

2016

# A New Treasure Trove at Special Collections

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# A New Treasure Trove at Special Collections

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#ANewTreasureTrove

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# General and Rare Artists' Books

Ruth Behar and Rolando Estévez  
*The Key to the House/ La llave de la casa*  
Matanzas, Cuba, 2015

Artists' statement:

*The Key to the House/ La llave de la casa* consists of a large golden suitcase with a variety of place names decorating the outside. The suitcase is filled with numerous objects, including many personal artifacts that Ruth Behar acquired or took with her on her travels, as well as photographs and pictures and special papers, and a life-size painting of a winged woman made by Mr. Estévez. A long scroll unfolds from inside bearing the handwritten text, done in Mr. Estévez's calligraphy, of "The Key to the House" and "La llave de la casa," the opening text of Ruth Behar's *Traveling Heavy: a Memoir in between Journeys* (2013).

Laura Ladendorf

*The Diabolical Evolution of the Chicken*

[Asheville, N.C.]: L. Ladenforf, 2014

Artist's statement:

The Chicken feeds us – and, in soup form, even feeds our soul. But what have we done to the chicken? The human habit of manipulating our own food sources traces back over eons and across cultures. Quite moveable, this book squawks, scratches, and falls within the confines of a fence-like accordion structure with hexagon pages set on wooden dowels. The text, based in fact, is a loose timeline letterpressed from my handwriting along the inside pages. Selectively skimming thousands of years of chicken history it closes with the final days of the tragically short life of a modern hybridized meat bird. Centered on the timeline is a popup of a meat bird. And on a lighter note – printed along the reverse, are many common sayings inspired by chickens. Inspired by a statement about modern hybrid chickens being bred to live a mere 5-7 weeks I found great references in an article by Smithsonian for the timeline.



Islam Aly

*Marginalia*

[Iowa City, Iowa]: [Islam Aly], 2013

Artist's statement:

The design of *Marginalia-1* is inspired from Arabic commentaries that were written in different books. These commentaries have a unique shape, and layout. It usually would contrast with the geometrical design of the page. The commentaries played an important role in the transmission and transformation of knowledge. I wanted to show the beauty of their calligraphy on the handmade flax paper. I selected ten different pages for each of the ten sections. I used the laser cutter to cut each section and engrave the front cover. The sections were attached to the Plexiglas covers and sewn together using a two needle Coptic link stitch. Finally I sewed the end bands.



Peterson, Jessica

*Unbound*

[Northport, Alabama]: Paper Souvenir, 2014

Artist's statement:

*Unbound* recounts the little known, but unprecedented, civil rights history of Prince Edward County, Virginia. In 1959, rather than integrate as mandated by the US Supreme Court, Prince Edward County closed the public school system, leaving 4,000 children with no access to public education. The schools stayed closed for four years, until the Kennedy Administration opened a federally sponsored school system in 1963. *Unbound* tells the story of these events with timelines, archival evidence and collected narratives from the veterans of the closings. Gold stars flow through each page, one star for each person whose life was permanently altered by the school closings. This book was produced in collaboration with Short Twig Press, Longwood University, Farmville, Virginia.

# General and Rare

Pablo Alvarez

## The Spanish Connection

The Special Collections Library holds an important collection of early printed books published in Spain, including landmark editions from the 16th and 17th centuries, the period known as *Siglo de Oro* [The Golden Age]. These holdings include early editions of literary masterpieces such as *La Celestina*, *El Lazarillo de Tormes*, and *Don Quixote*. The collection of Spanish books was considerably expanded through the purchase of the library of Edward Glasser (1918–1972), former Professor of Spanish and Portuguese Literature in the Department of Romance Languages (University of Michigan). The Glasser Collection is particularly rich in poetry and drama of the Spanish Renaissance, and it also includes a fascinating selection of documents reporting the actions of the Spanish Inquisition.

These three recently acquired books exemplify our commitment to develop our collection of Spanish imprints. Francisco de Quevedo's *Política de Dios* is a treatise about the ideal education to prepare a future king; Diego Velasco's 18th-century illustrated manual on surgery includes fascinating engravings of surgical instruments; and *Historia de España en imágenes* is an extremely rare illustrated history of Spain consisting of twenty-four oblong leaves, each of them containing six illustrations with their respective narratives.



Francisco de Quevedo y Villegas

*Política de Dios y gobierno de Cristo; sacada de la Sagrada Escritura,  
para acierto de rey, y reyno en sus acciones*

Madrid: Pablo de Val, 1666

Diego Velasco

*Curso teórico-práctico de operaciones de cirugía, en que se contienen los  
mas célebres descubrimientos modernos*

Madrid: Miguel Escribano, 1780

*Historia de España en imágenes*

Barcelona: Nicolás Roca & María Teresa Sellent, 1800–1802



UNA ESCUADRA FORMIDABLE  
PARA IR CONTRA YNGLATERRA,  
UN CRUÉL URACÁN A TERRA.

# Transportation History Collection

Kathleen Dow

[The Whaleback *Alexander McDougall* at the Soo Locks, Sault Ste. Marie, Michigan]

silver gelatin photograph in period frame with domed glass  
circa 1910

Constructed in 1855 in the St. Mary's Falls Canal, the "Soo" or Sault Locks, located at the Canadian border in Michigan's Upper Peninsula still play the key role of providing shipping access between Lake Superior and Lakes Huron, Michigan, and Erie. Now on the U.S. National Register of Historic Places, the locks enabled the transport of goods between the ports of the East Coast, utilizing the St. Lawrence Seaway, the Upper Midwest and Ontario. The photographic record of the locks, and the people and ships that traversed them, is vast. This is mainly due to their importance to the survival of early remote settlements, and later to the burgeoning business of commercial and recreational travel.

Because the locks closed during winter months due to the buildup of ice in the waterway, this simultaneously shocking and entertaining photograph was probably taken after a very cold, early winter storm. Despite its name, the whaleback steamship was not a whaling ship; instead, the name references the distinctive humped or rounded shape of the cargo hold. The *Alexander McDougall*, named after the whaleback's designer, Captain Alexander McDougall (1845-1923), was built in 1898 and was the largest ever constructed at 413 feet long, 50 feet across, and a draft of 22 feet. She was also the last whaleback ever built, having been put out of commission at some point during World War II and finally scrapped in 1946.

Joseph Harrison, 1810-1874

*Contract for the Remount &c. of the Moving Machinery of the St. Petersburg and Moscow Railway*

[Privately printed], 1850

During the reign of Nicholas I, the Russian expansion of its railway system led to the recruitment of foreign specialists and the purchase of machinery and locomotives. Prominent among the Americans were Major George Whistler, who worked on the Petersburg-Moscow railway link from 1842 until his death in 1849, and Joseph Harrison, who sold rolling stock and locomotives for the same railway. This contract, written in English and Russian, is beautifully bound in green calf with gold blind stamping on the front and back covers. The document lays out the agreement with Harrison's company, Eastwick & Harrison Locomotive Builders, to take over the Alexandrovsky Head Mechanical Works factory in order to repair and remount the existing locomotives and rolling stock used by the St. Petersburg and Moscow Railway.

Harrison, well-known for his design and build of "The Mercury" steam engine for the Baltimore & Ohio Railroad, is also the author of a memoir entitled *The Iron Worker and King Solomon* (1868), a copy of which may also be found in the Special Collections Library's Transportation History Collection. This, along with the Contract, gives insight into the workings and the development of early railroads in Russia.

José Francisco Zamora

*Guía Indispensable del Forastero en la Ciudad de México y Calendario para 1905*

México: J. Ricardo Garrido y Hno., 1905

In contrast to the Amcham Guide to México, the *Guía Indispensable* was a series of guides, written in Spanish, that were directed at Mexican businessmen and vacationers traveling to México City for work and/or pleasure. This slightly tattered 1905 edition, bound in printed red paper wrappers (linen-backed boards were added later), shows evidence of heavy use, and of its age as well, through the meandering tunnels and holes created by bookworms.

Relying less on enticing narrative, this practical guide offers a helpful list of hotels, department stores, tailors, drugstores, shoemakers, and a watchmaker's shop. In addition, there is a list of local religious and state holidays, and entries for government offices and railroad lines. The back inside cover has handwritten notations of bank deposits, by month, for the year 1905 and the first four months of 1906.

Jack Star-Hunt

*Amcham Guide to México*

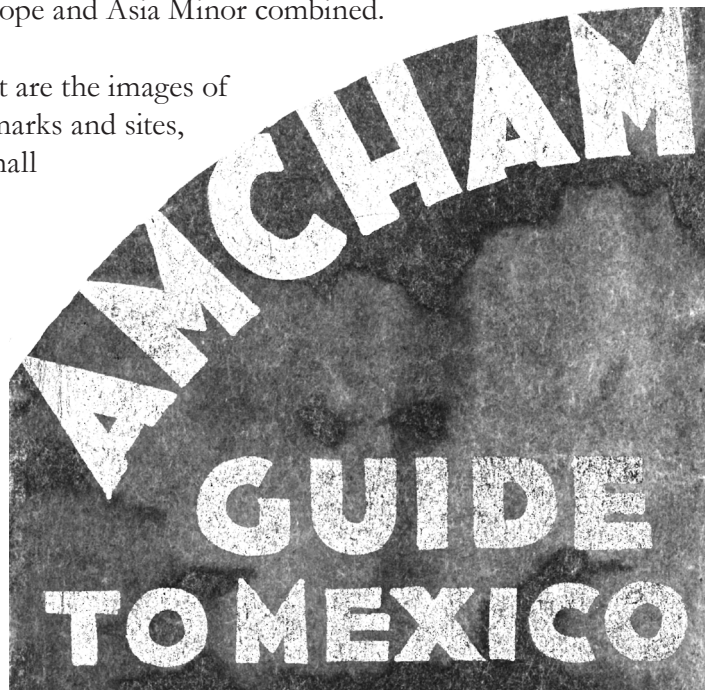
México, D.F.: The American Chamber of Commerce of México, S.C.L., 1932

The Special Collections Library's Transportation History Collection includes a large number of guidebooks in its holdings. Particularly rich in the traditional 19th- and early-20th century guides to North America and Europe, more current collection development policies have expanded to include guides to México, Central and South America, China and Japan.

This early tourist guide to México, with its striking Art Deco paper covers embellished with silver and blue ink, is illustrated with reproductions of photographic prints and maps and includes a 20-page "Spanish Tourist Vocabulary." As an English-language publication pointedly written to entice American tourism, the introduction states:

It has been said, and truly, that Mexico combines, in a comparatively small area, most of the attractions to be found in all of Europe and Asia Minor combined.

Of historical interest are the images of contemporary landmarks and sites, and the relatively small footprint of the now-sprawling México City.



*Motor Days in Japan*

New York: printed at The Cheltenham Press, c.1917

This interesting travelogue documenting an unnamed married couple's automobile trip in Japan during the summer and fall of 1916 is appropriately bound in soft paper covers with a hand-stitched spine while the interior leaves of the text block are of handmade rice paper. To illustrate the story of the road trip, black-and-white postcards, hand-colored postcards, and original photographic prints are pasted throughout. There is also a fold-out map of Japan sewn in at the inside back cover. Although the author is unnamed, this travelogue might have belonged to New York State resident Edwin Trowbridge Hall (1863-1931).

The story of the trip includes observations on places, people, accommodations, and the cost of various goods, but with an emphasis on the actual drive itself. Surprisingly, the automobile used for the trip (possibly a Willys-Knight touring car), was shipped from San Francisco to Yokohama. Although the actual shipping cost is not given, it is suggested that it's a figure over \$100.00 (over \$2,000 in 2016 dollars), excluding tax and city surtaxes. Although it was not that uncommon for travelers to ship automobiles to vacation locations, a lack of available cars in Japan at the time may have been an influencing factor in this decision. The author points out that Japanese license records indicate that

There are some twelve hundred automobiles in Japan [in 1916], though many of that number are in the repair shop or in garages, awaiting ceremonial occasions; for as yet the Japanese have not recognized the touring possibilities of automobiles.

Thus, too, the author sets the stage for many anecdotes about reactions to two Americans traveling by automobile through the Japanese countryside. Seemingly typical for overseas travelogues from the early decades of the 20th century, there is often a condescending or slightly ridiculing tone to the narrative.

# Judaica

Elliot H. Gertel

*Besamim* container (spice box)

Sterling silver

Early to mid-20th century

Gift of Stephanie Entin Wald

The *besamim* box, a spice container, is used as part of the ancient Jewish ceremony of *Havdalah* (division, separation, distinction), which marks the conclusion of the Sabbath and festivals and the separation of the sacredness of the Sabbath or holiday as contrasted with the return to the secular character of the workaday week; the ceremony is also a way of extending the beauty and peace of the Sabbath into the clamor of the daily routine that will shortly follow. In addition to the recitation of specific accompanying blessings in Hebrew, there are three main elements to *Havdalah*: the pouring of kosher wine into a cup, the lighting of a braided multi-wick candle, and the smelling of fragrant spices. As is the case here, the spices are often contained in a decorative receptacle to further enhance the ceremony. Participants hold their hands up to the candle to “absorb” its radiance, a reflection of the beauty and tranquility of the day of rest or the holiday that is about to end; the lighting of the candle, in contrast to the prohibition against working of which kindling a flame is considered a form, indicates that it is now again permissible to work. The spices are a sensory representation of the sweetness of the Sabbath or festival. The spice box is passed around so that all participants may partake of the fragrance. At the conclusion of *Havdalah*, the candle’s flame is extinguished to indicate that the candle was only lit to fulfil the observance of the *Havdalah*. The *Havdalah* spice box has been crafted in a variety of forms throughout the ages. A tower with a pennant on the spire is a frequently used design that may indicate that the spices, a valuable commodity in medieval Europe, needed to be carefully secured in a fortified structure. The design may have been copied from a building in the local district and display a clock face to mark the conclusion of the Sabbath or festival.

תלמוד [תלמוד בבלי]: עם כל המפרשים כאשר נדפס מקדם ועם הוספות  
חדשות כמבואר בשער השני

מינכען היידעלבערג: וועד אגודת הרבנים באזור האמריקאי באשכנז בסיוע  
שלטון הצבא דארצות הברית והדזוינט בגרמני, 5709 [1948]

כרך א': מסכת ברכות.

*Talmud. [Talmud Bavli]: 'im kol ha-mefarshim ka-asher  
nidpas mi-qedem ye-'im hosafot hadashot ki-mevu'ar ba-  
sha'ar ha-sheni = Babylonian Talmud: With all the Earliest  
Printed Commentaries and New Additions as Annotated on  
the Added Title Page*

Minkhen-Haidelberg: Va'ad Agudat ha-rabanim ba-ezor  
ha-Amerika'i be-Ashkenaz bi-seyu'a Shilton ha-Tsava  
de-Artsot ha-Berit yeha-Dzoint be-Germany, 5709 [1948].

Commonly referred to as the “Survivors’ Talmud,” (also the “U.S. Army Talmud”), this oversized nineteen volume full set of the Babylonian Talmud is the only work of the body of Jewish Oral Law that was ever published by a national government body, in this case, the US Army in Germany in the US Zone following the defeat of Nazi Germany by the U.S. and the other allied forces that brought World War II to an end. It is a photo-offset from the standard late 19th century Vilna edition of the Talmud. This set was intended for use by Jewish survivors living in displaced persons (DP) camps in Germany. These were the remnant of refugees who survived the brutal German occupation and genocide against the Jews of Europe. In 1946, the Joint Distribution Committee (JDC), a relief agency based in the United States, in conjunction with the US Army and the Union of Orthodox Rabbis of the United States and Canada cooperated in launching this project. The publication took several years due to the difficulty of locating a complete set of the Talmud and the scarcity of paper in Germany at that time, leading to two sets being brought from New York from which engravings for the Survivors’ Talmud were manufactured.



Ironically, the Survivors' Talmud was printed at the Carl Winter Printing Plant in Heidelberg, which had previously produced Nazi propaganda. Two years later, around 500 sets were printed. By the time the set was released, most of the survivors had left Europe for a new life in America, Israel, and elsewhere. It was decided that most of the sets would go to Jewish libraries and communal organizations across the globe with forty copies retained by libraries and other institutions in Germany. At the bottom of the title page of each volume is seen a Nazi slave labor camp encircled by barbed wire. Above that in the margins are palm trees and scenes in Israel. These images are linked by the Hebrew words near the top translated as, "From bondage to freedom, from darkness to a great light."

Displaying title page of Volume 1:

מִסֵּכֶת בְּרָכוֹת ("Masekhet Berakhot"), "Tractate on Blessings"



## הגדה של פסח תל יצחק. [כתב ועיטר יצחק בזאנסון].

*Hagadah shel Pesah Tel Yitshak [Isaac's Passover Haggadah]*  
*[katav ve-’iter Yitshak Bezanson]*

[Jerusalem]: Judaic’art International Publishers Limited,  
 1997

The Haggadah, a book historically written primarily in Hebrew and Aramaic, is the narrative of the Exodus of the former Hebrew slaves from ancient Egypt as read at the Seder, a ritual service and meal celebrated in Jewish homes the world over during the first two nights—and only the first night in Israel—of the Spring festival of Passover. This limited edition is richly illustrated throughout in full color with artwork and Hebrew calligraphy by Yitshak Besançon and printed on Vélín de Rives, a variety of vellum manufactured in France. Rabbi Besançon (born 1944), was influenced by the art of Marc Chagall (1887–1985), and is an adherent of the Ḥasidic philosophy of Rabbi Naḥman of Bratslav (1772–1810). Rabbi Besançon is the author of numerous publications based on the teachings of Rabbi Naḥman and is spiritual mentor and leader of a Jewish outreach organization, Shir Ḥadash, based in Tel Aviv. It took Besançon twelve years from conception to complete the Haggadah.

Right page: The following quote is attributed to Rabban Gamaliel II, also known as Rabbi Gamliel II or Rabban Gamliel of Yavneh, (active ca. 80-ca. 110?), who is depicted in discussion with other learned men: “Whoever has not mentioned the following three aspects of Passover during the Seder has failed to fulfill his obligation, and they are: *Pesah*, the Paschal sacrifice, *matzoh*, unleavened bread, and *maror*, bitter herbs.”

Left page: The Hebrew words for the three essential elements of the holiday, *Pesah*, *matzoh*, and *maror*, as mentioned by Rabban Gamliel are elegantly and vibrantly illuminated with text explaining their significance in the Exodus story.

# Screen Arts Mavericks & Makers

Phil Hallman

Orson Welles to Walter Winchell

Telegrams

June 2, 1946 and June 8, 1946

Orson Welles adapted one of his favorite novels, Jules Verne's *Around the World in Eighty Days* (1873), into a lavishly produced Broadway musical featuring a book by Welles and lyrics and score by Cole Porter. Opening May 31, 1946, the musical featured a cast of 70, four mechanical elephants, 38 sets, acrobats, a train on stage, 54 stage hands and five film sequences Welles shot himself. Loved by audiences, mildly received by critics, the play cost a fortune to produce and Welles needed help to keep it going. After seeing a performance, playwright Bertolt Brecht is said to have congratulated Welles backstage and proclaimed it to be "the greatest American theatre he had ever seen."

In a telegram displayed here, Welles reached out to Walter Winchell, the influential newspaper columnist and radio gossip commentator to help drum up business. "Pray you can find us a word on your air show tonight," Welles wrote. "You're the only hope," he added. The five film sequences shot for the play are lost but the script displayed here is a rare source for indicating what these sequences were about and gives hints about how they might have appeared on screen. The script indicates action and title card information as well as sequence edits. Sadly, the show closed after 75 performances and a huge financial loss to Welles that took years to pay back.

Michael Rosenberg to Fifi Osgard  
 “Re: Orson Welles -- Lord of the Rings,” contract  
 August 22, 1978

Throughout the 1970s and early 1980s, Orson Welles repeatedly was hired by producers to do voice over performances or narrate numerous television series and made-for-TV movies including *Orson Welles’ Great Mysteries* (1973), *A Woman Called Moses* (1978) and *Shogun* (1980). Welles’ deep, mellifluous baritone voice, honed by years working as a stage and radio actor beginning in the 1930s, served him well throughout his career. He used it to great effect to convey a sense of command and authority, perfect for narration, and it helped finance his personal projects including his long incomplete 1970s opus, *The Other Side of the Wind* (begun in 1972).

This contract written up in 1978 shows how Welles earned \$25,000 (nearly \$100,000 in today’s currency) for a single day’s work. Producers such as Saul Zaentz (*One Flew Over the Cuckoo’s Nest*) recognized that Welles’ talent added value to his production and agreed to his terms in order for him to do the voice over for the promotional trailer for his animated version of J.R.R. Tolkien’s *The Lord of the Rings*. Zaentz was willing to forgo limited control and allowed Welles to dictate terms to secure his vocal prowess including demands such as “No one shall direct Mr. Welles” and “Only two persons shall be in the studio with Mr. Welles when the spots are recorded.”



Orson Welles  
*Around the World*  
 “Cutting Script for Film Sequences”  
 1946

# Joseph A. Labadie Collection

Julie Herrada

## Original drawings by Joseph Bernstein (1911-1973)

Bernstein attended art school in Canada and as a young man moved to Detroit, Michigan where he got a job with *The Detroit News*. He successfully worked for many years in their art department. He was also politically active and under the name “Gordon” he drew, and had published many political cartoons for both the *Michigan Herald* and the *Michigan Daily Worker* between the years 1945-1948.

In the early 1950’s Bernstein was called before the House Un-American Activities Committee. Because of his connection with a large newspaper he was given special attention by the Committee, resulting in his dismissal from *The Detroit News*. He spent many years struggling to support his family, but he ended up developing a successful business which lasted 10 years. He moved to Mexico, where he spent 6 wonderful and creative years working full time on his fine art. He died there at the age of 62.

The Joseph A. Labadie Collection contains approximately 100 original drawings and sketches by Joseph Bernstein, donated by his two children.

Suitcase once owned by Emma Goldman  
Gift of Frederico Arcos



A Thousand Points of Light [1990].

Street-art poster from protests at the Sixth International Conference on AIDS, held in San Francisco in June 1990. The image appropriates George W. Bush's vapid "Thousand Points of Light" campaign that promoted private (and Christian) charity as a substitute for government-funded services. The poster suggests the result would be an altogether different kind of light.

The poster was produced by the Thousand Points of Light Collective, an ad hoc group of queer activists associated with ACT UP and Boy With Arms Akimbo, which came together specifically to create this graphic. The image was shot anonymously by a longtime gay photographer in San Francisco whose work has been widely reproduced and exhibited. The prints were produced in a very limited number in blue-line and black-line versions for street postering and use on signs during demonstrations by militant AIDS activists.

# Islamic Manuscripts

## Evyn Kropf

*Qur'ān-i karīm*

Tehran, 1936 or 7

Lithograph on machine-made wove paper

This splendid lithographed copy of the Qur'an was produced in Iran in the early part of the 20th century. The Qur'anic text is preceded, glossed and followed in the volume by extensive commentary and other companion texts in Persian to guide study and recitation. Among the texts appearing in the prefatory matter is *Ziyā' 'uyūn al-nāẓirīn* a work on talismans detailing particular talismanic figures and the talismanic properties of certain Qur'anic verses. This work is prefaced by an illustration depicting 'Alī ibn Abī Ṭālib (d.661), the cousin and son-in-law of the Prophet Muḥammad, fourth caliph and first Shī'ī imam, alongside his sons al-Ḥasan and al-Ḥusayn. The placement of the illustration reflects the Shī'ī tradition which holds that 'Alī possessed special knowledge of the esoteric, inner meanings of the Qur'an and that this knowledge is accessible to the faithful through the guidance of his descendant imams.

*Asrār al-nisā'*

1492

Manuscript codex non-European (possibly Persianate)  
paper

Isl. Ms. 1058

Fine copy of an Arabic treatise of materia medica attributed to Galen, including a number of recipes for drugs intended to treat various sexual conditions. As appears in colophon on p. 38, transcription of this copy was completed in the last days of Muharram 898 (ca. November 1492).

طلب العالم فيضته على كل منسأه منسأه

*Tashīl al-fawā'id wa-takmīl al-maqāsid*

1333

Manuscript codex on non-European (possibly Arab) paper  
Isl. Ms. 1059

This manuscript carries a fine early copy of a renowned Arabic treatise on grammar by the famous Arab grammarian Ibn Mālik (d. 1274). This work was widely studied and numerous commentaries survive in manuscript. The detailed colophon appearing in this copy reveals that its transcription was completed within 60 years of the author's death (i.e. in 1333) by the scholar Ahmad ibn 'Alī ibn Ahmad al-Kūfī al-Hamadānī. He was reportedly born in 1281 in Kūfah, became an established scholar in Iraq, and eventually traveled to Damascus where he also taught in several madrasas before he died in 1354.



# Children's Literature Collection

## Juli McLoone

Mildred D. Taylor and illustrated by Michael Hays

*The Gold Cadillac*

New York: Dial Books for Young Readers, 1987

Mildred D. Taylor is best known as the author of the Newbery-winning *Roll of Thunder, Hear My Cry*, which chronicles the Logan Family's efforts to survive and thrive in Depression-era Mississippi. In this and other works, Taylor has sought to create emotionally rich and engaging narratives of African-American life, emphasizing the strength and resilience of her characters, while not shying away from depictions of racism and discrimination.

On display is one of Taylor's shorter books, *The Gold Cadillac*, winner of a 1988 Christopher Award. Illustrated with sepia-toned drawings by Michael Hays, this novella relates a Northern black family's experience of Southern segregation and prejudice during the 1950s, as seen through the eyes of a young girl.

When her father brings home a shiny new gold Cadillac, 'lois and her sister revel in the attention it brings from friends and family. However, the significance of the Cadillac takes another turn during a roadtrip to Mississippi. Initially, 'lois is disturbed by the increasing appearance of "white only, colored not allowed" signs. Then, her father is stopped and arrested because the police do not believe that the car could belong to him. Ultimately, the family completes their journey in a borrowed car to avoid further unwanted notice. *The Gold Cadillac* draws on Taylor's own memories of growing up in Toledo, Ohio, making annual roadtrips to visit family in Mississippi, and briefly owning the spectacular car that drives this narrative's action.

# Janice Bluestein Longone Culinary Archive

## Juli McLoone

Mary Heavilon

*Seven Days*

Detroit: Garland Institute of Culinary Art; Michigan Stove Co., ca. 192?

Before Detroit was known as the Motor City, it was the Stove Capitol of the World. Benefiting from shipping innovations that allowed iron ore to be easily transported from the Upper Peninsula, the city was a prime location for the burgeoning stove industry in the mid- to late-19th century. Three of Detroit's four major stove companies were founded by Jeremiah and James Dwyer, including The Michigan Stove Company, manufacturer of Garland stoves.

Prior to the Civil War, most American homes relied on the open hearth for cooking and heating. However, open fires burned wood inefficiently, which became an increasing concern as wood became scarce and more expensive. Manufacturers, such as the Dwyers, supplied homes with both heating and cooking stoves, offering a wide variety of decorative patterns and functional features, including plate warmers and water tanks.

*Seven Days*, a Garland Institute of Culinary Art pamphlet from the 1920s, offers a week's worth of detailed menus accompanied by selected recipes to be prepared using Garland stoves. In addition to recipes, the pamphlet also includes a full-page image and description of The Garland Full Enamel Gas Range, "the most beautiful range ever built," featuring six burners, two baking ovens, a warming oven, and a simmering burner.

Listings and images for less-elaborate stoves are also included toward the back, as well as a birds-eye view of The Michigan Stove Company's Garland Factory in Detroit and a photograph of the giant wooden Garland Stove model created for the 1892 Columbian Exposition.

# General and Rare

Juli McLoone

*History of Camp Goodanuff, South Haven, Mich. Aug. 15–22, 1898*  
 South Haven, Mich.: Hack & Anderson's Printing Staff, 1898

*The History of Camp Goodanuff* is an unusual account of a Lake Michigan camping trip at the end of the 19th century. It was self-published by the eight participants and illustrated with printed vignettes from line drawings, as well as 42 albumen photographs pasted in by hand. The day-by-day account describes the campers' adventures in mock-heroic tones, for example, in a description of a storm on the first night of the trip (which the boys spent in tents and the girls in a nearby farmhouse):

But Morpheus soon surrendered to Zephyrus, and the meteorology of South Haven was severely wrenched. The air in motion blew. A rude storm visited the camping community. The house shook, and the tent rocked. The boys feared for the safety of the girls, and the latter mourned for the first-mentioned.

The Thursday evening dinner menu also takes a tongue-in-cheek approach:

Meats: Tuffloin Stake, Broiled Brook Minnows, Snakeribs,  
 Chopped Firewood, Roast Jersey

Veg-eatables: Swiped Field Corn, Tommatoze, Windfall  
 Peaches, Roast Murphies (pre-pared), Grape Nut, South  
 Haven Baked Wheat

The account concludes on the following Monday with a return to everyday life:

Seven times one had Phoebus spurred his gallant steeds across the radiant skies, and now our camping-days were well-nigh at an end.

Typical of the albumen process, the photographs in *History of Camp Goodanuff* are extremely faded. To limit further damage from light exposure, a new page will be turned each week over the course of this exhibit, thus also giving visitors a chance to share in the many adventures of these long-ago campers.



Thank you for coming to see this exhibition.

Check the Library's website for more information about our collections, exhibits (physical and online), and upcoming events:

[www.lib.umich.edu/special-collections-library](http://www.lib.umich.edu/special-collections-library)

[www.lib.umich.edu/events](http://www.lib.umich.edu/events)