In many ways, the best method of getting to know the character of people is to observe their enthusiasms and activities “out of harness.” You do what you have to do at work, but, off the job, you pursue the activities that you most enjoy. The Library has always made a concerted effort to document the many ways Americans use their leisure time: their sports and amusements, their hobbies and handiwork, their family rituals, their manners and moral sensitivities, and their travel interests. It is fascinating to observe the ways technology, industrialism, and ethnic and religious changes in our population have transformed the ways men and women have chosen to relax.

Sources documenting leisurely pursuits are scarce for the seventeenth century but voluminous by the nineteenth and twentieth. In the eighteenth century one goes primarily to newspaper advertisements for records of county fairs, club meetings, traveling exhibitions, and theater performances. Turnpikes, canals, and then railroads put places like Saratoga, the Virginia Springs, Long Branch, or Niagara Falls within reach of the upper middle class, who had the time and means to leave home for weeks at a time. Steamboats and then trolley lines made bathing beaches, beer gardens, and amusement parks accessible to working class people after hours or on Sundays. Politics and election rallies became an increasingly popular social activity in the 1830s as franchise extension gave the average man a decisive role in choosing governmental officials. Rapid transportation and refrigeration raised the preparation of food from a mere necessity into an adventuresome excursion to culinary and sensory frontiers.

Because our ancestors tended to go to church and sit through long, theologically fortified sermons, we tend to equate their religiosity with piety. In fact, for much of rural America until well into the present century, Sunday was the only approved and enforced day of rest. The attraction of church was as much for the social interaction, courting opportunities, entertainment, and educational benefits as for religious

Horse racing was one of the most popular of nineteenth-century amusements, avidly followed on both sides of the Atlantic. Here, spectators display varied reactions in a scene lithographed for the New-York Sporting Magazine of May 1833.
Leisure pursuits included many that are deemed unacceptable today. Rules for blood sports, such as cockfighting, are represented in the collections of the Clements Library.

Athletics have long been important spectator sports in America. Within a decade of its introduction, basketball had become an established part of the American sporting scene.
n 1838 George Glidden received a letter in Cairo introducing Mr. Benjamin Brown, a "confidential agent" of the firm of June, Titus, Angevine, & Company. Brown had been sent to Egypt, the letter explained, "to import into the United States on this occasion as many giraffes as can be procured"—at a reasonable cost, of course. That letter is part of a collection donated to the Clements Library in 1998 by Margaret Pringle Emery and Andrew Clayton Pringle, descendants of Benjamin Brown. Further letters in the Brown Papers detail the difficulties of finding a suitable ship for safely transporting the giraffes from Alexandria to the United States. Transoceanic giraffe shipment? That problem does not often surface in business letters of the nineteenth century or, probably, from any era.

Benjamin Franklin Brown (1799-1880) worked in the circus industry. His mission to Egypt on behalf of June, Titus, Angevine, & Company, a circus and menagerie firm, was just one in a series of jobs that he held during the early decades of the circus in the United States. Brown was born only six years after the first American circus performed. The various acts that made up this new form of public amusement had been familiar for decades in North America. It was not until 1793, however, when the recently arrived Scotsman, John Bill Ricketts, brought equestrian stunts, rope-walking, and acrobatic acts together in Philadelphia, that the circus as we know it became an entertainment option in the United States. The term "circus" was not used at first for these new spectacles; they were called "exhibitions," "equestrian performances," or the like until 1824. Before that time the word "circus" described the circular building in which this new public amusement might be performed.

Brown got his start in the exhibition business around the time that the performances themselves began to be called circuses. That he took a position in this young industry, which, like the theater, was disapproved of by many for being part of the world of fantasy and thus associated with the devil, was by no means surprising. Benjamin Brown hailed from Somers in northern Westchester County, New York, a town that was home to an astonishing number of men involved in the circus. The area’s claim to fame as the “Cradle of the American Circus” was established in 1815 when Hackallah Bailey (1775-1845) purchased the second elephant ever brought to the United States. Bailey hired Benjamin Brown to travel with the pachyderm, Old Bet. Brown’s stint touring with Old Bet lasted only a few years, but it hooked him on circus work for over two decades. Bailey’s success with Old Bet also inspired many of his neighbors to go into the business.

Brown’s next job, starting around 1823, took him through Tennessee, Kentucky, and Ohio, first as a horse-breaker and then as manager in the circus of Lewis Bailey and J. Purdy Brown, other Somers men. J. Purdy Brown was a cousin of both Benjamin Brown and Hackallah Bailey, though it is not clear whether Benjamin and Hackallah were also cousins or if Lewis was related to any of these men. By the late 1820s Benjamin Brown was co-owner of a circus with his brothers, Christopher Columbus Brown and Herschel Johnson Brown.

The Brown materials now in the Clements Library date from as early as 1817 and shed particular light on the way circuses operated in the 1830s and ‘40s. Brown’s circus traveled extensively in the Caribbean and South America during the 1830s, visiting Barbados, Martinique, Surinam, Guyana, and other places. Among the Brown documents is an agreement to “convey to Berbice Benjamin F Brown and his company of Equestrians” from Paramaribo, which reveals that, in 1830, his circus included “eight persons, Six horses, a Lion, Eleven monkeys, a Tiger Cage[,] pavilion spar &c.” Contracts...
to transport “all the Trappings and other appurtenances [sic] belonging to [Brown’s] circus Establishment” did not, of course, guarantee a smooth trip. In a newspaper interview of 1879, Brown, “The Oldest of Showmen,” claimed that his troupe had to ward off pirates as they traveled from island to island in the Caribbean. Piracy was only one obstacle with which he had to contend. Circus managers usually had to obtain permits and pay fees to perform in each locality. The Brown Papers do not give hints of any licenses that he and his brothers might have been denied. Rather, they include an 1830 permit allowing the “said H.G. [sic] Brown, with his Company of Equestrians to perform in this Colony” of Demerara (today Guyana). Likewise, there is an 1834 note to the editor of the Barbados Mercury confirming that “The governor has no objection whatever to Mr Brown’s equestrian performance.” The highlight of this act, perhaps the grand finale, featured an ape (one of Brown’s eleven monkeys?) called Captain Dick, who rode a Shetland pony around the ring in front of the caged lion, all the while waving American flags. It must have been a showstopper in Paramaribo where it was promoted in a locally printed broadside preserved among Brown’s papers.

After several years in the Caribbean, Brown joined June, Titus, Angevine, & Company, also based in northern Westchester County. In 1835 the partners, with other menagerie owners, many of whom were Somers-area men, founded the Zoological Institute, a syndicate dealing in wild animals. That short-lived company and its successor, Flatfoots, were indicative of the flourishing menagerie business, which operated separately from the circus for much of the nineteenth century. It was not until the 1870s that menageries were increasingly becoming part of circuses.

Menageries were still thriving when Brown was sent to Egypt in 1838. Giraffes, however, though first seen in the United States only in 1837, were no longer novel enough to warrant spending top dollar. If cost was an object, effort was not. Benjamin Brown spent two years in Egypt on his giraffe mission, cruising up the Nile, then traveling on camelback in Egyptian garb across the desert until he finally got four animals. Many of the letters about that mission in the Brown Papers were written by his associate, Stebbins June, a relative of John June, one of the firm’s principals. Stebbins June wrote frequently to Brown, discussing various business concerns, most notably the issue of how to get the giraffes home. A Sardinian ship was a possibility, at a cost of $5,000, but an Austrian vessel in the port simply “would not answer.” June’s letters complement other Clements Library travel literature, such as The Life of Mahomet . . . To Which is Added, An Account of Egypt, from 1802, and Travels Through Egypt and Syria, in the Years 1783, 1784, and 1785, published in 1798. June was not keen on Middle Eastern travel, worrying constantly about the plague menacing Alexandria while he was there. He also complained about the food, writing that in the United States it was possible to get “something besides Fried onions and Fried cheese for dinner.” June also noted he had traveled through the Holy Land and “can safely assure you that you do not catch me there again.”

There are few letters in the collection by Brown himself about his travels in Egypt. He was a terrible correspondent. Gerard Crane of the Zoological Institute, a friend who looked after Brown’s affairs in Somers while the circus man was away, often reminded him in letters that he had not received any news. Benjamin’s sister, Eudocia Brown Goodrich Noyes, also upbraided him often for not writing. The letters from Crane and Noyes are unexpected treasures in the Brown collection. Both wrote with news from home, which included circus industry events as well as the economy, family finances, politics, family conflicts, and health.

One issue that arose several times in letters to Brown from various correspondents was the matter of republicanism versus aristocracy. Brown spent several years in England after his sojourn in Egypt, where he married an Englishwoman, Mary Sophia Cops. Eudocia Noyes wondered how Brown’s wife would adapt to life in the United States and “most sincerely hope[d] she will be very happy in our republican Country.” Brown’s life in England kept him involved with menageries. His father-in-law, Alfred Cops, was keeper of the Royal Menagerie. Cops taught the tricks of his trade to a Mr. Roberts, who in turn instructed Isaac Van Amburgh, one of the most acclaimed animal trainers of his day. A Brief Biographical Sketch of I.A. Van Amburgh, and an Illustrated and
Descriptive History of the Animals Contained in His Menagerie, published in 1861, is among the books in the Clements Library. The giraffe is not included among the animal histories, so it is not clear whether Van Amburgh had giraffe experience in common with Brown.

Benjamin Brown spent four years in Great Britain, traveling around the country with the circus. In the 1840s, he "got tired of the show business," as he put it, and returned with his wife to Somers, where he spent the rest of his life farming. Around the time that Brown was tiring of circus life, Phineas Taylor Barnum was getting interested in the trade. Barnum leased the American Museum in 1841, giving the names of Messrs. June, Titus, Angevine, and others as references, according to his autobiography, The Life of P.T. Barnum. Barnum, of course, turned the sleepy museum around and made his name as one of the greatest of American showmen. One letter in the Brown Papers, written by Barnum in 1843 to Avery Smith, gives a sense of the direction the exhibition business would go under P.T.'s influence. Barnum authorized Smith to get "2 fortune telling Gipsy girls—one of which must be very handsome" and, if possible, "Giants & Giantesses" as well as a thirty-inch pony for Tom Thumb.

Some aspects of the circus world changed under Barnum—but not all. Among the other circus materials in the Clements is a broadside letter, written by Barnum, urging New York State legislators to come to the American Museum to see it for themselves, since apparently the establishment was meeting with some disapproval. And Barnum's Catalogue of Show Property to be Sold by the P.T. Barnum Universal Exposition Co., at Public Auction, Without Reserve (except the hippopotamus, the price of which is limited) from the 1880s includes giraffes. Benjamin Brown might well have been pleased to know, after four decades and many changes to the "exhibition" industry, that the stately animals he had worked so ardently to obtain were still a part of the show.

— Amanda Moniz Lenter
Curatorial Assistant,
Manuscript Division

GILDED LEISURE

Like most of those who amassed great fortunes in the decades spanning the turn of the twentieth century, Frederick Gilbert Bourne was an industrialist. Born in 1851, he spent his early working years in the 1870s as a clerk in the Mercantile Library in New York City, a subscription library that included among its members the multi-millionaire Alfred Corning Clark. Clark was a director of the Singer Sewing Machine Company and the only son of Edward Clark, the company's second president. He became acquainted with Bourne at the library and through the Mendelssohn Glee Club, took an interest in the young man, and arranged for him to work at the Singer Company.

Frederick Bourne's competence and diligence, aided by Clark's patronage, enabled him to advance rapidly at Singer. He became secretary in 1885 and was elected president only four years later at age 38. Bourne spent the next sixteen years working hard to expand the company abroad, building factories and branches that covered "every quarter of the globe." By 1905 he had acquired a personal fortune that enabled him to resign at the still young age of 54 to spend more time with his wife and eight children and enjoy his favorite leisure activities—yachting, breeding horses, and hunting.

The Clements Library has a small collection of Frederick Bourne Papers that cover his retirement years. Although they span the period 1901-1918, most are letters he wrote to his daughter May and her husband, Ralph Strassburger, between 1911 and 1918, the year before Bourne's death. The collection contains various items of ephemera, including a menu for a seven-course dinner served on October 29, 1903 aboard his steam yacht Delaware, invitations to social events, newspaper clippings, and calling cards, one of which was from J. P. Morgan. Other items include individual photographs of Bourne and his mansions and an album with more than 100 pictures of his yachting and vacation pastimes, particularly at the exclusive and very, very private Jekyll Island Club in Georgia, the winter home of the Vanderbilts, Morgans, Astors, Rockefeller, and Gouds.

Although not in the top handful of the richest Americans of his time, Bourne was nevertheless a member of a very select group of two hundred or so families who possessed staggering fortunes estimated at fifty million dollars or more. From all outward appearances, his lifestyle seemed no different from those who far exceeded him in wealth. He socialized with influential politicians, fellow industrialists, British gentry, and society nabobs. At the time of his retirement Bourne's properties included a mansion on Long Island, an "apartment" at the Jekyll Island Club, and Dark Island in the St. Lawrence River, a seven-acre playground complete with a castle and two boat docks. He owned yachts, show horses, and expensive automobiles—in short, everything imaginable for a life of luxurious leisure.

A description of Bourne's primary residence in Oakdale, Long Island, provides insight into the lifestyle of the wealthy at the turn of the twentieth century. The mansion, Indian Neck Hall,
was designed by the famous beaux-arts architect Ernest Flagg, who also styled the Singer Building in New York City. Set 1,700 feet back from the old Merrick turnpike, Indian Neck Hall stood atop a terrace overlooking the estate's three miles of Atlantic waterfront on Great South Bay. The 100-foot-wide driveway, lined with two rows of Norway maples, crossed a white marble bridge spanning a lagoon and ended in a 300-foot-long courtyard enclosed on three sides by the main house and its two wings. White Corinthian columns supported the two-story porte-cochère at the entrance.

A step inside brought one into a 24 by 50-foot entry hall with its warming Sienna marble fireplace, oak parquet floors, and broad winding staircase. To the left and right of the entry hall were other enormous spaces, among them a billiard room, an 80-foot-long, two-story conservatory, a music room with a pipe organ, a morning room, dining room, drawing room, library, breakfast room, sun parlor, and an elevator to the other three levels. On the level below were a Turkish bath and a swimming pool—said to be the largest in New York—a bowling alley, skating rink, and gun room. The servants' quarters and kitchen were in one wing, and more than 30 family and guest bedrooms, all with private baths, were located on the top two floors.

Social gatherings were an essential architectural consideration, so Flagg designed the two groups of rooms on the first floor as suites for ease of entertaining at receptions and dances. The music, morning, and billiard rooms opened to large verandas and terraces, where guests could lounge while watching pleasure craft cruise the bay.

Indian Neck Hall's several thousand acres of grounds were beautifully maintained. The estate was adorned with flowering plants, 18,000 trees and shrubs, expansive green lawns and parks, wild grapevines, floral and vegetable gardens, greenhouses, bridges, tennis courts, and golf links. Ponds were stocked with trout, and a three-mile-long, forty-foot-wide canal fed a lagoon. Numerous outbuildings included a gatehouse, a superintendent's "cottage," a hunter's log cabin, a 200-foot-square brick and white marble stable, a coach house for fine carriages, and a depot for Bourne's many automobiles. Boat houses sheltered pleasure craft, and a mammoth dock near the estuary of the Commetquot River accommodated several steam and sail yachts. Bathing pavilions, a lighthouse, and a stud farm for breeding prize hackneys completed the enormous complex.

As one can imagine, parties and entertainments at Indian Neck Hall were lavish affairs. On the occasion of their son Alfred's 21st birthday, the Bournes hosted sixty of his young friends for a week of scheduled events, during which everything the estate had to offer was at their disposal. If any guest wanted to go sailing, a fully equipped yacht was always at the ready. Those who preferred to ride out took their pick of numerous thoroughbreds or, perhaps, motored in the Mercedes. A number of Alfred's friends enjoyed games on the golf links, tennis courts, bowling alley, or in the billiard room. On Thursday, Friday, and Saturday most of the crowd attended the horse shows at the Bay Shore Association, shared tea on the lawn in the late afternoon, and continued their celebrations at night with dancing and amateur theatricals. On the evening of Alfred's birthday, thousands of lights and Chinese lanterns lit the grounds as a procession of illuminated boats filled with singing celebrants glibbed along the canal. Musicians, discreetly concealed behind shrubbery, played music that permeated the night air. After the procession, the company assembled in the carriage house, decorated with garlands, for the first of two grand balls that week.

Though most of the millionaires' estates on this part of Long Island were considered summer homes, like "next door" neighbor William K. Vanderbilt's "Idle Hour,”
Indian Neck Hall was Bourne’s primary residence. However, he, his wife, and whatever children could join them, spent a great deal of time in other places. A typical year began either with a trip to Europe or a few months at the Jekyll Island Club. If a European trip were scheduled, the Auto Club in New York would organize the itinerary and book passage for the family and their 75-horsepower Mercedes on a luxury ocean liner to Naples. Once in Italy, the family motored to Rome, Florence, Genoa, Milan, and then to Switzerland to visit St. Moritz. Then they drove on to Paris for a stay at the Ritz and finished their tour in England. Sometime in mid-April the Bournes would embark for America.

In most years the family yachted down to the exclusive Jekyll Island Club, founded in the nineteenth century by fifty of the richest men in America, where they stayed until the club closed in early April. There they dined and hobnobbed with their prominent neighbors. A family photo album shows a life full of fun and amusements, with cookouts on the beach, golf, sailing, walks in the woods, and hunting. On one occasion, Bourne wrote daughter May that he and her sister Marjorie were “in the saddle nearly every day,” and he took her mother in the “Ford for a run on the beach. We have been out in the ‘Canvasback’ two or three times, once down to Carnegie’s Island but it has been almost too cold for yachting.” Women participated in all activities, always properly attired in long skirts or dresses, a fashion that occasionally caused mishaps. In a letter to May in March 1916, Bourne wrote that “Marjorie was in fine shape until she managed to get her dress caught in the front wheel of her Bicycle and took a complete somersault over and over on the shell road.”

Returning to Oakdale at the end of the winter season did not mean an end to leisure activities. The months spent on the Long Island estate were punctuated with yacht races, trips to Poland Springs, New Hampshire, salmon-fishing expeditions, lavish social engagements, and visits with their married children in nearby Glen Cove and Gwynedd Valley, Pennsylvania. An expert yachtsman, Bourne succeeded J. P. Morgan as Commodore of the New York Yacht Club and belonged to several other yacht clubs as well, including Larchmont, Chippewa, Atlantic, and Seawayhaka-Corinthian. He entered his sailing yachts in races in and around New York and Newport and cruised on one of his steam yachts for months at a time, going north to Halifax, south to Chesapeake Bay or Jekyll Island, or up the Hudson River.

For about two or three months during the late summer and early fall Bourne and his family took their yacht to “Dark Towers,” the family castle on Dark Island in the St. Lawrence River, Sometime in late September or October, the family returned to Oakdale until January.

The Bourne collection contains much information beyond the amusements of the rich. However, the letters and memorabilia provide an excellent glimpse into the leisurely retirement lifestyle of one of the early titans of industry, the names of whom have become synonymous with immense wealth. For the most part, the rich of that era entertained themselves in much the same way as almost everyone else did—with tennis, golf, bicycling, boating, fishing, dancing—only on a far grander and much more exclusive scale, and, perhaps, one might add, at a more fatiguing pace. In his New York Times obituary, Frederick Bourne’s physician cited exhaustion as one of the causes of his death!

— Barbara DeWolfe
Curator of Manuscripts
A lmost forgotten today, the National Police Gazette was for years a periodical that had universal name recognition. It was, to some, exciting and delightfully risqué, to others, immoral. The owners thrived on this equivocal reputation for more than one hundred years, from the 1840s until it died completely in the 1960s.

The periodical actually went through a number of personality changes—starting as an anti-crime trade publication to share information about criminals between police departments; thriving as a sensational and "true crime" magazine that also emphasized sports; ending its life as a quirky tabloid of the grocery check-out line variety.

The heyday of the National Police Gazette was the period from 1878 until World War I, when it was owned and edited by Richard K. Fox. Fox had been connected with the business department of a newspaper in Belfast before immigrating to the United States and purchasing the dying magazine. He had previously developed an interest in "manly sport." Fox was familiar with the marketing appeal of sensational journalism, even then practiced as a finer art in Britain than in the United States, and he was an ingenious promoter and salesman. H.L. Mencken considered Richard K. Fox to be the most brilliant innovator in late nineteenth-century journalism, and the affinity between the two men was natural. Fox, like the younger Mencken, was fascinated by men's capacity for evil and foolishness. He despised pretense and hypocrisy in the powerful and wealthy but had a real affection for the working class.

What makes the National Police Gazette a uniquely important historical source today is its illustrations. These picture a large segment of society that otherwise went virtually unrecorded before the age of instant photography and the interest of people such as Jacob Riis, Walker Evans, or Weegee in recording the daily lives and informal activities of working people and the underclass. The Clements Library was able to acquire the near-complete publisher's file of the Gazette some years ago. Because it was considered a somewhat disreputable publication, neither academic nor public libraries subscribed to it. Only the Clements and the Library of Congress have extensive runs.

The two pictures illustrated here give a hint of what makes the National Police Gazette a uniquely important pictorial record. One draws attention to the sharp contrast between the public and private personas of a chorus girl—an alluring beauty to the audience, a hard-working mother, with a baby and an absent father in real life, using what talents she has to "get by" in the world. The other picture, although accompanied by a somewhat moralistic text about the shockingly revealing bathing suits of the modern era, actually is poking fun at the rules themselves and the hopelessness of trying to legislate youthful hormones off the beaches of Cape May or Long Beach. The expression on the faces of the two girls will ring a bell with any parent who has confronted a teenage child with rules of behavior that appear incomprehensible to them!

— John C. Dann
Director
Perhaps the greatest public amusement of the nineteenth century was the World’s Columbian Exposition, held in Chicago in 1893 to commemorate the 400th anniversary of Christopher Columbus’s first voyage of exploration. The fair was a phenomenal success, attracting almost 28 million visitors and the participation of more than 100 states, territories, countries, and colonies, as well as thousands of concessionnaires, from individual entrepreneurs to the largest companies.

That the fair was held in 1893 (rather than the more appropriate 1892) was a result of friction and political haggling: Congress had squandered appropriations for the event, and New York City was hostile because it wanted to host the celebration and resented the plans of upstart Chicago. The success of the World’s Columbian Exposition was problematical until the appointment of Moses P. Handy as chief of its Department of Publicity and Promotion. Much of the success of the fair can be attributed to Handy’s hard work and public relations genius.

Moses Handy traveled the United States and the world for years before and during the fair, lining up exhibitors and keeping them happy. He produced a voluminous body of news releases plugging the exposition, sending them to every newspaper in the world. Once the fair opened, he maintained a fully equipped pressroom, catering to the needs of visiting writers and journalists. Handy went anywhere, spoke to any group, and did just about anything to make the fair the faithful event it was.

Throughout his tenure, Moses Handy saved every scrap of paper dealing with his work. Fortunately for historians, at Handy’s death, his widow boxed up the papers and publications of her late husband and his Department of Publicity and Promotion before anything had been discarded. Their descendants preserved this archive largely intact. The Handy material, ranging from documents to ephemera of all sorts, is now among the holdings of the Clements Library. The Handy collection provides one of the nation’s richest sources for studying many aspects of Chicago’s great fair, and subsequent collecting in the subject area has further enhanced its strengths and broadened its scope.

The proportion of this archive that deals with culinary history should not surprise. Every fair, from the largest, most successful world’s exposition to the smallest local county fair, offers much food for thought and opportunity for investigation to the culinary historian. The sheer scope of food operations at the World’s Columbian Exposition was staggering.
Vendors and restaurants had to feed the 28 million visitors—perhaps the largest culinary logistic enterprise to that point in history. The fair generated a dazzling diversity of restaurants and eating-places. Guidebooks written for those visitors not native to Chicago describe the 1,000 restaurants in the city itself along with the 100 hotels and 15,000 rooms and boarding houses available for fair-goers to patronize. New and exotic foods were introduced to the American public along with the most modern cooking equipment and techniques. The exposition grounds had the greatest refrigeration on earth at its cold storage and ice-making pavilion. In that facility were stored all the foodstuffs used at the fair, both those to be eaten and those to be exhibited. It was one of the first major displays in history to emphasize the importance and practicality of refrigeration.

The World’s Columbian Exposition had the important function of displaying foods and food processing equipment of all types. State and national exhibits proudly—and often ingeniously—displayed the best of their native foodstuffs. Commercial producers and manufacturers found a venue to exhibit their wares—from stoves to fig syrup to beer—and to distribute clever and colorful promotional pieces. Some were merely catchy graphics, but many companies and organizations handed out substantial pamphlets containing instructions on how to prepare the product being touted—whether it be corn, other cereals, or any one of a myriad of foods.

Cooking technology was highlighted as well, as in the famous Rumford Kitchen, designed to demonstrate the relationship between the principles of chemistry and the science of cooking. The Electricity Building featured an all-electric home with a model demonstration kitchen.

There was even a tie-in with the women’s magazines of the day, and some of their editors and writers not only reported on the fair but participated as well. The demonstrator of the model electric kitchen was Helen Louise Johnson, soon to become editor of Table Talk, a leading woman’s magazine.

The Chicago fair spawned a grand body of cookbooks and food books, such as Dr. Mary Green’s Food Products of the World. Dr. Green estimated that the most complete and cosmopolitan array of food products ever displayed had been gathered at the exposition. Her book is an invaluable insight into the then-current knowledge of culinary botany, food chemistry, and nutrition.

All of the displays, pamphlets, and publications were aimed at the visiting public who came to enjoy the show. Fair-goers went home with new information and new ideas that could be utilized in their daily food-preparation routines. The Clements Library’s World’s Columbian Exposition holdings, built on the collecting energy and foresight of Moses Handy and his family, provide a rich harvest of information on the state of American—and world—culinary technology and practices as they were on the eve of the twentieth century. It is only one more example of how the varied collections of the Clements Library complement each other.

— Jan Longone
Curator of American Culinary History
PICTURING THE PURSUIT OF HAPPINESS

The Clements Library holds a tremendous visual record of human experience in America and is a great resource for exploring the images that make up the American identity. The political and military history of the United States is represented with an exceptional collection of the finest prints, photographs, and original artwork. Also documented is the social and cultural history of America, which often includes leisure activities. These pastimes have been important enough to illustrate and commemorate in many available media. While taking care of "life and liberty," Americans have also made time to celebrate the "pursuit of happiness."

Among my first priorities as the new Curator of Graphic Materials at the Clements Library has been to familiarize myself with our holdings. This has resulted in the pleasurable experience of simply browsing the collections. I have been struck by the range and the richness of the stories represented in both the mass-produced popular images, such as lithographed prints, and the personal, one-of-a-kind images found in the family photo albums. I have selected a few examples that show how leisure and public amusement are represented in the graphics collections at the Clements. Through these images, we can vicariously enjoy today what was enjoyed in the past.

— Clayton Lewis
Curator of Graphic Materials

Family Photo Album, E.L. Tobias, Huntington, Indiana 1903-1908.
The automobile was an entertaining novelty before it was seriously considered a viable form of transportation. In spite of daunting road conditions and scarce accommodations, rolling through the country, high in an open car, was a wonderful outdoor adventure, very different from humming along an interstate highway in today's climate-controlled pods. Those who did venture across country in an early automobile were very daring indeed. This image is from a photo album of a Midwestern family that took to the road in 1905 to travel northern Indiana and southern Michigan. The Clements collection of over 300 photo albums is a rich source for unpublished and unpredictable documentation of American lives at work and play.
Power, social status, and leadership abilities factored in the payoff in the Native American game of lacrosse. George Catlin's work of over 500 paintings represents one of the most significant chronicles of Native American life and culture. The hand-colored lithographs of Catlin's North American Indian Portfolio comprise a visually stunning set, full of action and color. This image of ball play depicts a human spectacle on a scale that would be hard to duplicate in professional sports today.

Racing is sport in its purest elemental form. The American love for "The Turf" is apparent in the beautifully illustrated New-York Sporting Magazine. Focusing on both horse and dog racing in America and England, this exclusive serial featured carefully hand-colored lithographs and engravings of the stars of the track. This crisply rendered image of the successful thoroughbred, Chorister, is typical of the publication. The Clements Library contains many fascinating resources for examining our nation's early interest in racing.
The game that has been called "America's favorite pastime" appears in surprising places in the Clements. This Civil War lithograph provides a counterpoint to depictions of wretched conditions in prisoner-of-war camps. Here, captured Union soldiers play the newly developed game of baseball, even as some spectators are distracted by a game of marbles behind home plate.

If this image is to be believed, it was only necessary to buy an Estey Organ to make this picture of domestic bliss a reality in one's parlor. The teenagers would show discipline in their musical studies, and the young children would play happily and independently, leaving mother to relax and enjoy the harmonious melodies issuing from the wondrous Estey. This fine example of late nineteenth-century chromolithography is from the ephemera collection. Such commercially produced images often reflect the social attitudes of the era and can also demonstrate the development of color printing technology. The many visible colors on this example were created using a stipple pattern of just a few colored inks.
Parades are a cherished part of the American experience that usually served patriotic, political, or commercial purposes. This hand-colored engraving, rendered in the commemorative style used to illustrate and glorify important battles, famous cities, and public events, celebrates the "splendid procession" of exhibition cattle going to market—and slaughter—in Philadelphia in March 1821. The parade featured over 100 cartloads of animals—cattle, hogs, sheep, and even bears and fawns—provided by the many victuallers of the city. The 86,731 pounds of meat they provided were sold within twenty-four hours.

Pickerel and Trout Fishing Through the Ice near Centre Harbor, New Hampshire. Winter Sport on Lake Winnipesaukee, from The Daily Graphic, New York, Saturday, March 18, 1878.

This delicately hand-colored lithograph depicts the full experience of ice fishing, from hauling in the catch to warding off the cold with the usual spirits—as well as the subsequent after-effects. The Daily Graphic is just one of many illustrated newspapers in the Clements Library.
PRICE VISITING RESEARCH FELLOWSHIPS

The Clements Library is pleased to announce eight successful applicants for 2002 Price Visiting Research Fellowships. The grants are available to graduate students and junior faculty for the purpose of traveling to Ann Arbor to utilize the collections of the Library. A glance at the eight topics of research will provide some idea of the variety of inquiry into the history of the Americas that is possible at the Clements. The fellowships are granted in honor of University of Michigan Emeritus Professor of History Jacob M. Price.

Amy Amoon, University of Chicago, for her dissertation, "The Splintering Wheel: The 1864 U.S. Presidential Election and the Transformation of Radical Reform, 1856-1876."

Sally A. Heffentreyer, The Pennsylvania State University, for her dissertation, "The Letters of John Fenno."


Douglas Mann, University of Georgia, for his dissertation, "Becoming Creole: Material Culture and Society in Eighteenth-Century Kingston, Jamaica."

Elizabeth S. Peña, Visiting Professor of Anthropology, University at Buffalo, for her archaeological project, "Women and Gender at Old Fort Niagara."

James R. Pieuch, The College of William and Mary, for his dissertation, "To Reduce These Provinces to Their Due Obedience: The British Effort to Restore Royal Authority in South Carolina and Georgia, 1778-1782."

James Robertson, Lecturer in History, University of the West Indies, Mona, for his projected book, Spanish Town

Jamaica: An Atlantic Capital City, 1655-1758.

Stuart Salmon, University of Stirling, for his dissertation, "The Loyalist Regiments of the American Revolution."

Applications for 2003 Price Fellowships will be accepted from October 1, 2002 through January 15, 2003. For further information, contact the Price Fellowship Coordinator by phone (734) 764-2347, fax (734) 647-0716, or e-mail briand@umich.edu. Additional information is also available on the Clements Library web site (www.clements.umich.edu).

CLA FIELD TRIPS

Many Clements Library Associates have begun to look forward to the spring and fall field trips offered during the last two years. These one-day forays, led by knowledgeable guides, have explored aspects of the history of Detroit, the Maumee Valley, Michigan, and the War of 1812.

The Dog Pit of 1890 featured the latest Police Gazette rules for dog fighting.

For a number of reasons having to do with scheduling and timing, the Library will not conduct a spring field trip for Associates in 2002. Instead, we are beginning to plan a more involved expedition for September 12 that will take us in the wake of Oliver Hazard Perry’s squadron to the site of the 1813 Battle of Lake Erie. We hope that you will mark your calendars and plan to attend.

TAILYOUR PAPERS ACQUISITION

More details will be forthcoming in a later issue of the Quarto, but we are tremendously excited to announce the acquisition of the John Tailyour Family Papers, by a combination of purchase and gift, from a descendant. John Tailyour was a Scottish merchant who came to Virginia just before the American Revolution and then moved to Jamaica in 1782, London in 1792, and home to Scotland in 1798. There he invested the very considerable fortune he had made in the West Indies trade to buy back a family estate, build a stately Georgian mansion, and retire as a country gentleman.

Two factors make this collection one of the most important ever acquired by the Clements—the sort of research material that will become an essential resource for serious scholarship for years to come in a field of exceptional interest and importance.

First of all, it is very extensive (more than 5,000 letters), largely complete, and essentially untouched since the letters were folded and filed in a trunk by the original writer/recipients.

And, more to the point, the primary commodities being contracted for, shipped, and sold between the early 1780s and the late 1790s were shiploads of African slaves. The collection provides exceptionally rare documentation of an increasingly secretive business that was coming under attack in Parliament and in the court of public opinion.

The collection will not be accessible for research until 2003. First, we
need to raise an additional $75,000 to complete the purchase (ANY ADDITIONAL ASSISTANCE WITH THIS FUND-RAISING EFFORT WOULD BE DEEPLY APPRECIATED), and a collection of this magnitude requires extensive and careful processing. The Library is working closely with members of the University of Michigan’s History Department to organize a major academic conference to coincide with the Tailyour Collection’s debut.

STAFF NOTES
Clements Library curators are active in a variety of professional capacities. Most recently, Jan Longone, Curator of American Culinary History, has been appointed an associate editor of the Encyclopedia of Food in America, soon to be published by Oxford University Press. Jan has also been invited to join an advisory program committee for COPIA: The American Center for Wine, Food, & the Arts, based in Napa, California.

Mary Sponberg Pedley, Assistant Curator of Maps, is busily working as a co-editor of volume four of the monumental History of Cartography. In April 2002 she traveled to Ascona, Switzerland, to present a paper entitled “The Economics of Commercial Cartography: France vs. Britain” at an international colloquium on “Print Culture in Europe.” Frontier Metropolis, written by Curator of Maps Brian Leigh Dunnigan and designed by Mike Savitski, continues to gather design awards. The most recent have come from Print A-Z and from the Association of American University Presses in the scholarly illustrated category.

CALENDAR OF EVENTS

February 18 - May 31: Exhibit, A Map Collector’s Collection: Early Printed Cartography from the Gift of Mr. & Mrs. William G. Earle. Weekdays, 1:00 - 4:45 p.m.

May 7: Clements Library Associates Board of Directors Meeting.

May 19: Ann Arbor Antiquarian Book Fair. Michigan Union, 11:00 a.m. - 4:00 p.m. Admission is $5.00 per person. Proceeds of the fair benefit the Clements Library.

June 3 - September 27: Exhibit, The Promotion of Pleasure: The Role of the Railroads and Steamboats in Creating the Modern American Vacation. Weekdays, 1:00 - 4:45 p.m.


September 15: Lecture by Jan Longone, Curator of American Culinary History, “Dr. Chase and His Famous 19th-Century Recipe Book.” Clements Library, 3:00 - 5:00 p.m.

September 30 - January 6: Exhibit, Benjamin F. Brown and the Circus in America. Weekdays, 1:00 - 4:45 p.m.


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