

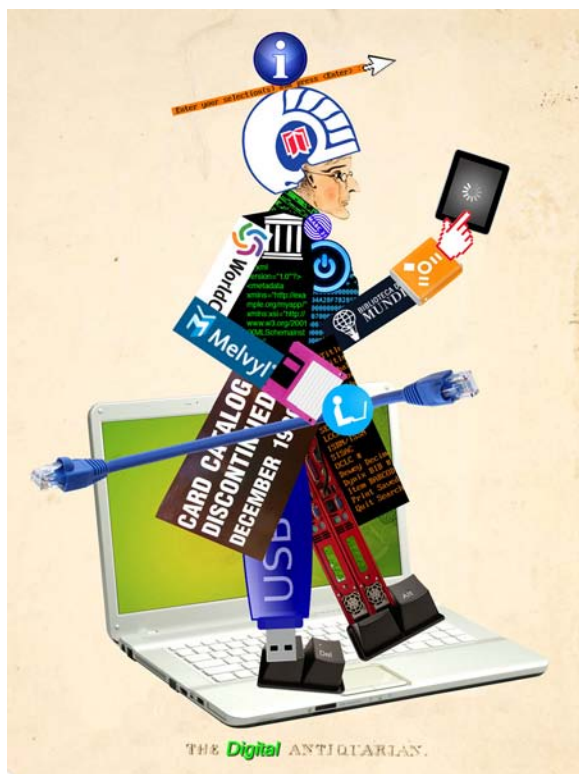
# ALMANAC

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AMERICAN ANTIQUARIAN SOCIETY

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## *Looking to the Future of Digital Humanities at AAS*



Above: *The Digital Antiquarian* logo based on Senefelder Lithography Co.'s 1830 lithograph *The Antiquarian*.

After two years of working under the aegis of the American Council of Learned Societies as a public fellow, I will now be the digital humanities curator, a full-time staff position here at AAS, and one that I am eager to embrace. Though my work will not change much, this transition from fellow to staff member offers me a chance to reflect on how we continue to heed the call of the March 2012 symposium, “Research Libraries in the Digital Age: Needs and Opportunities.” This event charged the Society with exposing “as many AAS materials as possible to the public free of charge through targeted digitization of key collections and online exhibitions.” We have made great strides in the last few years, and we are always looking for innovative and exciting opportunities to continue this work.

One of the central responsibilities of the digital humanities curator is to act as a bridge between AAS and the digital humanities community. Thus far, it has been our General Catalog that has afforded me the most opportunity to do this kind of work. In my two years here, I have come to understand that AAS’s oldest and most important digital humanities project is in fact its catalog. The General Catalog, which functions as both a record of what we hold under our generous dome and as the North American Imprints Program, is the home of big data for early American bibliometrics. As our participants at the Digital Antiquarian Workshop this past May learned, the data in it can serve as the backbone for all sorts of maps, visualizations, exhibitions, and databases that address specific questions about print

*(continued on pages 6-7)*

## DAGUERREOTYPE COLLECTION ACQUIRED BY AAS COMPLEMENTS MANUSCRIPT COLLECTION

In the wintery depths of January 2015, AAS was contacted by scholar Rebecca Norris regarding her collection of daguerreotype photographs made by the brothers Thomas P. and David C. Collins of Philadelphia. Back in April 2010, the Society acquired two important manuscript ledgers kept by these brothers, which document more than 23,000 of their customers during the heyday of the daguerreotype in America. These rare volumes have been fully digitized and are freely available to researchers all over the world via the Society’s digital asset management system, GIGI ([gigi.mwa.org](http://gigi.mwa.org)). Ms. Norris produced two articles in *The Daguerreian Annual* based on her research on the Collins brothers in archives, art collections, and private holdings, in which she made good use of the ledgers. AAS’s acquisition and preservation of those volumes, as well as the provision of open access to them, led Ms. Norris to reach out to AAS about placing her personal collection at the Society.

*(continued on page 2)*

Right: T. P. Collins. “Unidentified Girl Holding a Book.” Daguerreotype, Philadelphia, 1846. Acquisition funded with a grant from the Breslauer Foundation.





(continued from page 1)

The evocative daguerreotype of the two brothers lounging in their studio was generously given to AAS by Ms. Norris and provides a visual record of the two creative individuals who compiled the ledgers. This donation was accompanied by the opportunity to purchase additional photographic material associated with the Collins brothers (all collected by Ms. Norris). With a generous grant from the Breslauer Foundation, AAS was able to bring the collection of thirty-one additional daguerreotypes and fifty other photographs (ambrotypes, tintypes, and albumen prints) to the Society. The collection includes daguerreotypes made by both brothers, portraits of their family members, and photographs taken by them later in their careers. "This acquisition was very exciting," says Andrew W. Mellon Curator of Graphic Arts Lauren B. Hewes. "It creates a stunning visual resource that stands on its own, but also enriches the ledgers and adds to the story of the beginning of photography in the United States."



Right: Portrait of T. P. and D. C. Collins. Daguerreotype, Philadelphia, 1846. Gift of Rebecca Norris.

## RECENT ACQUISITIONS:

### *The William C. Cook Jacksonian Era Collection*

William C. Cook (AAS member, 1989) recently donated close to one thousand books and pamphlets printed between 1800 and the present day on the Jacksonian era of American history. The William C. Cook Jacksonian Era Collection expands and supplements the Society's holdings in a critical era of early nineteenth-century American history, all the more vital given Jackson's central role in many issues of great historical import to us today, including expanding the electorate, the banking system, slavery, and the forced westward removal of Native Americans. Many titles in this collection are entirely new to AAS; others represent variant states, different editions, or better copies than those currently in the stacks. Of particular interest is a significant cache of Jackson biographies elucidating the publication history of some of the earliest (and most salacious) American campaign biographies.

Andrew Jackson (1767-1845) sparked a passionate response from his contemporaries, and he continues to do so with scholars and artists today. In fact, his life had enough drama to inspire an award-winning and popular recent musical, *Bloody, Bloody Andrew Jackson!* Yet Jackson himself is not the be-all-and-end-all of the Cook Jacksonian Era Collection. The president's life provides a unifying focus and structure, but the collection will support scholarship on all areas of Jacksonian democracy and social issues of the time.

Besides building the collection, Mr. Cook had the foresight to provide additional funding to help with the cost of cataloging to make the books accessible to scholars as soon as possible and will be serving in the role of advisory curator, contributing towards future acquisitions. At the 2015 AAS Annual Meeting in October (see page 8), he will share some of his collecting stories as part of the Collectors Roundtable. The collection will soon be cataloged and a web exhibition featuring highlights from the collection is planned.

Such collaborative partnerships with individual collectors has long been the cornerstone upon which the strength of AAS collections has been built, and AAS is delighted to be able to provide an institutional home for the collections of forward-thinking collectors such as Mr. Cook who wish the fruit of their efforts to be widely accessible and used for centuries to come.

*Below: A section of spines from the Cook Jacksonian Collection.*





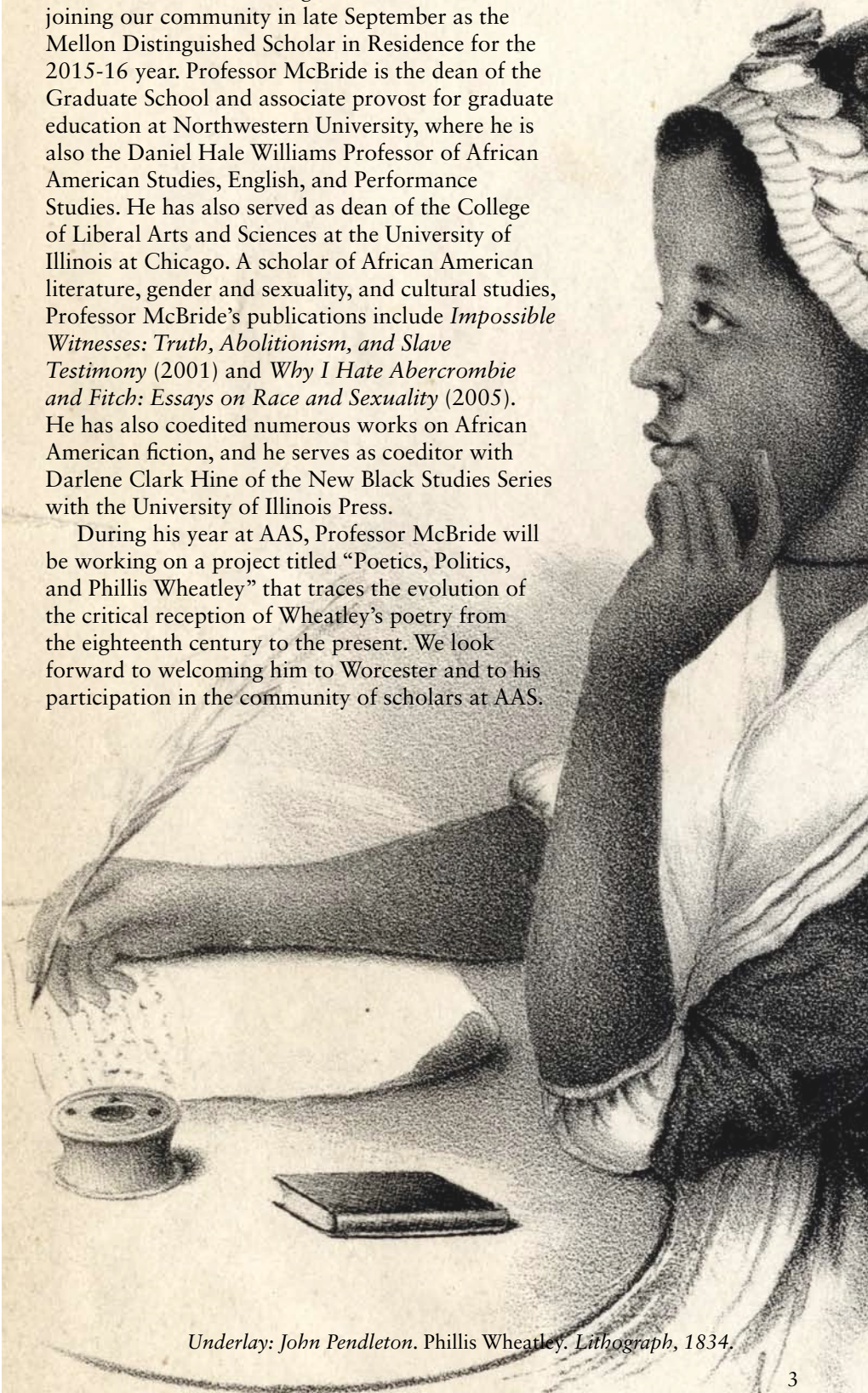
## Hench Fellow for 2015-16 Welcomed to AAS

AAS is thrilled to welcome Whitney Martinko back to Worcester as the 2015-16 Hench Post-Dissertation Fellow. Professor Martinko held a short-term Jay and Deborah Last Fellowship at the Society in 2009, and since then has held fellowships at the McNeil Center for Early American Studies at the University of Pennsylvania, the Jefferson Scholars Foundation, and the Smithsonian National Museum of American History. She completed her Ph.D. in history at the University of Virginia in 2012, and is currently an assistant professor of history at Villanova University. Professor Martinko has published articles in *New England Quarterly* and *Buildings and Landscapes*, and has presented her research at conferences of the Society of Early Americanists, the Society for Historians of the Early American Republic, and the Vernacular Architecture Forum, among others. Her project, "Progress through Preservation: History on the American Landscape in an Age of Improvement, 1785-1860," ends where most studies of historic preservation begin, with the effort to preserve Mount Vernon. Early Americans were surrounded with remnants of the past in their built environment: Native American earthworks, colonial forts, old family houses, and aging orchards. Professor Martinko's work promises to uncover the origins of how Americans sought to preserve these historic elements of their environment—in the process developing a national historical consciousness—while simultaneously pursuing a national project of continuous change.

## DWIGHT MCBRIDE NAMED AS 2015-16 MELLON DISTINGUISHED SCHOLAR IN RESIDENCE

The American Antiquarian Society is delighted to announce that Dwight McBride will be joining our community in late September as the Mellon Distinguished Scholar in Residence for the 2015-16 year. Professor McBride is the dean of the Graduate School and associate provost for graduate education at Northwestern University, where he is also the Daniel Hale Williams Professor of African American Studies, English, and Performance Studies. He has also served as dean of the College of Liberal Arts and Sciences at the University of Illinois at Chicago. A scholar of African American literature, gender and sexuality, and cultural studies, Professor McBride's publications include *Impossible Witnesses: Truth, Abolitionism, and Slave Testimony* (2001) and *Why I Hate Abercrombie and Fitch: Essays on Race and Sexuality* (2005). He has also coedited numerous works on African American fiction, and he serves as coeditor with Darlene Clark Hine of the New Black Studies Series with the University of Illinois Press.

During his year at AAS, Professor McBride will be working on a project titled "Poetics, Politics, and Phillis Wheatley" that traces the evolution of the critical reception of Wheatley's poetry from the eighteenth century to the present. We look forward to welcoming him to Worcester and to his participation in the community of scholars at AAS.



Underlay: John Pendleton. Phillis Wheatley. Lithograph, 1834.



## A New Design for Common-place

*Common-place*, the online quarterly magazine of early American history and culture sponsored by the Society and our partners at the University of Connecticut, is getting a new look. *Common-place* was launched fifteen years ago, in the early days of Web publishing, and since then has become one of the premier venues for engaging, accessible scholarship on early America, with about four thousand regular readers and fifteen thousand unique visitors per month. The site's founding editors, Jill Lepore (then at Boston University) and Jane Kamensky (then at Brandeis University), envisioned *Common-place* as a forum "a bit friendlier than a scholarly journal, a bit more scholarly than a popular magazine" that would offer a wide range of people—scholars, curators, teachers, hobbyists—a place to share their interest in early American life.

As a "born-digital" publication, *Common-place* has also offered authors the opportunity to do things that would be difficult (or prohibitively expensive) in a printed journal, incorporating full-color images, sound, and video to bring early American history into the new media world. *Common-place* has been known for its elegant, accessible writing—a tradition that has been fostered under the guidance of a series of editors, including Lepore and Kamensky, Ed Gray (Florida State University), and Cathy Kelly (University of Oklahoma). It has also been known for its distinctive appearance. *Common-place*'s design did not look like most other sites on the Web, because it wasn't intended to be like most other sites on the Web.

The platform on which this original design was built, however, has begun to show its age. Older issues in the archive were beginning to become unstable, and certain functions such as searching back issues were proving difficult. It was with these technological needs in mind that AAS established its most recent editorial partnership, with the University of Connecticut. Coeditors Anna Mae Duane and Walt Woodward have been shaping the site's content and adding exciting new features, while a team at UConn's Digital Media Center under the leadership of Tom Scheinfeldt has been building a new platform for the journal. This fall's issue of *Common-place* (15:4) was the first issue launched on the new platform, which offers an easier reading experience and is optimized to be used on the full range of mobile devices and tablets.

The new platform also offers advantages that are not immediately visible to readers, including streamlining the journal's production workflow and making it easier for people to link to *Common-place* content. Perhaps the biggest change, however, will be rolled out over the coming months, as the entire *Common-place* archive—fifteen years' worth of content—is migrated over to the new platform, tagged with subject headings, and identified by content type. This will enable readers for the first time to search not only by keyword, but also by subject and by content type (so that readers will be able to look at all reviews, or features, or "Object Lessons" columns, etc.).

So please direct your browser to [www.common-place.org](http://www.common-place.org) this fall. And let us know what you think of the new design!



Above: *Common-place*'s old and new designs.

## AAS ITEMS EXHIBITED AT LEVENTHAL MAP CENTER

The Society is one of twenty partners who have loaned items to the Norman B. Leventhal Map Center's current exhibition at the Boston Public Library, *We Are One: Mapping America's Road from Revolution to Independence*. The exhibition uses prints, paintings, and objects to explore the colonies' road to revolution and demonstrate how maps were central to securing independence.

The exhibition is currently on display at the Boston Public Library through November 29, 2015. It will then travel to Colonial Williamsburg from February 2016 through January 2017 and to the New-York Historical Society from November 2017 through March 2018. To learn more about the exhibition, visit [www.maps.bpl.org/weareone](http://www.maps.bpl.org/weareone). For a closer look at one of AAS's items in the exhibition, visit *Past is Present* at [www.pastispresent.org/2015/good-sources/1775-breaking-news-the-first-published-map-of-the-revolutionary-war](http://www.pastispresent.org/2015/good-sources/1775-breaking-news-the-first-published-map-of-the-revolutionary-war).

Underlay: I. De Costa, A Plan of the Town and Harbour of Boston...from Boston to Concord. Engraving, London, 1775.

## Common-place Feature Spotlight: Just Teach One

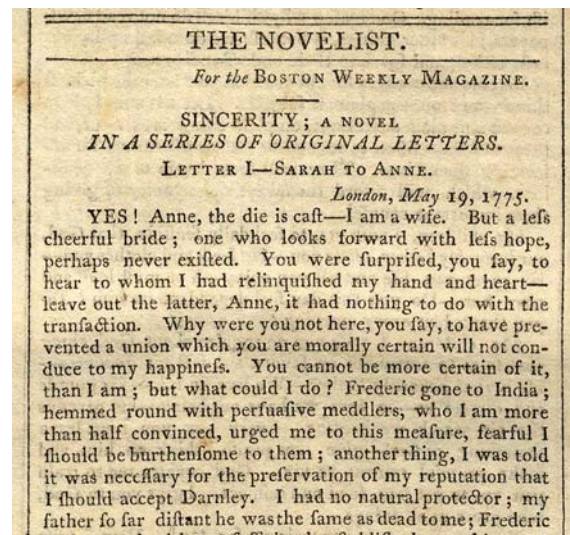
In 2009, literary scholar Theresa Strouth Gaul published an essay in the journal *Legacy* titled “Recovering Recovery” that discussed how much of the field of early American literary studies had come out of scholars’ work to recover forgotten texts. This essay struck a nerve with Duncan Faherty, an English professor at Queens College/CUNY Graduate Center, and Ed White of Tulane University. They were frustrated with the way that the early American literary canon had been reduced to consist entirely of novels, when in fact novels constituted a minority of the literature that early Americans read.

Digital versions of early American texts are available much more broadly today than ever before, but many of them reside in subscription databases that many schools cannot afford. And they lack any scholarly apparatus that can help interpret what are often unfamiliar works. In spring 2012, Faherty and White approached AAS about adding a feature to *Common-place* that would offer a freely available electronic version of a short noncanonical text, along with basic scholarly apparatus. In addition, they wanted to include a space for people who had committed to teach that text in their classes to discuss how students responded, share reflections and insights, and recommend companion texts.

The project, called “Just Teach One,” started in fall 2012 with *Amelia; or, The Faithless Briton* (1787). Since then, the project has offered versions of five additional texts. The latest installment—Susanna Rowson’s novella *Sincerity*, which was serialized in the *Boston Weekly Magazine* in 1803—can be found at [www.common-place.org/justteachone](http://www.common-place.org/justteachone).

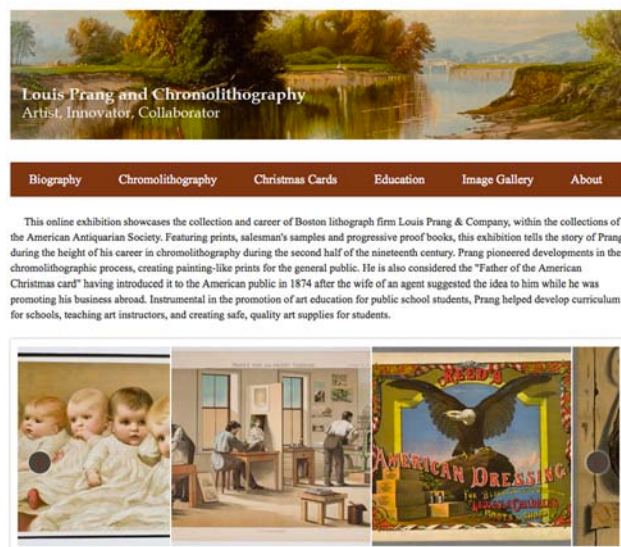
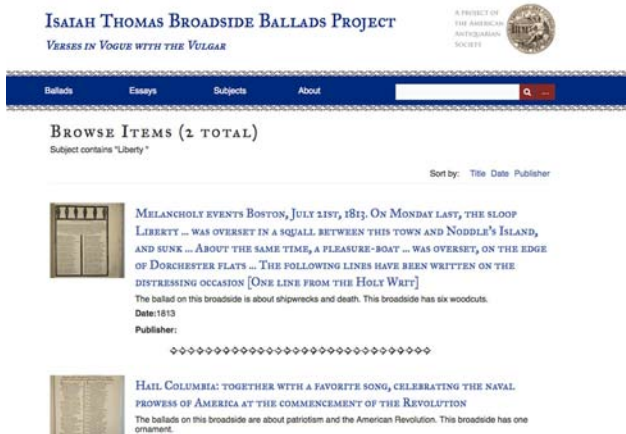
The collaborative approach to recovering neglected texts and the focus on teaching provided in “Just Teach One” has gained widespread interest. It has also inspired a sister section of the site, “Just Teach One: Early African American Print.” Convened by a group of scholars of early African American literature—Nicole Aljoe (Northeastern University), Lois Brown (Wesleyan University), John Ernest (University of Delaware), Pier Gabrielle Foreman (University of Delaware), Eric Gardner (Saginaw Valley State University), and Joycelyn Moody (University of Texas at San Antonio)—this project seeks to promote the continued recovery of texts published by African American authors in venues that have often been neglected by earlier literary historians. As in “Just Teach One,” the project focuses on shorter texts that can be taught in one course meeting, and it also includes scholarly apparatus and supplementary materials as well as space for project participants to post materials related to their teaching experiences. The project’s first text, “Theresa; a Haytien Tale” (1827), went up in fall 2014 and was followed this fall by the “Afric-American Picture Gallery” from the *Anglo-African Magazine* (1859-60), at [www.common-place.org/jtoa](http://www.common-place.org/jtoa).

The Society is delighted to be able to partner with scholars in the field through its sponsorship of *Common-place* to help make neglected early American literary texts accessible to a new generation of students, and in the process to help transform our shared understanding of the landscape of early American print culture. We look forward to many more opportunities to help teachers in the field “Just Teach One.”



Above: New resources at “Just Teach One”: Susanna Rowson’s *Sincerity* from the *Boston Weekly Magazine*, June 4, 1803; Frontispiece image of “Mr. Ira Aldridge as Aaron” from the *Anglo-African Magazine*, 1859-60.





(continued from page 1)

culture in the early republic. We at AAS deploy it for such purposes in house all the time, and perhaps my central role has been teaching others how they too can make use of this data in efficient and effective ways. We are starting to see scholarship born out of this sort of manipulation of our Machine Readable Catalog, or MARC records, and I look forward to sharing such projects with the AAS community on the "Digital AAS" portion of our website.

AAS's first venture utilizing the conversion of MARC records into new formats was the Isaiah Thomas Broadside Ballads Project ([www.americanantiquarian.org/thomasballads](http://www.americanantiquarian.org/thomasballads)) in Omeka, an open source web platform for databases and exhibitions. Because the ballads already had detailed MARC records, we could simply change the format of our data from MARC to a spreadsheet, which could then be ingested into Omeka. Once this core data was imported, we added images and explanatory texts to make an online exhibition. We are now repeating this same process with a number of other collection material records. Based on requests from my colleagues and utilizing the financial support of Jay Last, we have organized training and begun work on ten staff-created online Omeka exhibitions. We began rollout of these exhibitions in May with *Louis Prang and Chromolithography: Artist, Innovator, Collaborator* ([www.americanantiquarian.org/prang](http://www.americanantiquarian.org/prang)) by Visual Materials Cataloger Christine Graham-Ward. Over the year, online exhibitions ranging in topics from nineteenth-century mummy collections to women in dime novels to missionary printing in Hawaii will be released.

Knowledge of the name authority work in the Catalog has also proven invaluable in the transformation of the Printers' File into a digital resource ([www.americanantiquarian.org/printers-file](http://www.americanantiquarian.org/printers-file)). Thanks to the generous support of the Gladys Kriebel Delmas Foundation, we have now completed data entry of the source cards, which cite over 5,000 resources that one can consult to confirm and to enhance the biographical details in the Printers' File. Because many of these sources had to be checked and double-checked, this work had to occur under our generous dome. Such is not the case for the data entry of the 16,000 biographical cards since we had them all scanned in March. This project will likely be the Society's first to embrace linked open data, which, through different data structures, allows for automated exchanges of data from various sources. We are welcoming this opportunity to dip our toes in the exciting world of the semantic web.

This is not to suggest that we will forsake what has become the standard database structures altogether, but simply that we are doing all we can to share the data that underlies them. We have also made the data in our Catalog available for exporting, and now we are doing the same with the data underlying our digital resources. For example, when we published the Mathew Carey Papers database earlier this year ([www.americanantiquarian.org/careydatabase](http://www.americanantiquarian.org/careydatabase)), we included a spreadsheet with the over 6,000 names that can be found in the database. Users can now download the spreadsheet to browse the names included, and moreover, to put the data to work in their independent digital humanities projects. We are doing the same for the Student Name Index ([morgan.mwa.org/studentnames](http://morgan.mwa.org/studentnames)), which contains almost 650,000 entries of students, teachers, and trustees whose names appear in the catalogs of the Society's School and College Collection and the McLoughlin Serials database we are developing to accompany our forthcoming McLoughlin exhibition at the Grolier Club.

Perhaps the greatest manifestation of the work I have been doing to “encourage the work of AAS collections in digital humanities work and to act as a bridge between AAS and the digital humanities community,” as the 2012 Needs and Opportunities symposium also called for, is the Digital Antiquarian initiative. The largest academic event in our 200-year history, the conference this past May welcomed 180 guests and 20 speakers, and we are confident that it created a number of new ambassadors and enthusiasts for AAS. Michael Winship (English, University of Texas, Austin) and Kenneth Carpenter (Harvard Libraries, retired) kicked off the events with their keynote, exploring questions around tools, access, and surrogates, recounting stories from their collaborative work on the *Bibliography of American Literature*. They offered a healthy skepticism of unmitigated exuberance of all things digital, but in their cautionary tales they also expressed enthusiasm for recent developments in the field. During the subsequent lively exchange, Winship exclaimed, “This is a wonderful time to be doing bibliography!” On day two, Carl Stahmer (director of digital scholarship, University Library, University of California, Davis) explained how linked open data is transforming bibliography and library catalogs. His talk highlighted the great potential for AAS to be a place of considerable technological innovation because of our long tradition of deep cataloging and our leadership role in the digitization of the historical record.

After the conference ended on Saturday, the workshop got underway Sunday night with a welcome dinner for the eighteen professors, librarians, and graduate students selected to take part. Under the stewardship of codirectors Thomas Augst (English, New York University) and myself, workshop classes began Monday as the participants were whisked between computer lab-like exercises and hands-on archival exercises. AAS curators and catalogers taught sessions that had participants engaging deeply with MARC records and considering how they might use the data in the AAS Catalog for their own digital humanities projects. Workshop evaluations indicate that these sessions were a huge success. One participant remarked that it is “so important to know structure of catalogs to search/research efficiently. And all the catalogers were so nice and helpful.” Another wrote, “This seminar has been extremely useful for conceptualizing future work of my own as well as understanding other projects.” The participants also sang the praises of guest instructors Winship (“Michael was great—so interesting to hear from a ‘rock star’ in the field of bibliography”) and Penn State Digital Librarian Dawn Childress (“We could learn so much about giving workshops from Dawn!”). We too learned a lot from this inaugural event, and we hope to offer iterations of the workshop in the future.

I have felt very fortunate to learn so much from my AAS colleagues these past two years, and I look forward to further digital developments in my new capacities under our generous dome.

— Molly O’Hagan Hardy, *Digital Humanities Curator*



Above: Kenneth Carpenter and Michael Winship (seated) delivering the keynote at the Digital Antiquarian conference in May; speaker Leon Jackson at the conference; participants at a workshop session at the Goddard-Daniels House.



## 203<sup>RD</sup> ANNUAL MEETING



This year's annual meeting will take place on Friday, October 23, 2015. As we have now done for many years, in addition to the business meeting at 5:00 p.m. we are including a variety of programming, beginning with the annual Baron Lecture

on Thursday evening (see right sidebar) and continuing all day on Friday.

Friday's programming will feature two very popular annual events: the Collectors Roundtable, where AAS members share selections from their own private collections, and the new members' orientation, where members are given an overview of the programs and activities of the Society and then introduced to the curators, who share "treasures" from their collections.

In honor of the twentieth anniversary of the Creative and Performing Artists and Writers Fellowship program, this year we will also present a panel of former artist fellows who will share their experiences researching in the AAS library and the works they created as a result of that research. (See page 9 for the full panel description.) Since its inception in 1995, ninety-one people working in all kinds of artistic disciplines from throughout the United States have come to the library and conducted research for historical works designed for the general public. They have included novelists and short story writers, poets, playwrights, filmmakers, visual artists, book artists, sculptors, dancers and choreographers, performance artists, journalists, nonfiction authors, musicians, radio producers, bloggers, and cartoonists, among others. Originally created with funding from the Lila Wallace—Reader's Digest Fund, the program is now sustained with support from Charlotte and Robert C. Baron, the William Randolph Hearst Foundation, and Jay and Deborah Last.

The 203rd Annual Meeting will culminate in a public lecture by AAS Councilor Richard H. Brown, who will discuss his latest book about Revolutionary War maps (see page 9), followed by a cocktail dinner in the Goddard-Daniels House.

A full schedule of events is available online at [www.americanantiquarian.org/annual-meeting-2015](http://www.americanantiquarian.org/annual-meeting-2015).

## 11<sup>th</sup> Annual Baron Lecture

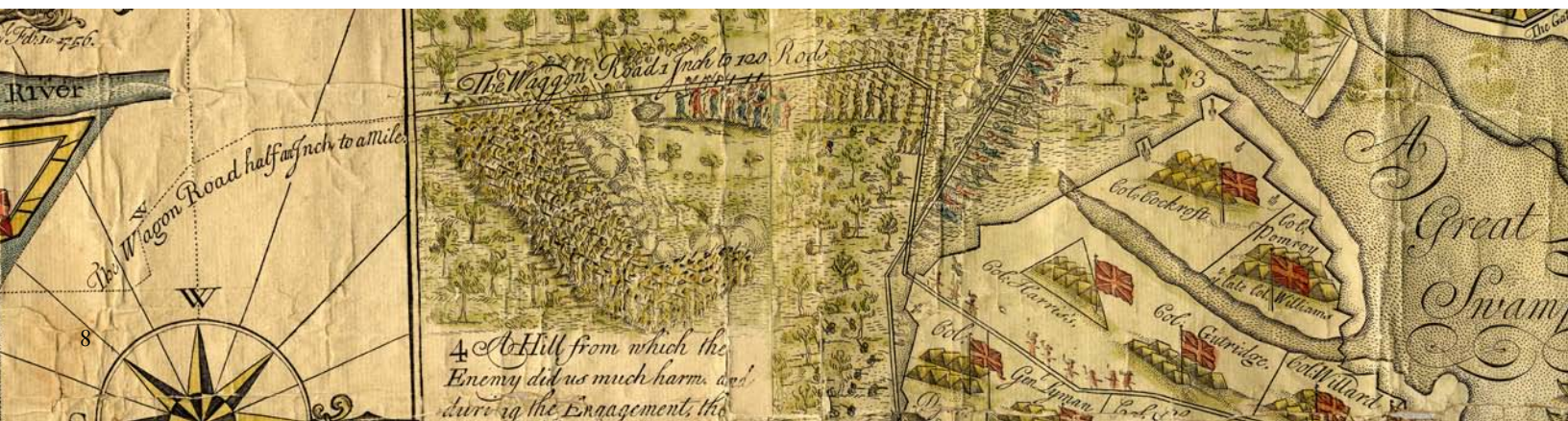


On Thursday, October 22, 2015, at 7:00 p.m., Linda K. Kerber will deliver the eleventh annual Baron Lecture at the American Antiquarian Society. Professor Kerber, who is one of the nation's leading scholars of early American women's and legal history, is May Brodbeck Professor in the Liberal Arts and professor of history emerita and lecturer in law at the University of Iowa.

The Baron Lecture is named in honor of Robert C. Baron, the past chairman of the AAS Council. The lecture brings one of the distinguished scholars among the AAS membership to Worcester to look back at one of his or her major works that has had a significant impact on the field, describing its genesis and reception, and reflecting on the book in the context of current scholarship or current events. Professor Kerber will be discussing her 1980 book, *Women of the Republic: Intellect and Ideology in Revolutionary America*, which is a landmark in the study of American political thought and transformed our understanding of the Revolutionary period.

*Above: Detail from An Emblem of America. Colored mezzotint. Published by John Fairburn, London, 1798.*

*Above: AAS Councilor William S. Reese at the 2014 Collectors Roundtable. Below: Timothy Clement map of Lake George, To His Excellency Shirley Esqr. Capt. General & Govr. In Chief... Engraved and printed by Thomas Johnston, Boston, 1756.*





# FALL PUBLIC PROGRAMS CELEBRATE CREATIVE ARTISTS, LOCAL HISTORY, AND THE REVOLUTION

This season's public programs will begin with a book launch of *Living at the City's Green Edge* by Susan McDaniel Ceccacci (AAS member, 2013) on Thursday, October 8. This beautifully illustrated book is a history of the Bancroft Heights section of Worcester, the first planned neighborhood in the city. This program will not only describe the contents of the book, but members of the community and the publisher, John (Jock) Herron (AAS member, 1989) of Tidepool Press, will describe the genesis of the project and discuss the importance of this new work to our understanding of the history of landscape design, neighborhood planning, and the city of Worcester. This program is in collaboration with the Worcester Historical Museum and Preservation Worcester.

The next three programs of the season will be part of the Society's Annual Meeting in late October, beginning with Linda K. Kerber's (AAS member, 1981) delivery of the eleventh annual Baron Lecture on the evening of Thursday, October 22 (see page 8). The following day, Friday, October 23, will feature a panel presentation by three Creative and Performing Artists and Writers Fellows in honor of that program's twentieth anniversary (see page 8). Fiction writer Stephen O'Connor, poet Honorée Jeffers (AAS member, 2014), and photographer/book artist Ann Lovett will discuss their experiences as fellows, share samples of their work, and talk about how history and historical research have figured in their artistic journeys.

Later that afternoon, AAS Councilor Richard H. Brown (elected 2007) will present an illustrated lecture based upon his latest book of maps and illustrations, *Revolution: Mapping the Road to American Independence, 1755-1788*. This program will feature rare and never-before published views from the front lines of both the French and Indian War and the American Revolution.

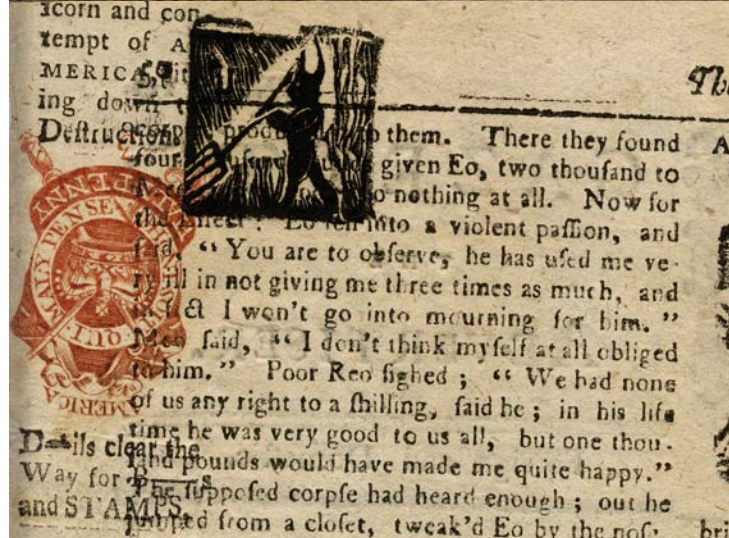
On November 5, Robert J. Allison will discuss the importance of the Stamp Act in a public lecture that will serve as our commemoration of the 250th anniversary of the passage of that piece of legislation, responsible for starting the Imperial Crisis, which ultimately led to the founding of the United States.

On November 17, we will offer another program featuring Creative Artists Fellows when book artist Maureen Cummins and poet Nicole Cooley come back to Antiquarian Hall to discuss their collaborative project on the Salem Witch Trials, *Salem Lessons*. This program is in collaboration with ArtsWorcester, which is also presenting an exhibition of book-related visual work in its downtown gallery.

We will conclude our program offerings for the season on November 20 with a talk by Wendy Bellion that is also serving as the keynote address for the CHAViC fall conference (see page 13). The lecture will explore nineteenth-century representations of colonial iconoclasm—such as the 1776 destruction of a statue of King George III in New York—and the re-performance of that action in civic pageants and parades, which often included ephemeral reproductions of the destroyed statue.

For more information about the fall public programs visit: [www.americanantiquarian.org/publicpro.htm](http://www.americanantiquarian.org/publicpro.htm).

Right: "Bancroft Heights, Path to Towers." From the T. C. Wohlbruck Collection, 1905; detail of a stamped issue of the Halifax Gazette newspaper, February 6, 1766; The Salem Witch House. Engraved by J. Lauber. Bryan Taylor & Co., 1887.





# CALENDAR OF EVENTS FOR FALL 2015

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

## OCTOBER

- 5 Deadline for applications for 2015 Creative and Performing Artists and Writers Fellowships (visit [www.americanantiquarian.org/artistfellowship.htm](http://www.americanantiquarian.org/artistfellowship.htm))
- 8 "Bancroft Heights: Catching the Spirit of the Place" with Susan Ceccacci and Jock Herron \*
- 15 Deadline for applications for the 2015-16 Hensch Post-Dissertation Fellowship (visit [www.americanantiquarian.org/longterm.htm](http://www.americanantiquarian.org/longterm.htm))
- 22 11th Annual Robert C. Baron Lecture by Linda K. Kerber \*
- 23 2015 Annual Meeting for AAS members ±
- 23 3:30-5:00 p.m., "Twenty Years of Creative Artists in the Collection," a panel presentation with Honorée Jeffers, Ann Lovett, and Stephen O'Connor \*
- 23 5:30 p.m., "Dispatches from the Front Lines: Maps and Views of the American Revolutionary Era" by Richard H. Brown \*

## NOVEMBER

- 5 "The Birth of the Liberty Tree" by Robert J. Allison \*
- 17 "Creating Salem Lessons" by Nicole Cooley and Maureen Cummins \*
- 20 "Representing Iconoclasm: Paint, Print, Performance" by Wendy Bellion \*
- 20-21 CHAViC Conference: "Moving Pictures: Images Across Media in American Visual and Material Culture to 1900" ±

### KEY:

- \* Public Programs: All 7:00 p.m. unless otherwise noted, at AAS, free of charge
- ± Require registration and/or payment of fee (please see our website)

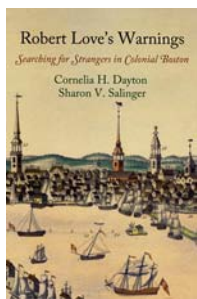


Top: Thoreau's Improved Drawing Pencils, manufactured by John Thoreau & Co., Concord, Mass., ca. 1840. Underlay: "Calendar & Pocket book-slate." New York, Silicate Book Slate Co., 1868.



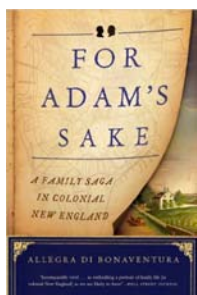
# Recommended Reading

For this issue we invited several AAS members, fellows, and staff to recommend biographies about individuals who lived during our collecting period.



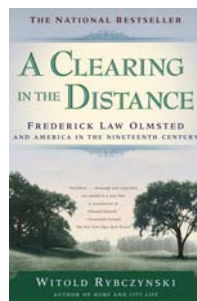
Though more “biographical” than biography per se, I recommend *Robert Love’s Warnings: Searching for Strangers in Colonial Boston* (2014) by Cornelia H. Dayton and Sharon V. Salinger. This evocative text introduces readers not only to Robert Love—an Ulster Scot who alongside four thousand others emigrated from Ireland to New England in the early eighteenth century—but also hundreds of early Americans on the move as they were warned out of the city of Boston. Dayton and Salinger do a wonderful job bringing their perambulating protagonist to life, but along the way, as we follow Love through the city’s streets, into boardinghouses and along the wharves, a compelling picture emerges of Boston from the bottom up. The book has strong arguments and important observations to offer, about migration in the eighteenth-century Atlantic World, about poor relief, about labor in the colonial city, and a range of other topics, but what I loved was the atmospheric picture of the city that their extraordinarily careful and close reading of these rich sources affords.

— Marla Miller  
Professor of History and Director of Public History Program  
University of Massachusetts Amherst  
AAS Member, 2013



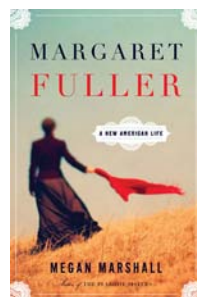
Allegra di Bonaventura’s *For Adam’s Sake: A Family Saga in Colonial New England* (2013) is both a riveting read and an exemplar of history writing. She crashes the problem of studying people in the past who left few direct sources—in this case, Adam Jackson, whose family served the Hempsteads of New London, Connecticut, as slaves. Di Bonaventura places Adam’s life at the center of interlocking circles of families, black and white, who lived and worked together, cheek by jowl. *For Adam’s Sake* sets the bar high, with its impressive research (some of it done at AAS), writing, and methodology.

— Catherine Allgor  
Nadine and Robert A. Skotheim Director of Education  
The Huntington Library  
AAS Member, 2002



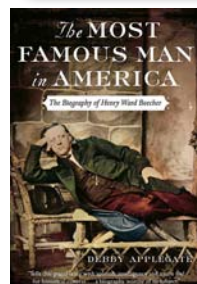
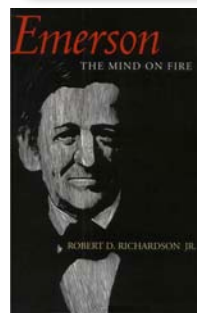
In *A Clearing in the Distance* (2000), Witold Rybczynski illuminates Frederick Law Olmsted’s role as a major cultural figure at the center of nineteenth-century American history. We know Olmsted through the physical legacy of his stunning landscapes: Boston’s Emerald Necklace, New York’s Central Park, California’s Stanford University campus, etc. But this book demonstrates that Olmsted was a man of extraordinarily diverse talents. He traveled to China on a merchant ship at the age of twenty-one. He cofounded *The Nation* magazine, and was also an early voice against slavery. He managed one of California’s largest gold mines and, during the Civil War, served as the executive secretary to the United States Sanitary Commission, the precursor of the Red Cross. All this was done prior to turning his attention to landscapes. Rybczynski’s passion for his subject, and his understanding of Olmsted’s immense complexity as an individual as well as his accomplishments as a professional, make this book a triumphant work.

— Matthew Shakespeare  
AAS Executive Vice President of External Affairs



Where will future historians and biographers find intimate information about subjects who communicate today through e-mail? The importance of that question is best illustrated by the many important biographies that depended upon old paper diaries and letters. Among them are Megan Marshall’s *Margaret Fuller: A New American Life* (2010) about the early nineteenth-century author, journalist, and early advocate of women’s rights; Robert D. Richardson Jr.’s *Emerson: The Mind on Fire* (1995) on the famous author-thinker; and Debby Applegate’s *The Most Famous Man in America: The Biography of Henry Ward Beecher* (2006) about the controversial preacher, abolitionist, and intellectual. Thanks to excerpts from the correspondence and writings of their subjects, this biographical trio provides portraits as lively as they are authoritative.

— Nancy Rubin Stuart  
Author and Journalist  
Hearst Fellow, 2005





# NEWS FROM MEMBERS, FELLOWS & STAFF

## MEMBERS

Two AAS members were finalists for the 2015 National Book Critics Circle Awards. **David Brion Davis** (elected 1975) was a finalist in the general nonfiction category with *The Problem of Slavery in the Age of Emancipation* (2014). **Ezra Greenspan** (elected 2003) was nominated for his book *William Wells Brown: An African Life* (2014) in the biography category, which is also a finalist for the 2015 Frederick Douglass Book Prize.

The 2015 Gilder Lehrman Lincoln Prize was awarded to **Harold Holzer** (elected 2006) for his book *Lincoln and the Power of the Press: The War for Public Opinion* (2014).

Rare Book School director **Michael F. Suarez, S.J.**, (elected 2011) delivered the Lyell Lectures in Bibliography around the theme “The Reach of Bibliography: Looking Beyond Letterpress in Eighteenth-Century Texts” at the University of Oxford’s Weston Library this past spring.

This past March, **Albert H. Small** (elected 1994) and George Washington University celebrated the opening of the new George Washington University Museum and the Albert H. Small Center for National Capital Area Studies. The foundation for the museum and center is Small’s 2011 donation of his Washingtonian Collection, which included almost 1,000 manuscripts, books, newspapers, photographs, and other printed material documenting the history of Washington, D.C.

**Szilvia Szmuk-Tanenbaum** (elected 2010) recently launched her online database of pre-1865 English-language manuscript cookbooks ([www.manuscriptcookbookssurvey.com](http://www.manuscriptcookbookssurvey.com)). Still a work in progress, this website will provide historians, food writers, and other interested parties better access to manuscript cookbooks held at many different archives, including AAS.

**Ricky Jay’s** (elected 1987) achievements as an author, actor, world-class magician, and leading collector of antiquarian books and artifacts were recently profiled in an episode of the PBS series *American Masters* called “Ricky Jay: Deceptive Practice.”

This past March **William Zachs** (elected 2010) delivered the distinguished Rosenbach Lectures at the University of Pennsylvania Van Pelt-Dietrich Library in Philadelphia. His topic was “Authenticity and Duplicity: Investigations into Multiple Copies of Books.”

Two AAS members received 2015 Guggenheim Fellowships: **Richard Rabinowitz** (elected 2003) in intellectual and cultural history and **Benjamin Reiss** (elected 2010) in American literature.

This past spring, **Lisa Unger Baskin** (elected 1989) agreed to terms with Duke University’s David M. Rubenstein Rare

Book & Manuscript Library to provide them with her extraordinary collection documenting women’s history from the Renaissance through the modern era. The collection includes over 8,600 rare books and thousands of manuscripts, ephemera, and artifacts, including Virginia Woolf’s writing desk. It will become part of the Sallie Bingham Center for Women’s History and Culture within the Rubenstein Library.

**Jane Kamensky** (elected 2001) joined the Radcliffe Institute for Advanced Study as the new Carl and Lily Pforzheimer Foundation Director of the Schlesinger Library on the History of Women in America. In addition to her Institute appointment, she is also now a professor in the History Department at Harvard University.

**Nicholas Basbanes** (elected 1995) was awarded a Public Scholar Grant from the National Endowment for the Humanities in support of his work-in-progress for Alfred A. Knopf, a dual biography of Henry and Fanny Longfellow to be titled “Cross of Snow.”

**James Billington** (elected 1988), who has served as the thirteenth librarian of Congress since 1987, has announced his retirement, effective January 1, 2016. Billington is credited with expanding the library’s private donation base and bringing it into the digital age.

**Stephen Miller** (elected 2011) and the New Britain Museum of American Art have opened a permanent Shaker Gallery, which will feature rotating exhibitions on varying Shaker themes and utilize pieces from the Miller Collection as well as new acquisitions and loans.

**Robert McCracken Peck** (elected 2007) has been awarded The Garden Club of America’s Sarah Chapman Francis Medal for outstanding literary achievement. The award was presented at the GCA’s annual meeting in May.

*Center: George Washington students move Albert H. Small’s Washingtonian Collection into the new museum. Below: Curator Stephen Miller has his grandchildren cut the ribbon to officially open the Shaker Gallery to the public. Opposite: AAS President Ellen S. Dunlap receives her doctor of letters degree. Photo credit Matt Wright.*





## FELLOWS

Several former fellows received awards from the Organization of American Historians this past spring: **Lisa Tetrault** (Peterson Fellow 2007-8) won the Mary Jurich Nickliss Prize in U.S. Women's and/or Gender History for her book *The Myth of Seneca Falls: Memory and the Women's Suffrage Movement, 1848-1898* (2014); **Cornelia Dayton** (AAS member, 2000; NEH Fellow 2004-5), along with Sharon Salinger, won the Merle Curti Award (Social History) for their book *Robert Love's Warnings: Searching for Strangers in Colonial Boston* (2014) (see page 11); **Kyle Volk** (NEH Fellow 2010-1) won the Merle Curti Award (Intellectual History) for his book *Moral Minorities and the Making of American Democracy* (2014); and **Christopher Florio** (Peterson Fellow 2014-5) won the Louis Pelzer Memorial Award for his essay "From Poverty to Slavery: Abolitionists, Overseers, and the Global Struggle for Labor in India."

## STAFF

AAS President **Ellen S. Dunlap** received an honorary doctor of humane letters degree from Worcester Polytechnic Institute this past May. Also this spring, **Andrew Bourque**, newspaper and readers' services assistant, received his master of library science degree from Simmons, and **Christine Graham-Ward**, visual materials cataloger, received a master's degree in museum studies from Harvard.

Sadly, longtime receptionist **Dick Oliver** passed away on April 30, 2015. He will be greatly missed by all at the Society.

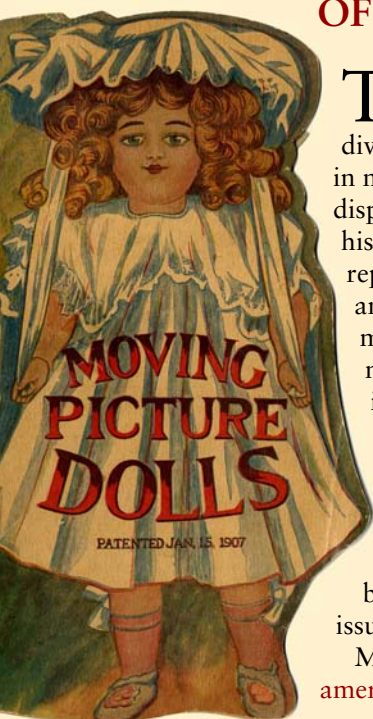
Former intern and part-time administrative clerk **Angelia Giannone** received the Provost Award from Worcester Polytechnic Institute last May, which recognizes outstanding senior thesis projects, for a project she partially completed through her internship with AAS. Angelia left AAS in July to begin graduate school in Arizona.



We will miss **Tracey Kry**, assistant curator of manuscripts and assistant reference librarian, who left in July to take a position at Western New England University as archivist and emerging technologies librarian. As the A New Nation Votes project nears completion, we also bid farewell to data entry clerks **Benjamin Grande**, **Michael McConaghy**, and **Luke Pomorski**.

We're pleased to announce that **Ashley Cataldo** has been named the new assistant curator of manuscripts; Digital Humanities Curator/ACLS Fellow **Molly O'Hagan Hardy** is continuing in her position of AAS digital humanities curator this coming year after the ACLS fellowship expires in September; **Brenna Bychowski** is now a cataloger on the NAIP project; and **Alicia Murphy** has moved from project clerk to cataloging assistant. **Anne Davenport** also joined the Society as coordinator for development operations this past March.

## 2015 CHAViC CONFERENCE EXPLORES THE MOVEMENT OF IMAGES ACROSS TIME, SPACE, AND MATERIAL



The 2015 CHAViC conference, "Moving Pictures: Images Across Media in American Visual and Material Culture to 1900," will be held at AAS on November 20 and 21, 2015. The conference will explore the diversity of uses of the printed image in early America. Speakers will consider imagery found historically in more than one medium, in both two- and three-dimensional formats. Papers will be presented from disparate disciplines, including art and architectural history, American studies, material culture studies, history, English literature, graphic design, and childhood studies. They will investigate printed scenes reproduced on objects such as transfer-printed ceramics, needlework, children's toys, daguerreotype cases, and powder horns. They will address, among other issues, racial caricature, violence, creating collective memory, and national identity. Panel topics include tracing the movement of a single image through multiple media formats, the intersection between photography and portraiture, process and circulation of imagery, transatlantic movement of images, moving image culture for children, and imagery associated with place.

Keynote speaker Wendy Bellion, associate professor of art history at the University of Delaware, will deliver a talk titled "Representing Iconoclasm: Paint, Print, Performance" (see page 9). Bellion is the author of *Citizen Spectator: Art, Illusion, and Visual Perception in Early National America* (2011), which was awarded the 2014 Charles C. Eldredge Prize for Outstanding Scholarship in American Art by the Smithsonian American Art Museum. Her current book project, *What Statues Remember*, explores issues of iconoclasm, reenactment, and historical memory in New York City.

More information about the conference and registration can be found on the AAS website at [www.americanantiquarian.org/chavic-2015-conference](http://www.americanantiquarian.org/chavic-2015-conference).



# New Members

*Fourteen new members were elected at the semiannual meeting on April 24, 2015.*

## NICOLE N. ALJOE

### Jamaica Plain, Massachusetts

Nicole Aljoe is an associate professor of English at Northeastern University. She is the author of *Creole Testimonies: Slave Narratives from the British West Indies, 1709-1838* (2012) and is coeditor of *Journeys of the Slave Narrative in the Early Americas* (2014). She is the codirector of the Early Caribbean Digital Archive and the project co-convener of "Just Teach One: Early African American Print," a multimedia, multisite digital pedagogy project sponsored by AAS's online journal, *Common-place* ([common-place.org](http://common-place.org)).

## EDWARD BALL

### New Haven, Connecticut

Edward Ball has authored five books of nonfiction, including *Slaves in the Family* (1998) and *The Inventor and the Tycoon* (2013). The latter tells the story of the 1870s partnership between California railroad magnate Leland Stanford and solitary photographer Eadweard Muybridge, who killed a man and then went on to be a pioneer in the development of motion pictures.

## GERALDINE BROOKS

### Vineyard Haven, Massachusetts

An Australian-American writer and journalist, Geraldine Brooks won the Pulitzer Prize for Fiction in 2005 for her novel *March*, which was inspired by her fondness for Louisa May Alcott's *Little Women* and centers on Louisa's father, Bronson Alcott. Her 2011 novel, *Caleb's Crossing*, is based on the life of Caleb Cheeshahteumuck, a seventeenth-century Wampanoag convert to Christianity who was the first Native American to graduate from Harvard College.

## DEBORAH D. CARY

### Princeton, Massachusetts

Deb Cary is the director of Central Sanctuaries at Mass Audubon Society. She is heavily involved in conservation advocacy, research, and public education programs for the region, and she works with local and statewide advisory committees to address regional issues

concerning land and water resources. In 2011 she received the Worcester *Telegram & Gazette* Visions Public Service Award.

## WENDY A. COOPER

### Kennett Square, Pennsylvania

Wendy Cooper is curator emerita of furniture at Winterthur Museum, having served as senior curator of furniture for almost two decades. Before joining Winterthur, she served as the curator of decorative arts at the Baltimore Museum of Art. She has also been a Mellon Fellow at the Brooklyn Museum; an assistant curator at the Museum of Fine Arts, Boston; a guest curator at the National Gallery of Art; and the first director of the Wallace Gallery at Colonial Williamsburg. She continues her work as a freelance consultant, researcher, writer, and lecturer, and serves on various museum committees and boards, including the Committee for the Preservation of the White House.

## PATRICIA EPPINGER

### Grafton, Massachusetts

Patty Eppinger is a former management consultant for McKinsey & Company and a management professor. She now chairs the board of the Worcester Education Collaborative and has been a driving force behind the One City, One Library project and the *Worcester: The City that Reads* initiative. She has served on the boards of the Ecotarium, Worcester Academy, and the Cummings School of Veterinary Medicine at Tufts University. She's also on the organizing committee of the Women's Initiative of the United Way of Central Massachusetts.

## ROGER GENSER

### Santa Monica, California

Roger Genser is a longtime collector and dealer in American print culture. His firm, The Prints and the Pauper, specializes in early maps, political cartoons, and ephemera. From his base of operations in Santa Monica, California, where he is active in

historical preservation, he has also served on the board of the American Historical Print Collectors Society and contributes scholarship and expertise to the field.

## ABRAHAM W. HADDAD

### Worcester, Massachusetts

Abe Haddad is a Worcester periodontist and dedicated community leader. He currently serves as vice chairman of the board of directors of Massachusetts Biomedical Initiatives. He also serves on the board of directors of both the Worcester Regional Research Bureau and the Worcester Business Development Corporation. He is a former trustee of the Worcester Art Museum and was a corporator of the UMass Memorial Foundation. He is also a clinical professor at the University of Massachusetts Medical School. He was honored for his contributions to the community and society as the recipient of the Isaiah Thomas Award from the Worcester *Telegram & Gazette* in 2012.

## HEATHER HUYCK

### Williamsburg, Virginia

During her long and distinguished career with the National Park Service, Heather Huyck served as a researcher, interpreter, resource manager, strategic planner, manager, and historian, and also worked for the House of Representatives Subcommittee on National Parks and Public Lands. She is currently adjunct professor of history at the College of William and Mary and president of the National Collaborative for Women's History Sites.

## CARL ROBERT KEYES

### Worcester, Massachusetts

Carl Keyes is an associate professor of history at Assumption College in Worcester, where he teaches courses in American history from first contact through the Civil War. His research focuses on early American print culture, particularly on advertising in eighteenth-century periodicals, research for which AAS has served as the primary archive. He is a member



of the advisory committee for the Undergraduate American Studies Seminar at AAS and is actively involved in promoting AAS as a site for undergraduate research.

**MARIANA S. OLLER**  
Stow, Massachusetts

Associate curator of special collections at Wellesley College, Mariana Oller is board chair of the Alexander Hamilton Awareness Society and worked with AAS member John Herzog (elected 2001) on an inventory of his own Hamilton collection, as well as on the creation of the exhibit *Alexander Hamilton: Indispensable Founder and Visionary* at the Museum of American Finance. She is also a member of the Society of Printers.

**TREVOR REES-JONES**  
Dallas, Texas

Trevor Rees-Jones is one of the most prominent collectors of the art and historical literature of the American West. He has served as a trustee of the Amon Carter Museum in Fort Worth and is on the board of Dartmouth College, his alma mater, as well as Texas Christian University in Fort Worth. He is also a graduate of Southern Methodist University Law School and a supporter of many charities.

**HENRY L. SNYDER**  
Kensington, California

Henry Snyder is professor emeritus of history at the University of California, Riverside, and the former director of the Center for Bibliographical Studies and Research. He served as a codirector and the leader of the American English Short Title Catalogue team for more than thirty-two years, an endeavor in which AAS has been an active partner and ally. In active retirement, he now volunteers as librarian of the Book Club of California. In 2007 he was awarded the National Humanities Medal.

**KARIANN A. YOKOTA**  
Denver, Colorado

Kariann Yokota is an associate professor of history at the University of Colorado, Denver. She is the author of *Unbecoming British: How Revolutionary America Became a Postcolonial Nation* (2011), which was selected as a Choice outstanding academic title. She is also a contributor to *Globalizing American Studies* (2010). She held a Peterson Fellowship at AAS in 1999-2000.

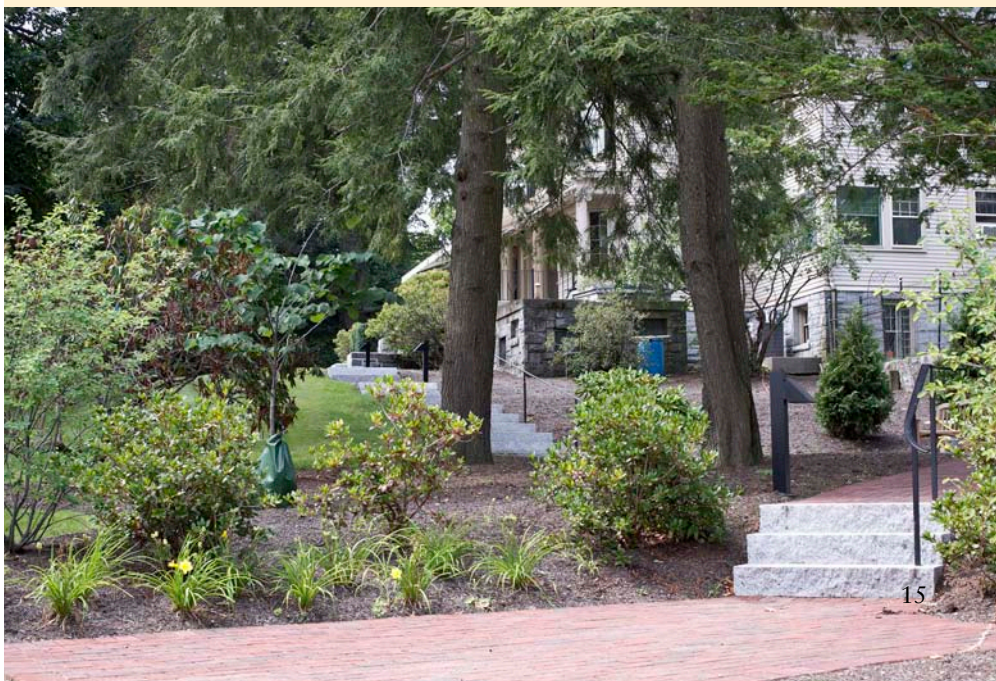
## AAS CAMPUS GETS A NEW LOOK

Most of our building efforts are dedicated to the collections and improving their capacity, access, and security. But we have also begun to focus resources and attention to improve the exterior environment of the Society and its campus. Over the past two years we have started this process by constructing a much-needed and beautifully landscaped parking lot that can accommodate fifty-eight cars (especially important in the snowy months when on-street parking is frequently banned), rehabilitating a garden original to the beginnings of the Goddard-Daniels House, and adding several hundred yards of attractive brick pathways that conveniently connect the far-flung parts of campus. Moving forward, we are commencing repairs or replacements on several granite retaining walls, as well as improving the parking lot immediately surrounding the Goddard-Daniels House, including its drainage. Additional work is planned across the campus, and we hope that you will be able to come and see all that we have been doing to improve the landscape and user experience at the Society.

### THANK YOU, WHEELER TRUST!

Much of this landscape work is made possible thanks to the Nathaniel Wheeler Trust. This foundation provides funding to Worcester-based organizations (as well as some in York, Maine, where Mr. Wheeler had his summer home) to beautify their grounds through landscaping plants, shrubs, and trees. The Trust very generously provided the Society with the funds to purchase all of the planting materials used in the new parking lot and its surrounding spaces. Mr. Wheeler was a lifelong Worcester resident with a profound appreciation for the beauty of plants. His legacy is helping the Society to stay as physically attractive as it can be, and we are deeply grateful for the Trust's support of our efforts.

*Below: The new brick pathways behind the Goddard-Daniels House.*





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## AAS HERITAGE: *Mary Robinson Reynolds's Sixty Years at AAS*

In 1945, the AAS *Proceedings* published Mary Robinson Reynolds's "Recollections of Sixty Years of Service in the American Antiquarian Society." Reynolds had joined the staff of the Society as a twenty-year-old in 1881, raising the total number of staff members to three, and her account gives a vivid depiction of the Society, its staff, and its readers more than a century ago.

When Robinson (she was then not yet married) was hired as a cataloger and, incidentally, AAS's first female employee, the Society was in its second library building, which had been completed in 1853. Her original task was to work on the then-new card catalog. Cards in her handwriting were still in the reading room of Antiquarian Hall until the catalog was removed in 2012 and, as you would expect, this oldest part of the catalog has been preserved for the AAS archives.

Although she continued to work at AAS for another forty years after the Society moved into its current building, "Recollections of Sixty Years" focuses only on her first twenty years in the second library building. The article includes a detailed description of the library, including the "cabinet" or collection of objects, and the series of alcoves into which



books were organized. These alcoves were mostly arranged by subject (A—State Documents; B—Law, Music, Psalmody; C—Spanish Americana, etc.) and even today old alcove numbers can frequently be found penciled into volumes that were in the library in the nineteenth century. The organization of rooms in the building are also described and are a valuable adjunct to a group of twelve photographs taken in 1910 (one of which is shown here) which are virtually the only visual record of the second Antiquarian Hall.

Reynolds wrote that at the beginning of her career a historian relative advised her that "next to knowing a thing is knowing where to find it," an adage still true for librarians and archivists. Reynolds performed that important task superbly for decades at the Society. She retired from AAS at the age of eighty in 1941 and died in 1951.



Reynolds's full 1945 AAS *Proceedings* article is available online at [www.americanantiquarian.org/proceedings/44807108.pdf](http://www.americanantiquarian.org/proceedings/44807108.pdf).

*Inset: Detail with Mary Robinson in the Catalogue Room of the second building, 1896, by Mr. Lawrence; southside, main hall of second building of the American Antiquarian Society, looking west.*