover topics ranging from family life in Plymouth County, Massachusetts to witch-hunting in the Western World. These works include *A Little Commonwealth: Family Life in Plymouth Colony* (1970), the Bancroft Prize-winning *Entertaining Satan: Witchcraft and the Culture of Early New England* (1982), *Circles and Lines: The Shape of Life in Early America* (2004), and *The Enemy Within: 2,000 Years of Witch-hunting in the Western World* (2008).



## ANNUAL MEETING

The Society’s 199th annual meeting will be held on Friday, October 21 at 5:00 p.m. in Antiquarian Hall.

The library will be open to members and fellows in the morning. An orientation session for any member attending the annual meeting for the first time will be held at 11:00 a.m. Afternoon program highlights include presentations on the Society’s Center for Historic American Visual Culture and the Calvin P. Otto collection, donated to the Society this year by Patricia Otto.

## A WARM WELCOME



The American Antiquarian Society is delighted to welcome John P. Demos as its Mellon Distinguished Scholar in Residence for 2011-12 (although he will actually be in residence for the full calendar year of 2012). John Demos is the Samuel Knight Professor of History Emeritus at Yale University, where he taught from 1986 until his retirement in 2008. While he is in residence at AAS, he will be putting the finishing touches on a book titled *The Heathen School: A Story of Hope and Betrayal in the Age of the Early Republic*. The book will trace the rise and fall of the Foreign Mission School in Cornwall, Connecticut, an institution founded in 1817 by the American Board of Commissioners for Foreign

Missions “for the purpose of educating youths of Heathen nations” to serve as missionaries in their native lands. Before closing in 1826, the school brought students from Hawaii, China, Greece, and the South Pacific, and numerous Native Americans to rural Connecticut to learn trades and be educated for mission work.

John Demos received his M.A. from the University of California at Berkeley in 1961, and has long been an eminent social historian of early America. After many years of spending time away from his home in the Berkshires while teaching in New Haven, he will be commuting to Worcester most days. We look forward to his presence in the community of fellows at AAS.

## FALL MEETINGS AT AAS

**SEPTEMBER 23 & 24:** A symposium titled “The Cosmopolitan Lyceum: Globalism and Lecture Culture in Nineteenth-Century America,” organized by Tom Wright, a lecturer at the University of Oxford. Goddard-Daniels House. Details: <http://www.cosmopolitanlyceum.com>.

**OCTOBER 1:** The Nineteenth-Century American Women Writers Study Group’s fall meeting will focus on the Ojibwe poet Jane Johnston Schoolcraft. Goddard-Daniels House. For more information: [http://www.arts.cornell.edu/awwsg/AWWSG/Reading\\_Lists\\_and\\_Meeting\\_Information/Entries/2011/10/15\\_Jane\\_Johnston\\_Schoolcraft.html](http://www.arts.cornell.edu/awwsg/AWWSG/Reading_Lists_and_Meeting_Information/Entries/2011/10/15_Jane_Johnston_Schoolcraft.html).

**OCTOBER 28:** The annual meeting of the Northeast Conference on British Studies will be held at AAS and the College of the Holy Cross. Opening sessions in Antiquarian Hall and Goddard-Daniels House. NECBS website: <http://www.necbs.org>.

## 2011 SUMMER SEMINAR — HISTORY OF THE BOOK

### REVISITING THE LOYALISTS IN WORCESTER

“Encountering Revolution: Print Culture, Politics, and the British American Loyalists,” held from June 13-17 and led by Philip Gould (Brown University) and Edward Larkin (University of Delaware), focused on the losers of the American Revolution. This seminar was designed to reconsider Revolutionary print histories through the perspective of those who wished to remain within the British Empire.

The seminar was organized according to those categories that would best express the vital intersections of Revolutionary history, book history, and the concerns of American Loyalists. Participants were first introduced to some of the major issues in book history, including print and manuscript forms of publication and circulation, reading practices, the economics of colonial printing and publication, and the importance of Benjamin Franklin to eighteenth-century developments, and established important transatlantic connections between the American colonies and the London book trade (and Scottish and Irish reprint trades) on the eve of the Revolution. A session on “Printing Technology and the Materiality of the Book in British America” led by David Whitesell provided the group with a fascinating account of printed artifacts. Covering an array of imprints (pamphlets, monographs, specimen books, etc), Whitesell addressed font, typesetting, paper quality, collational formulas, bookbinding, and printers’ ornaments

and illustrations, as well as the intricacies of analyzing American and English reprints and title pages (misleading as they can be!).

Colonial printers and authors were examined as the two major (sometimes antagonistic) agents in the production and dissemination of print. Considering the historical development of “freedom of the press” in colonial America, the seminar turned to the plight James Rivington and Robert Bell experienced printing Loyalist writings, especially as the patriotic movement became more repressive and even violent after 1774. The concept of a “free” press was subject to debate in Revolutionary America, and Loyalists and Patriots selectively culled from different English political traditions to justify their positions on the role and responsibility of the printer during a political crisis where the people’s “liberties” were at stake.

Liam Riordan (University of Maine, Orono) asked participants to consider disciplinary questions, emphasizing the ways historians and literary scholars approach print culture and scholarship in general. He focused on the Loyalist poet Jonathan Odell, and the group read a number of poems and discussed ways that Loyalists represented the conflict and employed style and genre strategically in their work. Participants were also able to examine significant printed materials in AAS collections related to Odell and his publisher, James Rivington.

Two major post-Revolutionary texts in which loyalty and loyalism become central cultural and aesthetic questions, William Dunlap’s *André, A Tragedy* (1798) and James Fenimore Cooper’s *The Spy* (1821), were also discussed. Participants considered the legacies of Loyalism and the way the work of nation-building in the early decades after the Revolution affected the representation of Loyalists and Patriots, and the divide between them. Although Dunlap’s play does not address Loyalism directly, its sympathetic portrayal of Major André caused such controversy that Dunlap would later revise and restage it under a new title, *The Glory of Columbia*. The seminar explored the controversy surrounding the play and compared the two versions as a way to think about the intersections of print, theatre, and politics in the early republic. The discussion of *The Spy* focused on the genre of the novel and the way Cooper used it to work through important questions about the new nation.

Loyalism continued to resonate long after the Revolution, remaining an essential part of the fabric of the culture and politics of the United States. As the success of Cooper’s early novels and the numerous illustrations of Major André’s capture published late into the nineteenth century attest, Americans’ anxieties about their ties to Great Britain would form an important and fruitful vein of American culture.



Front, l to r: Frank Kelderman, Sean Moore, Max White, Paul Erickson, Patrick Mulhern

Second row: Liam Riordan, Chiara Cillerai, Marie Stango, Carl Keyes, Carol Sue Humphrey

Third row: Kameika Murphy, Alexandra Mairs-Kessler, Ivy Linton Stabell, Timothy Compeau, Kacy Tillman

Back: Carol Bundy, Justine Murison, Ed Larkin, Bridget McFarland, Ben Chapin, Philip Gould

## PHBAC & CHAViC Fall Conference

### *Before Madison Avenue: Advertising in Early America*

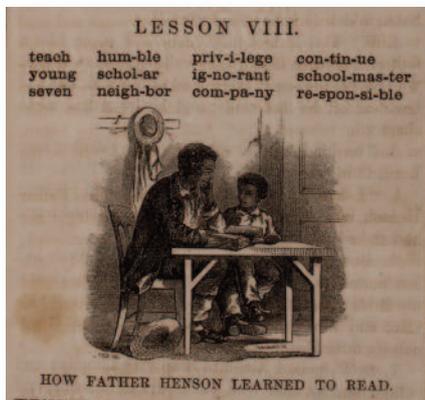
The modern advertising agency—think *Mad Men*, with account and creative staff housed under one roof—is generally thought to have emerged in the 1870s. Yet early American newspapers, magazines, and streetscapes were filled with advertising, offering a welter of words and images that were united in their focus to persuade consumers to part with their money. On November 4 and 5, CHAViC and PHBAC will join forces to present a conference examining the form and practice of advertising in early America. The call for papers issued last fall elicited a wide array of proposals from scholars in diverse fields—popular culture, literature, history, art history, and religion—who bring different perspectives to bear on how advertising worked in the early United States. The keynote speaker is Wendy Woloson, an independent scholar and former AAS fellow, whose books include *In Hock: Pawning in America from Independence through the Great Depression* (2009) and *Refined Tastes: Sugar, Confectionery, and Consumers in Nineteenth-Century America* (2002). Her presentation, “Early American Persuasion and the Emergence of Modern Consumer Culture,” will provide a thematic center around which the more detailed panel presentations will cohere.

The first panel, “Marketing Books and Print Culture,” will highlight the programmatic synergies between the Center for Historic American Visual Culture and AAS’s long-standing Program in the History of the Book in American Culture. Other sessions to be held in Worcester include “Creating Consumers,” “Marketing Authority and Celebrity,” “Advertising the Natural World,” and “Words and Images.” A list of speakers and topics has been posted on the AAS and CHAViC websites.

The number of interesting proposals received far exceeded the number we could accommodate in Worcester. Thus, we will share the bounty in partnership with one of our fellow IRLA-member institutions. The Visual Culture Program at the Library Company of Philadelphia will host a second conference on March 14 and 15, 2012. Peter Benes, director and editor of the Dublin Seminar for New England Folklife, will offer the keynote address at the Philadelphia installment, “To the Curious: Woodcuts in Early American Newspaper Advertising.” Sessions offered at the Library Company include “Selling the Urban Experience,” “Marketing Education,” “Images that Sell,” and “Native Americans as Iconography and Artifact.” Further information can be found on the websites of AAS and the Library Company of Philadelphia.



## 2012 SUMMER SEMINAR - HISTORY OF THE BOOK AFRICAN AMERICAN CULTURES OF PRINT



How does the study of African American literature change when seen from the perspective of print culture? And how does the study of print culture change when focused on African American archives? This seminar will explore African Americans’ diverse contributions to early American print culture, both on the page and off. It will draw 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. Seminar participants will combine these investigations with

readings of recent work bridging critical race studies and material culture.

The seminar will be led by Lara Langer Cohen (Wayne State University) and Jordan Alexander Stein (University of Colorado, Boulder). 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. Guiding questions will include:

- How did print technologies participate in the process of racialization in the U.S.?
- What different ideas about race did visual and verbal print media shape, and how did they interact with one another?
- What difference does it make to literary history to consider the racial positions of editors, publishers, printers, and readers, as well as authors?
- What methodologies suit the conjunction of fields that defines early African American print culture?

We encourage applications from different disciplines, including African American studies, media studies, English, history, art history, and American studies.

**APPLICATION DEADLINE: MARCH 13, 2012**

## FELLOWSHIP OPPORTUNITIES

### ACADEMIC FELLOWSHIPS

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

### ARTISTS AND WRITERS AT AAS

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

### FELLOWSHIP APPLICATION DEADLINES

**October 5, 2011** for creative artists and writers fellowships in 2012

**October 15, 2011** for the Hench Post-Dissertation Fellowship for 2012-2013

**January 15, 2012** for other academic fellowships in 2012-2013

## 2011 CHAViC SUMMER SEMINAR

### PICTURING REFORM: HOW IMAGES TRANSFORMED AMERICA, 1830-1880

*Picturing Reform: How Images Transformed America, 1830-1880* was held from June 19-24, led by CHAViC director Georgia Barnhill and Louis Masur, William R. Kenan Jr. Professor of American Institutions and Values at Trinity College.

After welcoming the participants—professors and advanced graduate students from across the country—Barnhill presented a selection of graphic materials and explained the processes that went into making each one.

The next day began with Masur raising methodological and interpretive questions about the use of images, questions that the group would return to over the course of the week. David Jaffee, a professor at the Bard Center, led a hands-on workshop on parlor culture in nineteenth-century America. Abigail Rorer of the Lone Oak Press in Peterham, Massachusetts offered a stunning demonstration of printmaking techniques.

A session devoted to the work of David Claypoole Johnston was led by Jack Larkin, and participants had a chance to examine the extensive Johnston holdings at AAS. By this point, everyone was eager to begin doing research in the collections.

The seminar then returned to the images of reform: Joshua Brown of the Graduate Center of the City University of New York introduced the visual culture of anti-slavery and antiabolition, and Lou Masur addressed images of emancipation. Working with original prints, participants made some important discoveries about the content and meaning of these images.

The focus shifted from prints to photographs. In an electrifying session, Lauren Hewes, Andrew W. Mellon Curator of Graphic Arts, described various photographic processes and placed daguerreotypes, tintypes, and stereoscopes in the hands of seminar members. The seminar also looked at photographs of Civil War, as Masur brought the group back to questions of visual narrative and interpretation. Amy Richter, professor of history at Clark University, led a discussion of images of women's reform and the day concluded with a visit to the Worcester Art Museum.

On the last day, participants discussed the work of Thomas Nast and political reform, and Jacob Riis and reform photography, with the final hour spent discussing common issues in research and writing. The seminar concluded after lunch and an exhausted but enlightened group reluctantly departed.



From the top: Lauren Hewes, Stephanie Carpenter, Louis Masur, John Coward, Louise Hancox, Tess Korobkin, Cheryl Thompson, Christa Vogelius, Laura Scales, Allison Lange, Tracey-Lynn Clough, Monica Mercado, Joy Bracewell, Alexandra Kaloyanides, Erin Corrales-Diaz, Matthew Amato, Amber LaPiana, Maureen Dorment, Melissa Gniadek, Baird Jarman, Dominique Zino, Georgia Barnhill, Isaiah Thomas



Clockwise from top, left: Lauren Hewes holding a Civil War-era carte-de-visite album filled with photographs of the Gage family of Waterford, Maine; seminar participants examining a daguerreotype; and Abigail Rorer demonstrating printmaking tools and techniques.

## CHAViC 2012 SUMMER SEMINAR

### IMAGES OF THE CIVIL WAR

Joshua Brown, the executive director of the American Social History Project and professor of history at the Graduate Center of the City University of New York, will be the leader of the 2012 CHAViC summer seminar. He currently holds a fellowship from the Guggenheim Foundation to study the visual culture of the Civil War, which will be the topic for next year.

A guest lecturer at the past three CHAViC summer seminars and this year's Drawn to Art Fellow, he also delivered the James Russell Wiggins Lecture on the sporting male pictorial press at the 2009 CHAViC conference, *Destined for Men: Visual Materials for Male Audiences*.

Sessions will be devoted to Civil War photography, the pictorial and comic press, political cartoons, ephemera, paintings, and commemorative monuments and prints. Details will be posted on the AAS website.

**APPLICATION DEADLINE: MARCH 9, 2012**



Inscription on the back of this Civil War portrait: "Orlando W. Bacheller. Killed at Antietam, beside me, on Sept. 17th 1862. Albert Everett, South Sutton, Mass."



The cover of the April 18, 2011 issue of *Time* featured a photograph of Abraham Lincoln by Alexander Hesler from the AAS graphic arts collection. Artist Tim O'Brien added the tear on Lincoln's cheek.

## CHAViC NEWS

Readers of the *Almanac* have been kept informed of conferences, online exhibitions, summer seminars, and the like. In the background, unsung during the past two years, is a project that fulfills one of the early goals of CHAViC—enhanced access to AAS pictorial collections. A major cataloging and digitizing initiative funded by the National Endowment for the Humanities, *Engravings for the Parlor: A Catalog of Engravings and Gift Book Illustrations, 1821-1876*, is providing access to additional visual material, including the new Alfred Jones Archive. Under the leadership of curator of graphic arts Lauren Hewes, cataloger Christine Graham-Ward has provided item-level records for about 550 prints and 3500 illustrations. Each book illustration is linked to a catalog record for the "parent" publication. Since some illustrations appeared in multiple gift books, the records are complex and inform us about

the passing of engraved plates from one publisher to another. The cataloging portion of this project will soon be completed with the digitizing portion to follow in the next six months. It is now possible to link the catalog record to a digital image. Since each catalog record has abundant descriptive text, scholars will be able to find images easily. The new digital asset management system (GIGI) is instrumental in serving the large number of scans generated by the project. These scans include the pictorial material as well as texts in the books that describe the images.

We continue to mount illustrated inventories on the website. After the conservation department provided improved storage materials for the Paul Revere Engravings Collection, Jaelyn Penny created an inventory of the collection and scans of each item are now available. When I sent out the news to the American art history community, I heard back from one scholar that she was going to use several of the

scans that very evening in a class. Jackie updated the David Claypoole Johnston collection inventory to reflect gifts from members David Tatham and David Doret, and is now working through the collection of Civil War cartoons clipped from magazines and newspapers. Soon to appear is Sally Pierce's online exhibition, *Men of the Young Republic*. Dominique Ledoux, a student at Wellesley College, held a summer internship in the graphic arts department. One of her projects was the creation of an inventory of the watch papers. Dorothea Spear described this collection of small decorative objects, designed to keep dust out of watches, in an article that appeared in the *Proceedings* in 1951. This inventory will appear online in due course. Christine Graham-Ward has created a Voyager record for the collection and eventually this record will also provide access to the scans.

Finally, it is a pleasure to report on progress toward the National Endowment for the Humanities Challenge Grant. The Council allocated \$500,000 of the James Needham bequest to the CHAViC endowment and The George I. Alden Trust Trustees voted in May to contribute \$250,000. Contributions from several members have also been added to the funds required to meet the match. We are ahead of schedule and will continue to make applications to local and national foundations for assistance in providing a permanent endowment for the Center to propel it into the future.

– Georgia Barnhill, Director, CHAViC

## NEW MEMBERS

Twenty-three new members were elected at the semiannual meeting on April 15, 2011 in New Haven, Connecticut.

### JOHN L. BELL

*Newton, Massachusetts*

J. L. Bell is an independent historian, author, and lecturer. He writes two daily blogs: "Boston 1775" on the history of the American Revolution in New England and "Oz and Ends" about fantasy literature for young people. He is particularly interested in the experiences of children in 1765-75 and has published scholarly and popular articles on the subject.

### WENDY BELLION

*Newark, Delaware*

Wendy Bellion is an associate professor of art history at the University of Delaware. Her book, *Citizen Spectator: Art, Illusion, and Visual Perception in Early National America* (University of North Carolina Press, 2011), examines trompe l'oeil paintings, optical devices, and illusionistic spectacles. She has held numerous fellowships and will be a fellow at AAS this year.

### ANN BERRY

*Plymouth, Massachusetts*

Ann Berry is the executive director of the Pilgrim Society and Pilgrim Hall Museum, where she is planning for the 2020 anniversary of the Pilgrims' landing. She came to her post in 2010 from Historic Jamestowne, having served there since 2001 and as a representative of Preservation Virginia on the Jamestown 2007 planning committee.

### FLORENCE FEARRINGTON

*New York, New York*

Florence Fearington is a book collector. Having sold the investment management firm she founded, she has been active on boards and visiting committees for many organizations, including the Bibliographical Society of America, Grolier Club, American Museum of National History, and Harvard College Library. Her late husband James Needham was an AAS member.



The American Antiquarian Society's membership certificate has an engraving by Abner Reed at the top. Reed also engraved the original AAS seal. The Latin text is excerpted from Virgil's *Aeneid*: "It will be a pleasure to remember [these things]."

### JAMES GROSSMAN

*Washington, District of Columbia*

James Grossman is the executive director of the American Historical Association. He is the author of *A Chance to Make Good: African Americans, 1900-1929* (Oxford University Press, 1997) and was co-editor of *The Encyclopedia of Chicago* (University of Chicago Press, 2004). Prior to his appointment with the AHA, Grossman was vice-president for research and education at the Newberry Library.

### EDWIN S. GROSVENOR

*Rockville, Maryland*

Edwin Grosvenor is the editor-in-chief of *American Heritage* and the creator of HeritageSites.com, an innovative online guide to historical societies and museums. His grandfather Gilbert Hovey Grosvenor (1875-1966), editor of *National Geographic*, was an AAS member, as was his great-grandfather Alexander Graham Bell, about whom Ed Grosvenor co-wrote a book, *Alexander Graham Bell: The Life and Times of the Man who Invented the Telephone* (Harry N. Abrams, 1997).

### KIRSTEN SILVA GRUESZ

*Santa Cruz, California*

Kirsten Silva Gruesz is a professor of literature at the University of California, Santa Cruz. She directs the Latino Literary Cultures Project and is the author of *Ambassadors of Culture: The Transamerican Origins of Latino Writing* (Princeton University Press, 2002) and of numerous articles and essays on borderlands writing and Latino print culture.

### LESLIE HARRIS

*Atlanta, Georgia*

Leslie Harris is an associate professor of history at Emory University. She is the author of *In the Shadow of Slavery: African Americans in New York City, 1626-1863* (Univ. of Chicago Press, 2003), which was

awarded the Wesley-Logan Prize for African Diaspora History from the American Historical Association. She was also a principal adviser to the "Slavery in New York" exhibit at the New-York Historical Society and co-editor of *Slavery in New York* (New Press, 2005).

### JEFFREY HATCHER

*Minneapolis, Minnesota*

Jeffrey Hatcher is one of the most prolific and frequently produced playwrights in the United States today. Hatcher often writes on historical subjects. Research into the actors on stage when Lincoln was shot brought him to AAS as a fellow in 1995 and informed his play *Sockdology*. His period scripts and adaptations have also appeared on the big screen in *Stage Beauty* (2004), *Casanova* (2005), and *The Duchess* (2008).

### MICHAEL KAHN

*San Francisco, California*

Michael Kahn is senior counsel for the law firm of Crowell & Moring and a prolific collector of political cartoons and caricatures and nineteenth-century humor magazines. He co-edited a book on the U.S. Supreme Court in cartoon, *May It Amuse the Court* (Hill Street Press, 2005) and also produced a scholarly catalog of selections from his collection exhibited in 2007 at the Grolier Club.

### KATHERINE KANE

*Hartford, Connecticut*

Katherine Kane is executive director of the Harriet Beecher Stowe Center. Since 1998, she has helped transform the Center into a forum for the vibrant discussion of Stowe's life and work, inspiring people to embrace a commitment to social justice and to work for positive community change. She was previously director of collections services and access at the Colorado Historical Society.

### JOHN KASSON

Chapel Hill, North Carolina

John Kasson is a professor of history and American studies at the University of North Carolina. His recent books include *Rudeness and Civility: Manners in Nineteenth-Century Urban America* (Hill & Wang, 1990) and *Houdini, Tarzan, and the Perfect Man: The White Male Body and the Challenge of Modernity in America* (Hill & Wang, 2001).

### JOY KASSON

Chapel Hill, North Carolina

Joy Kasson is a professor of American studies and English at the University of North Carolina. Her books include *Buffalo Bill's Wild West: Celebrity, Memory, and Popular History* (Hill & Wang, 2000), *Marble Queens and Captives: Women in Nineteenth-Century American Sculpture* (Yale Univ. Press, 1990), and *Artistic Voyagers: Europe and the American Imagination in the Works of Irving, Cooper, Hawthorne, Allston, and Cole* (Greenwood Press, 1982). She has also worked with secondary schools in the field of American studies.

### GARY KURUTZ

Sacramento, California

Gary Kurutz is the principal librarian of the special collections branch of the California State Library, a position he has held since 1980. His publications include *The California Gold Rush: A Descriptive Bibliography of Books and Pamphlets Covering the Years 1848-1853* ((The Book Club of California, 1997); *Benjamin C. Truman: California Booster and Bon Vivant* (The Book Club of California, 1984); and *California Books Illustrated with Original Photographs* (1996).

### CLARE LYONS

College Park, Maryland

Clare Lyons is an associate professor of history at the University of Maryland. She is the author of *Sex Among the Rabble: An Intimate History of Gender and Power in the Age of Revolution, Philadelphia 1730-1830* (Univ. of North Carolina Press, 2006) and "Mapping an Atlantic Sexual Culture: Homoeroticism in Eighteenth Century Philadelphia" which won the Lester A. Capon Award for best article published in *William and Mary Quarterly* in 2003. She was a Kate B. and Hall J. Peterson Fellow at AAS in 1993 and in 2003.

### PHILIP G. MADDOCK, M.D.

Barrington, Rhode Island

Philip Maddock is the founder of the Maddock Center for Radiation Oncology and a professor at Brown Medical School. He is a dedicated collector with special interests in seventeenth- to nineteenth-century Irish bookbindings, and fine letterpress printing and binding. He is a member of the Grolier Club and past president of the Club of Odd Volumes, Boston.

### STEPHEN M. MATYAS, JR.

Haymarket, Virginia

An 1885 pamphlet about a buried treasure is credited by Stephen Matyas as shaping both his vocation as a professional cryptographer and his avocation as a collector. The pamphlet includes three encrypted clues, one of which has been deciphered using the text of the Declaration of Independence. To date, Matyas has identified 358 publications of the Declaration from 1776 to 1825, but none of the accompanying texts has yet proved useful in deciphering the remaining clues.

### WILLIAM O. OWEN, M.D.

Fresno, California

William Owen is a cardiologist and collector of early Americana. His collections include 400 to 500 early American almanacs dating from 1690 to 1800, eighteenth-century American imprints relating to the Revolution and medicine, Ben Frankliniana, and selected "high spots" of nineteenth-century American literature. He is a member of the Grolier Club.

### JENNIFER ROBERTS

Cambridge, Massachusetts

Jennifer Roberts is professor of history of art and architecture at Harvard University. She is the author of *Mirror-Travels: Robert Smithson and History* (Yale Univ. Press, 2004). Her forthcoming book, *Transporting Visions: the Movement of Images in Early America*, traces the dispatch and transit of images through the Anglo-American landscape between 1760 and 1860.

### E.C. SCHROEDER

New Haven, Connecticut

E.C. Schroeder is director of the Beinecke Rare Book & Manuscript Library and the Associate University Librarian at Yale University. Between graduating from the

College of the Holy Cross and entering library school at the University of Illinois, E.C. was the 1988 "summer page" at AAS. At Yale since 1989, he subsequently served as chair of the Rare Book & Manuscripts section of ACRL/ALA.

### DAVID SILVERMAN

Washington, District of Columbia

David Silverman is an associate professor of history at George Washington University. He is the author of *Red Brethren: The Brothertown and Stockbridge Indians and the Problem of Race in Early America* (Cornell Univ. Press, 2010); and *Faith and Boundaries: Colonists, Christianity, and Community among the Wampanoag Indians of Martha's Vineyard, 1600-1871* (Cambridge Univ. Press, 2005). He was the Mellon Post-Dissertation Fellow at AAS in 2001-02.

### MICHAEL F. SUAREZ, S.J.

Charlottesville, Virginia

Michael Suarez is director of the Rare Book School, a professor of English, and honorary curator of special collections at the University of Virginia. He is co-editor of *The Oxford Companion to the Book* (Oxford University Press, 2010) and the eight-volume *Collected Works of Gerard Manley Hopkins* (2005-13). Among his current projects is a forthcoming book, *Bibliography for Book Historians*, to be published by University of Toronto Press.

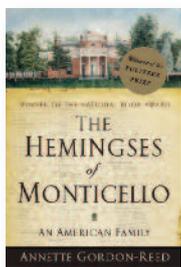
### CHRISTOPHER TOMLINS

Irvine, California

Christopher Tomlins is the Chancellor's Professor of Law at the University of California Irvine School of Law. His most recent book, *Freedom Bound: Law, Labor, and Civic Identity in Colonizing English America, 1580-1865* (Cambridge Univ. Press, 2010), was awarded the Bancroft Prize in 2011. His book *Law, Labor and Ideology in the Early American Republic* (Cambridge Univ. Press, 1993) was awarded the James Willard Hurst Prize of the Law & Society Association.

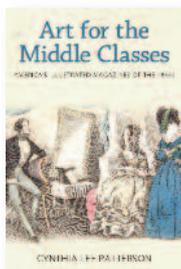
## RECOMMENDED READING

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



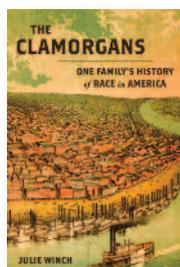
If you haven't yet read *The Hemingses of Monticello* (W. W. Norton & Co., 2008) by Annette Gordon-Reed, here's some advice. Read its 30 chapters slowly to savor each one. I restricted myself to one chapter nightly, to observe and absorb the author's art in creating a three-dimensional Sally Hemings when there is not one word on the historical record in her voice. Gordon-Reed accomplishes this by revealing the impact Hemings had on others—on sea captains, on a concerned Abigail Adams, and on Jefferson himself. It put me in mind of cloud chambers from high school physics, where subatomic particles reveal their identity by leaving visible tracks in dense water vapor: Sally Hemings as a mystery muon. While seemingly invisible in Jefferson's world, she in fact set off visible reactions and left an ionized trail for Gordon-Reed to uncover. It is a brilliant and moving work.

– Patricia Cline Cohen  
University of California, Santa Barbara  
Mellon Distinguished Scholar, 2001-2002



AAS-affiliated scholars have produced many splendid studies of the popular arts, printing technology, publishing economics, magazine journalism, and middle-class consumer culture in antebellum America. Cynthia Patterson's book, *Art for the Middle Classes: America's Illustrated Magazines of the 1840s* (University Press of Mississippi, 2010) is distinctive and extraordinarily useful because it combines all of these strains of historical research—and more—in a study of the monthly magazines known as the “Philadelphia Pictorials.” *Art for the Middle Classes* is meticulously researched and lavishly illustrated, including eight pages of color plates. Patterson, who did much of the research at AAS, brings together art history and history of the book to shed light on the intimate relationship between “serious” art and “commercial” art in 1840s America.

– David Paul Nord  
Indiana University  
Mellon Distinguished Scholar, 2008-2009



*The Clamorgans: One Family's History of Race in America* by Julie Winch (Hill & Wang, 2011), is centered in St. Louis, Missouri beginning in the 1770s. The saga of European and African settlement is filled with freed slaves, land speculators, scoundrels, and shady lawyers. Frenchman Jacques Clamorgan, the patriarch, claimed huge tracts of land that his litigious mixed-race descendants spent centuries attempting to confirm.

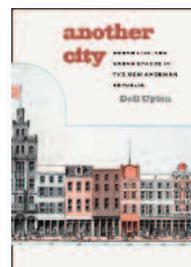
Antebellum Clamorgans, landed members of the city's colored aristocracy, operated an elite barbering and bath emporium. Post-Civil-War members lived on both sides of the color line. Cyprian Clamorgan, active in Louisiana's Republican politics as a colored man, later joined others in respectable white society. The tension laden tale of later nearly-white descendants is punctuated by the exposure and threats of exposure of their African heritage.

Winch's beautifully written book provides an intimate historical lens, illustrates the value of court documents and genealogical records, and is a fascinating treatment of the complex history of race in America.

– James and Lois Horton  
George Washington University and  
George Mason University  
Mellon Distinguished Scholars, 2010-2011

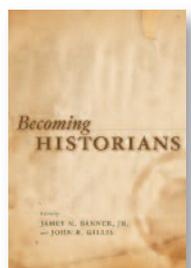
I highly recommend Julie Winch's book, *The Clamorgans: One Family's History of Race in America*. Writers have given us two 19th-century Mississippi Rivers: Twain, the white Mississippi of American lore; the historian Thomas Buchanan, the black Mississippi of slave labor and sale. In this riveting account of the mixed-race Clamorgan family of St. Louis, Julie Winch provides a two-in-one family history of one of the border region's most racially fluid families from the late French colonial period to the early 20th century. Winch is a wonderful scholar-writer, and this is one of the most rigorously researched, vividly narrated tales of race in America I have read in years.

– Ezra Greenspan  
Southern Methodist University  
Mellon Distinguished Scholar, 2009-2010



Dell Upton's *Another City: Urban Life and Urban Spaces in the New American Republic* (Yale University Press, 2008) is an excellent and unusual study of the history, psychology, and sociology of urban life in the Early Republic (focusing on Philadelphia and New Orleans). This book makes clear how much one can learn about social history by studying architectural form, prints, maps, and other forms of visual culture as well as the (usual) diaries, letters, travel accounts, and public records.

– Margaretta Lovell  
University of California, Berkeley  
Mellon Distinguished Scholar, 2007-2008



*Becoming Historians* (Univ. of Chicago Press, 2009), edited by James M. Banner, Jr. and John R. Gillis, is a collection of autobiographical essays by eleven professional historians. This book provides a surprisingly interesting and revealing view of the intellectual coming of age of the generation that entered graduate school mostly during the boom years of higher education in the 1950s and 1960s. These historians have played roles, large and small, in the opening up of the discipline to multiple perspectives and subjects, and parlayed their talents and training in venues from research universities to community colleges to museums and foundations.

Diverse in backgrounds, educational experiences, and institutional affiliations, these authors attest to the shared ordeal of graduate school and to the unexpected ways they came to the intellectual projects and the senses of vocation that defined their careers. If you are currently in a doctoral program or are contemplating entering one, you should read this book. If you are looking for creative ways to practice your craft, you will find inspiration in these stories. *Becoming Historians*, as this collection suggests, is a life-long – and fulfilling – process.

– Robert A. Gross  
University of Connecticut  
Mellon Distinguished Scholar, 2002-2003

## MEMBERS' NEWS

**Gordon Wood** received the Churchill Bell Award from Colonial Williamsburg in April for his achievements as an author, historian, and teacher. His fellow recipients were Jim Lehrer for encouraging informed public discussion of democratic values, and Justice Sandra Day O'Connor, the first woman to serve on the Supreme Court of the United States.

**Lloyd Pratt**, currently an associate professor of English and African-American Studies at Michigan State University, has accepted the position of University Lecturer in American Literature in Linacre College at the University of Oxford.

**John Hench** received the 2011 DeLong Book History Book Prize from the Society for the History of Authorship, Reading & Publishing (SHARP) for his book, *Books as Weapons: Propaganda, Publishing, and the Battle for Global Markets in the Era of World War II* (Cornell Univ. Press, 2010).

**John Hoover** wrote that the St. Louis Mercantile Library Board passed a Resolution honoring **Eric Newman** and his wife Evelyn for their "cultural convictions, far-reaching vision, creativity and industry on behalf of all the citizens of St. Louis and its treasured cultural edifices." The Resolution concludes with congratulations to Eric on the occasion of his 100th birthday this year.

**Bryant Tolles** received the Prize for Collecting Works on Paper from Historic New England for his collection of prints, maps, books, and ephemera describing the White Mountains.

The Philadelphia Museum of Art exhibited vintage medical posters from **William Helfand's** collection in the spring and summer of 2011. The exhibition, "Health for Sale," was also featured on the PBS NewsHour in May.

**Jim Horton** received the Kidger Award for outstanding scholarship and teaching from the New England History Teachers Association (NEHTA) in May. [See Staff News for another NEHTA award.]

**Udo Hebel**, chair of American Studies at the University of Regensburg, has been elected President of the German Association for American Studies for the term 2011-14.

## FELLOWS' NEWS

**Emily Pawley** (AAS-NEH Fellow, 2009-10) has accepted a position as an assistant professor of history at Dickinson College. In June, she and her husband Roger Turner (a fellow historian of science) welcomed the arrival of Samuel Frederick Turner.

**Sean Harvey** (AAS-NEH Fellow, 2010-11) won the 2010 Ralph D. Gray Article Prize from the Society for Historians of the Early American Republic (SHEAR) for "'Must Not Their Languages Be Savage and Barbarous Like Them?': Philology, Indian Removal, and Race Science," published in the *Journal of the Early Republic*.

**Benjamin Fagan** (Tracy Fellow, 2008-09) was awarded a postdoctoral position as a Visiting Scholar at the American Academy of Arts and Sciences in Cambridge, Mass. for the 2011-12 academic year. He completed his Ph.D. in English at the University of Virginia this past spring.

**Camille Dungy** (Hearst Fellow, 2005) has published her third book of poems, *Smith Blue* (Southern Illinois Univ. Press, 2011). She is a professor of creative writing at San Francisco State University.

## STAFF NEWS

**Jim Moran** received the Hicks-Kennedy Award from the New England History Teachers Association (NEHTA) in May in recognition of his outstanding service to the organization. Founded in 1897, NEHTA is the nation's oldest association of teachers of history and social studies.

AAS recently welcomed **Kayla Haveles** as the new education coordinator.



### Workshops for K-12 Educators

AAS continues to work closely with the Worcester Public Schools on a Teaching American History grant from the U. S. Department of Education. This program reaches all history and social studies teachers in the district. AAS also held workshops for teachers from districts as far away as Florida and Utah this summer. These programs meet state and national curriculum standards.

Collections manager Marie Lamoureux (left) showed teachers from Tantasqua Regional Senior High School images and broadsides related to westward expansion at a workshop in March. Their professional development day was sponsored by FLEXcon, a manufacturing company based in Spencer, Mass.

For more information on these programs, please contact director of outreach James David Moran, [jmoran@mwa.org](mailto:jmoran@mwa.org) or (508) 471-2131.

## Thank you!

AAS welcomes your support in a variety of ways:

Donations of collection items are appreciated. We are interested in anything printed in this country 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, 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

185 Salisbury Street  
Worcester  
Massachusetts  
01609-1634

ISSN #1098-7878

Nonprofit  
Organization  
U. S. Postage  
P A I D  
Permit No. 416  
Worcester, MA  
01609-1634

## AAS Heritage

## BENJAMIN TIGHE, BOOK SCOUT



Worcester Telegram, April 16, 1933

Benjamin Tighe was one of those energetically peripatetic, invariably intelligent, though sometimes only rudely educated men and women driven by curiosity and a passion for hunting for books – a book scout! This all-but-extinct breed has been decimated, if not obliterated, by the Internet. They scoured second-hand shops, rummage sales, local auctions, flea markets, and library duplicate shelves in their hunt for the saleable (and unusual, or important) book, manuscript, or print. Their efforts brought to light materials that could offer new historical insights or delight collectors.

Benny Tighe began collecting books at age twelve, among them Gibbon's *Decline and Fall of the Roman Empire*, which he claimed to have read in its entirety. Born in Rhode Island in 1895, he arrived in Worcester in his late teens and earned a living as a sign painter. He began to scout for books, placing ads that would eventually run almost constantly in trade journals. He gave up sign painting in 1938 to become a full-time book scout while earning a well deserved reputation for honesty and fair dealing.

According to Tighe, a book scout's life was hard: "A feller has to be a diplomat, and a salesman, and an optimist, and a stoic all in one.... He has to be hardened to rebuffs and persistent in following all scents... It's a sort of a game, this quest for books," sometimes a possible find going up in smoke [Illus.]. One of his deep interests was American children's literature (perhaps encouraged by Clarence Brigham), a field until the late 1950s largely ignored by collectors and the trade.

Following the decades-long practices of Brigham and Ted Shipton (and many other librarians of the time), I did a good deal of trading with Benny Tighe, as we each did with other trusted dealers. Running accounts were maintained by both parties. In 1968 Tighe and his wife offered the Helen and Benjamin Tighe Collection of American Children's Books to AAS, numbering 605 items. We were able to select from them our pre-1821 outright lacunæ, as well as better or variant copies of titles already present at AAS. In the end we chose 167 items, 59 being unique, including Isaiah Thomas's first Worcester edition of *The Renowned History of Giles Gingerbread, a little boy who lived upon learning*, 1786. In order to establish the price, d'Alté Welch, the greatest collector of the genre, came east from Cleveland and Michael Papantonio came up from New York City. AAS member Elisabeth Ball, a renowned collector of children's books, underwrote the purchase. These books bear a bookplate celebrating the name of the collection and the generosity of the donor.

In 1971 Tighe wrote, "I am pleased to present you with the 1846 edition of *Nursery Ditties from the Lips of Mrs. Lullaby* (Philadelphia & N.Y.) which jumps the date of the first American appearance of the rhyme of "Simple Simon" back another five years. Should I become the indefatigable serendipitist who will find a still earlier American printing, I promise to present such a book to you." By this time, however, his health had begun to deteriorate and his activities were much reduced. Benjamin Tighe died on April 29, 1975, and so closed a life in books and an era in New England's bibliographic tradition. With that closure, the American Antiquarian Society and I, personally, lost a good and steadfast friend.

– Marcus A. McCorison

*Benjamin Tighe's memoirs were added to the AAS manuscript collection in June as the gift of Gregory Gibson and Matthew Needle. Marcus McCorison's longer profile is posted on the AAS website.*