

Connecticut College
Digital Commons @ Connecticut College

Friends of the Connecticut College Library
Newsletter

Friends of the Connecticut College Library

4-15-1999

Spring Newsletter 1999

Brian D. Rogers

Connecticut College, bdrog@conncoll.edu

Follow this and additional works at: <http://digitalcommons.conncoll.edu/fo1>

Recommended Citation

Rogers, Brian D., "Spring Newsletter 1999" (1999). *Friends of the Connecticut College Library Newsletter*. Paper 14.
<http://digitalcommons.conncoll.edu/fo1/14>

This Article is brought to you for free and open access by the Friends of the Connecticut College Library at Digital Commons @ Connecticut College. It has been accepted for inclusion in Friends of the Connecticut College Library Newsletter by an authorized administrator of Digital Commons @ Connecticut College. For more information, please contact bpancier@conncoll.edu.
The views expressed in this paper are solely those of the author.

1999

Friends of the Connecticut College Library Spring Newsletter

The Friends of the Connecticut College Library
The Center for Conservation Biology,
The Connecticut College Alumni Association,
and the Inherit the Earth Program



invite you to attend an Earth
Day lecture and
book signing by

Linda Lear '62
Research Professor of
Environmental History,
George Washington University

RACHEL CARSON'S LEGACY

WEDNESDAY, APRIL 21, 1999, 7:30 P.M.
ERNST COMMON ROOM
BLAUSTEIN HUMANITIES CENTER

Three books will be available for purchase and signing,
or you may bring your own copies:

Rachel Carson: Witness for Nature, by Linda Lear
(New York, Henry Holt, 1997, cloth \$35, paper
\$17.95; only the paperbound edition will be available
that evening)

Lost Woods: The Discovered Writings of Rachel Carson,
edited and with an introduction by Linda Lear
(Boston, Beacon Press, 1998, \$24)

The Sense of Wonder, by Rachel Carson, with an intro-
duction by Linda Lear and photographs by Nick Kelsh
(New York, HarperCollins, 1998, \$20)

See page 4 for a related public event.

EXHIBITION: TIMOTHY GREEN – 18TH CENTURY NEW LONDON PRINTER

February 15 through May 10, 1999

Charles E. Shain Library

Hours: Weekdays 9am to 9 pm; Weekends 10 am to 9 pm

The library's New London history collections include
upwards of 300 items printed in New London or Norwich in
the 18th and early 19th centuries. Among these are books,
pamphlets, proclamations and other broadsides, the first

Connecticut newspa-
per, almanacs, colonial
laws, and even shilling
notes. A selection of
80 printed pieces has
been assembled for this
exhibition by Brian
Rogers, Special
Collections Librarian,
with research assistance
from Marian Shilstone,
Collection Develop-
ment Librarian.



Shilling note printed in New London

Connecticut was done in Cambridge, Massachusetts until
soon after the turn of the century when Governor Gurdon
Saltonstall, who lived in New London, decided it was time

Official printing for
the Colony of

continued on page 6



IMPORTANT RACHEL CARSON ARCHIVE GIVEN BY LINDA LEAR '62

Connecticut College has a long history of environmental education. New support for this vital, interdisciplinary work has been provided by a magnificent gift from author Linda Lear '62, an environmental historian at George Washington University. Well before the 1997 publication of her authorized biography of Rachel Carson, Dr. Lear had initiated a discussion with Brian Rogers about the possibility of placing her extensive Carson archive in the library of her alma mater. We are delighted to report that the 40 archive boxes containing the Linda Lear-Rachel Carson Collection arrived just before the year-end holidays and now occupy an honored place among the other special collections of the Charles E. Shain Library.

The Friends of the
Connecticut College Library

Connie V. Dowell
Vice President for Information
Services and Librarian of the
College

Brian Rogers
Special Collections Librarian and
Newsletter Editor

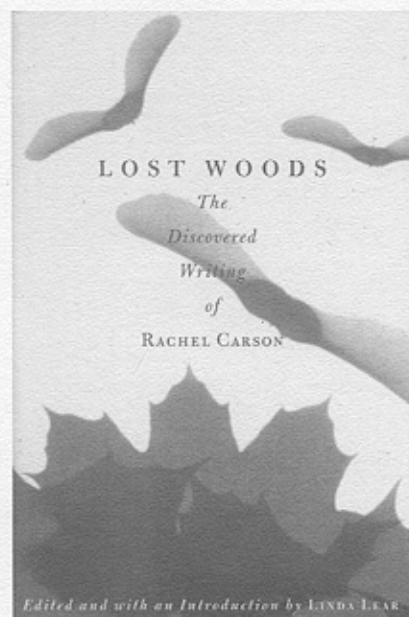
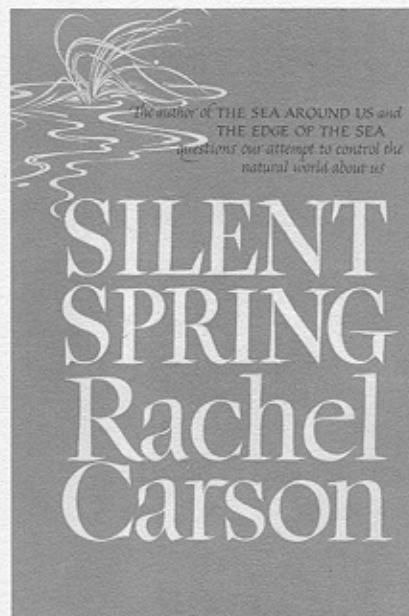
Charles E. Shain Library
Greer Music Library
Connecticut College
270 Mohegan Avenue
New London, CT
06320-4196

Telephone (860) 439-2654
E-mail: bdrog@conncoll.edu

April 1999

The Lear-Carson Collection is already attracting inquiries: visitors to the website of the Rachel Carson Homestead, a museum and research center in Springdale, Pennsylvania, quickly find, among many other things, a list of Carson research centers. Connecticut College's new Collection is described, with our telephone number and e-mail address. Other academic collections are Carson's own papers at Yale's Beinecke Rare Book and Manuscript Library, material at Johns Hopkins University, and the Rachel Carson-Dorothy Freeman correspondence at Bates College.

Linda Lear's biography, *Rachel Carson: Witness for Nature*, is the definitive account of the life of the author of *Silent Spring*. The inspiring story of Carson's achievement, and the sometimes frightening account of her struggle with powerful forces that challenged her warnings about the danger of pesticides, is required reading for anyone interested in her legacy. In 1998 Dr. Lear edited a collection of Carson's articles and speeches, *Lost Woods: The Discovered Writings of Rachel Carson*, published in Boston by Beacon Press. She also wrote the introduction to a handsome new edition of Carson's lyrical, posthumous essay, *The Sense of Wonder*, illustrated by photographer Nick Kelsh.



The illustrations for Silent Spring were drawn by the late Louis and Lois Darling of Old Lyme, whose books were bequeathed to the Special Collections of Shain Library.

THE LEONARD BASKIN COLLECTION

Mr. and Mrs. Kenneth Nesheim of Hamden, Connecticut, have presented the Library with their collection of art works, books, letters and printed ephemera of sculptor, artist and printer Leonard Baskin. Baskin's work is widely held in the nation's most prominent art museums and hundreds of private collections, and the limited editions of his Gehenna Press at Northampton, Massachusetts, are much sought after by libraries and collectors. The most recent exhibition of the work of the Press was held in the Library of Congress in 1994. Titled "Caprices, Grotesques & Homages: Leonard Baskin and the Gehenna Press," the show called attention to the policy of the Rare Book and Special Collections Division to comprehensively collect the work of a few outstanding contemporary private presses. (It should be mentioned that the Library of Congress also collects comprehensively the work of the dean of American typographers and book designers, Bruce

Rogers. Rogers's work has been collected for several decades by the Connecticut College Library as well, and was featured in a 1980s exhibition in Shain Library curated by Special Collections Librarian Mary Kent.)

Leonard Baskin began the Gehenna Press in 1942 while still a student at Yale, moved it to Worcester and later Northampton, Massachusetts, and returned to Northampton after a sojourn in Devon, England, from 1974 to 1988. While in England Baskin collaborated on several projects with poet Ted Hughes, the recently deceased Poet Laureate. Two of the Hughes collaborations are among the twenty-odd Baskin items that had been acquired for Special Collections in the 1970s and 1980s.

Leonard Baskin is perhaps better known as a sculptor in wood and bronze, his major life work. A 1980 Viking book by Irma B. Jaffe, *The Sculpture of Leonard Baskin*, is in our collection. For the

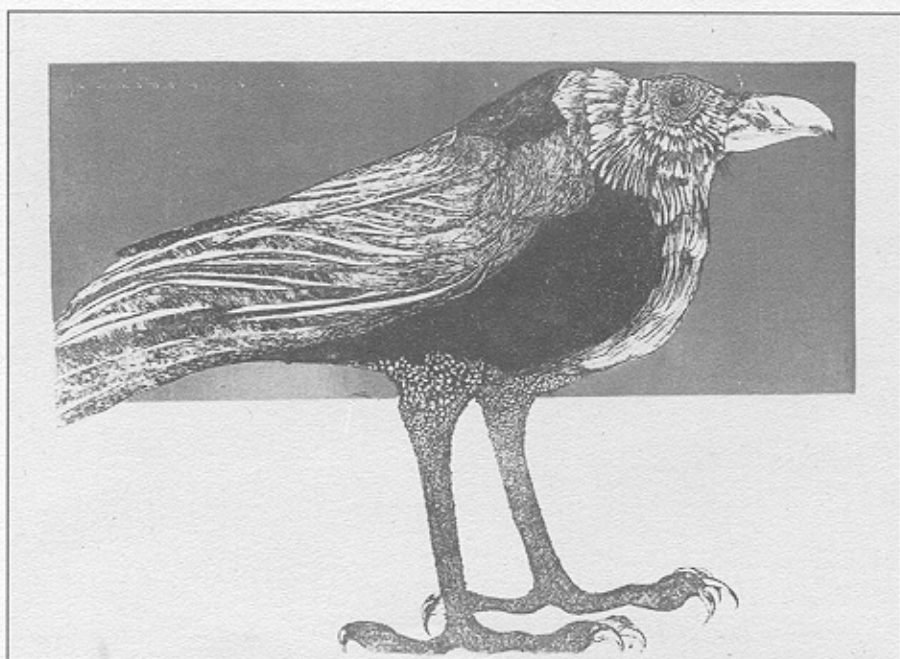


Franklin Delano Roosevelt Memorial in Washington, opened in 1997 after decades of discussion, planning, and delay, Baskin contributed a bronze bas-relief, *The Funeral Cortège*. Several Baskin works may also be seen at the nearby Hirshhorn Museum and Sculpture Garden on the National Mall.

Leonard Baskin has taught at Smith College and elsewhere, and one of his most prominent students is Thomas Cornell, long a member of the faculty at Bowdoin College. Cornell is well known for his portraits, and the Nesheim gift includes a framed, early proof of his *Michelangelo*. Cornell's work, like that of his teacher, is owned by many university museums and such well known institutions as the Museum of Modern Art, the National Gallery of American Art, and the National Portrait Gallery.

Above: Struwwelpeter, a poem by Anthony Hecht, printed as the Gehenna Press 1959 new year's greeting

Left: Cover of the invitation to a 1990s Baskin show at the Bishop Gallery, Scottsdale, Arizona



A DIFFERENT VIEW

Fourteen issues of the surrealist magazine *View*, published from 1940 to 1947, have been given to the Special Collections by Professor Emeritus of Art History Charles Price. He had received them in turn, some years ago, from Mary Haines, a Quaker Hill artist and long-time member of the Friends who was on the staff of the Library in the 1970s. The George Haines Room in Shain Library is named in memory of Mrs. Haines's husband, a member of the history faculty of Connecticut College for many years.

View was not confined to surrealist art: for a time its subtitle was "through the eyes of poets," and the surrealist point of view permeated articles on poetry, theater, film, music, and dance, to say nothing of letters to the editor. It attracted attention early on: in a February 1942 letter to editor Charles Henri Ford, William Carlos Williams wrote:

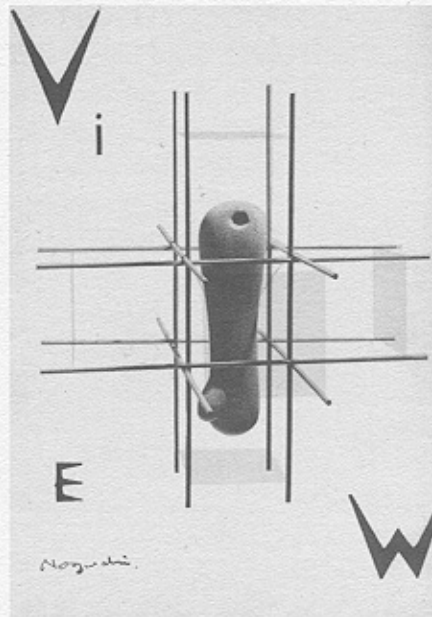
"Dear Ford,

By your persistence you are beginning to prove something. AND you're creating the impossible magazine of the arts no one could have dreamed. You know how many plans there are for making a new magazine. Everyone is trying. That is why they fail. You are not trying. That is why you succeed...."

Pearl Harbor had been attacked only a few weeks before, and author Henry Miller's letter in the same issue first praised the magazine then offered a litany of "surreal" suggestions for future articles that resonates depressingly as we witness the desperate situation in Kosovo:

"What books would you recommend for reading during a bombardment? Do you believe that children should continue to be educated in war time — or should they be put to useful employment? ... Should Congress be disbanded or incarcerated? Should men and women fight together or in separate groups? Should we evacuate our big cities before or after bombardment? Should we carry on as usual, or should we turn everything upside down and make Death king?..."

The magazine lasted only seven years, but was an important voice for the avant-garde view of the world. Its motto was "by the imagination we live." Startling and occasionally shocking in its day, today it neither startles nor shocks, reminding us just how much the avant-garde of the 1940s has been left by the wayside or absorbed into the cultural mainstream.



Isamu Noguchi's cover design for the October, 1946, issue of View

VISIONS OF RACHEL CARSON AS AUTHOR, SCIENTIST, AND ENVIRONMENTAL ACTIVIST

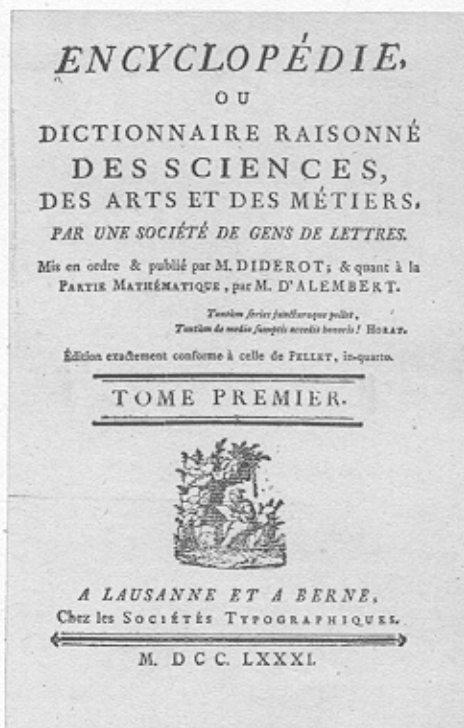
WEDNESDAY, APRIL 21, 1999, 4:00 P.M.
ANTHONY FRANCIS NELSON ROOM 210
BLAUSTEIN HUMANITIES CENTER

A faculty-student forum moderated by Assistant Professor of Philosophy Rachel Ankeny. Panelists will include Dr. Linda Lear '62, Professor Emeritus of Botany Richard H. Goodwin, Professor of English George Willauer, and Toby Ahrens '00. The forum is sponsored by the Philosophy Department, the English Department, the Gender and Women's Studies Program, and the Environmental Studies Program.

The public is invited.

RECENT VISITORS TO THE PALMER ROOM

Throughout the year the Special Collections Librarian responds to a wide variety of inquiries from the campus, the New London community, and the world beyond. Here are a few examples from recent months:

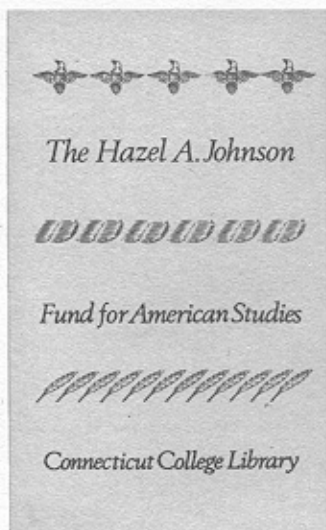


- ☛ "Eugene O'Neill and His America," a course being team-taught by Professors Linda Herr (Theater) and Michael Burlingame (History), has met on two occasions in the Palmer Room (but normally meets at the Monte Cristo Cottage). Students will use the Sheaffer-O'Neill Collection for their term papers.
- ☛ Lisa Berglund, assistant professor of English, won the 1999 American Society for Eighteenth-Century Studies Teaching Competition for her seminar "Samuel Johnson and the Eighteenth-Century Reader." The award, which includes a teaching development grant, was presented at the annual ASECS meeting held in Milwaukee, 24-28 March. Professor Berglund's seminar uses the career of Samuel Johnson to examine the history of books and readers in the eighteenth century; students also work with original eighteenth-century materials in the Special Collections Department. The Library owns a second edition of Johnson's *Dictionary* (1754) and a leaf from the first edition published the same year.
- ☛ Students in a French course, "The Age of the Enlightenment," taught in French by Professor Charlotte Daniels, have made extensive use of our 1781 edition of the Diderot *Encyclopédie*, the magisterial compilation of essays on the arts and sciences that influenced not only the 18th century "Enlightenment" but the French Revolution itself.
- ☛ A graduate student from the University of Rhode Island spent a day in March reading the Sheaffer-O'Neill Collection files on the Provincetown Players for her study of clothing trends in the Twenties.
- ☛ A visitor examined early pictures of New London's Fort Trumbull.
- ☛ A White House speech writer saw Connecticut College's link on the Rachel Carson Homestead website and phoned for help in locating a certain quotation from Carson's writings. High school students in Oklahoma, Texas, Missouri, and Connecticut also called or wrote for information after seeing the Carson website.
- ☛ In December a representative of San Francisco's American Conservatory Theater read the Sheaffer-O'Neill files on *Long Day's Journey Into Night* as background for their spring production. We recently sent a photocopy of a front page from the *New London Telegraph* which will be used to make a stage prop of the paper.





Green's inventory of cuts was very limited and the same designs were used repeatedly in pamphlets and newspapers. For this second edition of *An Account of the Remarkable Conversion of a Little Boy and Girl* (1770), Green used the same cut of a woman on the title page that he would use later that year for the pamphlet *Youth's Warning Piece: The Tragical History of George Barnwell, who Was undone by a Strumpet, Who caused him to rob his Master, and Murder his Uncle*.



Bookplate of the Hazel A. Johnson Fund for American Studies. Designed by Sally H. Harris '57, incorporating early American printers' ornaments

18TH CENTURY NEW LONDON PRINTER

continued from page 1

for the Colony to have its own printer. Thomas Short of Boston was hired, and printed the first documents in 1709. The first book, *A Confession of Faith*, appeared in 1710, and one of the Library's two copies is on view. Known as the "Saybrook Platform," it was a codification of Congregational belief, drawn up with Saltonstall's heavy influence, that in effect joined Church and State and led to the struggles by the Rogerenes and other free-thinkers to achieve religious liberty. The first Timothy Green succeeded Short in 1712, and members of the Green family, including two other Timothys, operated the New London printing house through the American Revolution and into the 19th century.

The Greens printed for Yale, and one of the most poignant items on view is the list of the 1772 debate questions posed in Latin by Yale professor Naphtali Daggett to his students. Each student is named, and each had to defend or refute a specific question. One of the class members was Nathan Hale, who had to defend this statement about the existence of God: "*An plus argumenta a posteriori, quam a priori, Deum esse demonstrent?*" Hale graduated in 1773, taught in New London and elsewhere in 1774 and 1775, and was executed without trial by the British on Long Island in 1776, where he was spying under the guise of a schoolteacher.

Another tragic memento is a pamphlet containing the impassioned statement of Sarah Brambel prior to her execution in 1753 for the murder of her illegitimate child. She was hanged on Gallows Lane, only a few hundred yards from Shain Library's Palmer Room where her words, and those of her minister, may be read in the original printing. As with several other items in the show, this rare booklet was professionally restored for the

library's American Bicentennial exhibition in 1976.

Two items printed at the time of the Declaration of Independence may be seen: a governor's proclamation of June 18, 1776, concerning pay for the seven Connecticut battalions authorized a few days before by the colonial assembly, and the *Connecticut Gazette and Universal Intelligencer* for July 26. News of musters and naval activities in Boston, Philadelphia, and Newport is printed alongside notices of ship arrivals, milk cows brought from Fisher's Island for sale, a yoke of oxen gone astray in Lyme, a demand from Timothy Green that his debtors pay up, and other mundane evidence of local life.

The exhibition draws heavily upon the wealth of bibliographic detail about early New London printing assembled by the late Hazel A. Johnson, College Librarian from 1943 until her retirement in 1968. Her book, *A Bibliography of New London, Connecticut, Imprints, 1709-1800*, was published by the Bibliographical Society of America in 1978 and is included in the exhibition. Some readers of this newsletter will recall the bon voyage reception for Miss Johnson held in the library to celebrate the book's publication and to wish her well as she left New London after 35 years to return to her home state of Oregon. While at Connecticut College Miss Johnson established a library endowment for acquisitions in American Studies with the proviso that it remain anonymous until after her death. When she died, in 1993, a bequest to the Library where she had served for so many years raised the principal of the Hazel A. Johnson Fund for American Studies to \$114,500. The exhibition is dedicated to her memory.