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Thirty Treasures, Thirty Years: Stories from the Musselman Library Collection

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Thirty Treasures, Thirty Years: Stories from the Musselman Library Collection

Abstract

What is a Treasure? Is it something rare like a Shakespeare folio or is it something dazzling like pieces from the Asian Art collection? Is it simply old, like a 17th century copy of Euclid's *Geometry*? Or, is it neither costly nor ornate, but valuable in the classroom, as a teaching tool? In this volume, 30 faculty, alumni and friends write about their favorite "treasures" from the Gettysburg College Library. Enjoy their stories of discovery and surprise. You'll find everything from art and literature to sports - with a murder mystery tossed in.

Print copies of this elegant, 12x12" paperback book are [available for purchase from the Gettysburg College Bookstore](#). *Thirty Treasures, Thirty Years* is the perfect gift for any Gettysburg College graduate or friend!

Contents

Introduction Robin Wagner

Ancient Chinese Ritual Objects Yan Sun

Samurai Armor and Katana Dina Lowy

Portrait of Martin Luther Baird Tipson

The John H. W. Stuckenberg Map Collection Barbara A. Sommer

Shakespeare Folio Christopher Kauffman

Euclidis Elementorum Darren Glass

The Book of Martyrs Charles "Buz" Myers

Gulliver's Travels Joanne Myers

German Broadside of the Declaration of Independence Daniel R. DeNicola

New-England Primer Timothy J. Shannon

A Manual of Chemistry Michael Wedlock

Samuel Simon Schmucker's Letters to His Wife Catherine Anna Jane Moyer

Architectural Drawings of Old Dorm Charles Glatfelter

Portrait of Thaddeus Stevens Janet Morgan Riggs

Gettysburg from McLean's Hill Peter S. Carmichael

Jacobs' Account of the Rebel Invasion Allen C. Guelzo

Alice's Adventures in Wonderland Catherine Quinn Perry

Alexander von Humboldt's Secretary William D. Bowman

Portrait of Jeremiah Zimmerman Christopher J. Zappe

Eddie Plank's Baseball Dave Powell

Spirit of Gettysburg Timothy Sestrick

A Photographic Atlas of Selected Regions of the Milky Way Larry Marschall

Movie Posters James Udden

Photographs of the College Playing Fields Daniel R. Gilbert, Jr.

A Catalogue of Chinese Pottery and Porcelain Mike Hobor

Address Unknown George Muschamp

Dwight D. Eisenhower's Presidential Correspondence Michael J. Birkner

The Photographs of Stephen Warner Roger Stemen

The Papers of Jerry Spinelli, Class of 1963 Sunni DeNicola

Confucius Pendant Deborah Sommer

The Library at Gettysburg College: Past and Present Christine Ameduri

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Treasures

Years

Stories from the Musselman Library Collection
Edited by Robin Wagner and Sunni DeNicola

Thirty Treasures, Thirty Years: Stories from the Musselman Library Collection

Edited by Robin Wagner and Sunni DeNicola

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Contents

01	Introduction
04	Ancient Chinese Ritual Objects
06	Samurai Armor and Katana
08	Portrait of Martin Luther
10	The John H. W. Stuckenberg Map Collection
14	Shakespeare Folio
16	Euclidis Elementorum
18	The Book of Martyrs
20	Gulliver's Travels
22	German Broadside of the Declaration of Independence
24	New-England Primer
26	A Manual of Chemistry
28	Samuel Simon Schmucker's Letters to His Wife Catherine
30	Architectural Drawings of Old Dorm
32	Portrait of Thaddeus Stevens
34	Gettysburg from McLean's Hill
36	Jacobs' Account of the Rebel Invasion
38	Alice's Adventures in Wonderland
40	Alexander von Humboldt's Secretary
42	Portrait of Jeremiah Zimmerman
44	Eddie Plank's Baseball
46	Spirit of Gettysburg
48	A Photographic Atlas of Selected Regions of the Milky Way
50	Movie Posters
52	Photographs of the College Playing Fields
54	A Catalogue of Chinese Pottery and Porcelain
56	Address Unknown
58	Dwight D. Eisenhower's Presidential Correspondence
60	The Photographs of Stephen Warner
62	The Papers of Jerry Spinelli
64	Confucius Pendant
66	The Library at Gettysburg College: Past and Present
68	Contributors
72	Source Notes
78	Acknowledgments







This volume commemorates the opening of Musselman Library at Gettysburg College 30 years ago.

Designed by Washington architect Hugh Newell Jacobsen and located at the center of the campus, the new library's appearance was intended to complement neighboring academic buildings and relate to the silos and barns of Adams County. Box by box over the course of five hours on April 22, 1981, volunteers moved the collection from the old Schmucker Library across the campus to the new building. The doors were open for business that same day.

In 1981 Musselman Library was well stocked with 260,000 volumes and room for nearly double that amount. The library boasted state-of-the-art technology for that time. In addition to books we circulated film strips, cassette tapes, slides and record albums. You could check out a slide projector, record player, tape recorder or overhead projector. There were typewriters available for students who didn't have their own.

Fast forward 30 years to a 24-hour library, bursting with more than 450,000 books and another 84,000 e-books delivered virtually to the desktop. Library patrons use the automated self-checkout station to borrow a book, or can read one of the virtual texts on an iPad, mobile device or any computer on campus. The catalog is online and students routinely text the call number to their cell phones.

A visitor entering Musselman Library will encounter a varied scene, filled with students working collaboratively or studying quietly. Students might be talking with reference librarians, meeting their professors, researching assignments or writing papers. They will be working in one of several computer labs, browsing in the stacks or curled up on a couch reading a magazine.

The library has many gathering places for students. They may be assembled in the library's classroom for a research session, or in the Special Collections reading room examining a 17th-century map, Civil War diary or ornamental Chinese vase. They might even bring brown bag lunches and enjoy a music performance at one of the library's popular "Notes at Noon" concerts.

Musselman Library has become an important destination on campus—a center of cultural and intellectual activity. We thought it would be fitting to celebrate our anniversary and honor scholarly pursuits by highlighting some of our most cherished collections. We asked faculty and alumni to identify a College treasure housed in the library, and tell us about it. The 30 essays in this volume represent a wide sampling of treasures, ranging from a worn copy of the *New-England Primer* to an ornate desk owned by the great naturalist and explorer, Alexander von Humbolt.

What makes something a treasure? The dictionary definition suggests wealth or the accumulation of riches, something of great worth or value. To be sure, the library owns valuable books and other items. For example, Daniel DeNicola writes about our copy of the *Declaration of Independence* in German, one of two known copies. But a treasure need not carry a high price tag.

Sometimes an item is valued simply because it is old. The library collection includes many antique Bibles; our oldest dates from 1475. It was printed in Venice and was a gift of Jeremiah Zimmerman, class of 1873. (A portrait of Zimmerman, incidentally, is the topic of another essay in this volume by Christopher Zappe.) The Venetian Bible includes hand illumination with highly decorated capitals at the beginning of each book. Bold reds and blues are used with smaller capitals alternating in the same hue. It is remarkable that the colors remain so vivid after 500 years.

We also have an exquisite page from the *Nuremberg Chronicle* ca. 1493. It was printed in Latin and later in German. The larger illustrations were sometimes hand-colored and sold separately as prints. Our page is in German and quite likely one of the prints. As with the Bible, the colors retain their original brilliance. This treasure came to us from Donald Lybarger, class of 1919, along with a scrapbook he kept as a Gettysburg College student.

Moving ahead several centuries, Darren Glass has written an essay about the College's copy of Euclid's *Elements*. While it is a fact that Euclid wrote during the reign of Ptolemy I, and our copy dates only from 1657, Glass emphasizes this volume's importance noting that "essentially everyone who learned geometry between its writing in roughly 300 BC to the 19th century studied from it."

Another old tome is Foxe's *Book of Martyrs*, of which the library has five different editions. Charles (Buz) Myers writes about our beautifully preserved 1684 edition, printed in London. In describing this "most comprehensive martyrology" Myers writes, "*The Book of Martyrs* is a compilation of the accounts of brave and faithful men and women who were beheaded, bludgeoned, boiled, burned, crucified, crushed, disemboweled, dragged, drowned, hanged, impaled, scourged, stretched and stoned simply because of their Christian faith."





Musselman Library is home to thousands of rare books and *Thirty Treasures* will introduce you some old favorites and unfamiliar titles. In her essay about our well-worn, early edition of *Gulliver's Travels*, Joanne Myers unravels a mystery and identifies a literary fraud. Michael Wedlock shows us how an ordinary looking 19th-century chemistry manual links to a sensational Boston homicide.

Sometimes there is a personal connection that gives an item its treasured status. George Muschamp was a student of Kathrine Kressman Taylor and describes discovering her novella, *Address Unknown*, in the library stacks as an undergraduate at Gettysburg College. Forty years later and a faculty member at his alma mater, he would produce it on stage.

Others have a personal story to tell. In writing about the original Pennsylvania Hall drawings, Charles Glatfelter reveals that he lived in Old Dorm as a student. Stephen Warner '68, whose photographs of the Vietnam War are on display in the library, was a student of Roger Stemen. Stemen's essay discusses the impact of one particular photograph and reflects on knowing Stephen as a young anti-war activist.

An item also may be treasure-worthy because of its value as a teaching tool. Barbara Sommer brings her Atlantic World class to Special Collections every year to examine the Stuckenberg Map collection. Yan Sun tells about teaching with the ancient Chinese ritual objects in the Asian art collection. Dan Gilbert uses old photographs of College athletic fields to explore the concept of competition in one of his courses. Dina Lowy sends her students on a treasure hunt to find the "Samurai Dude" in the library, with a prize for the first students who successfully locate the splendid suit of Japanese armor and take a picture of the display.

A treasure might be a person—someone who is very much alive. Sunni DeNicola writes about author and Newbery Prize winner Jerry Spinelli '63, who has generously donated the original manuscripts and copies of his many successful books to Special Collections. But more often than not the treasured individual dates from an earlier time, as evident in Janet Morgan Riggs' essay about a handsome Thaddeus Stevens portrait.

And finally, some things may just be treasures because Gettysburg itself is at the heart of the story. There are many such examples in this volume. Peter Carmichael introduces us to George Leo Frankenstein's paintings of the Gettysburg Battlefield produced shortly after combat. Allen Guelzo discusses Michael Jacobs' battle account, *Notes on the Rebel Invasion*. The correspondence of Dwight D. Eisenhower, who retired to Gettysburg after his presidency, is the subject of Michael Birkner's essay. And Dave Powell writes about Gettysburg's own Eddie Plank, "one of the greatest left-hand pitchers who ever lived."

In compiling this volume, it was very difficult to narrow the field and select just 30 treasures. This easily could have been 40 treasures or 50 treasures or more. Musselman Library is chock-full of remarkable books, manuscripts and objects that help us to understand our past and appreciate our present. And perhaps the best treasure of all lies in the committed librarians and staff who make sure that these treasures don't sit on a shelf collecting dust, but instead, get into the hands of young scholars.

The past three decades at Musselman Library have witnessed a rapid expansion of our library, from top to bottom. Where we go from here remains to be seen, but a dedicated library staff is finding that even in the digital age, the library remains, more than any other building, the nerve center of this campus. Long may it be so!

— Robin Wagner

Ancient Chinese Ritual Objects

Yan Sun

Objects have lives of their own. The biography of an object, whether antique or newly made, has been created by its interactions with people through time. The ancient Chinese ritual objects in the Gettysburg College collection are fascinating to study because of their “life histories.”

The creators and original users of these pieces understood them as sacrificial vessels used in ancestral reverence rituals. Objects such as the bronze jue, a wine serving cup of the late Shang period (1200 to 1050 BCE), were seen as intermediaries between Heaven and Earth, as well as material symbols of the privileged class.

Centuries later, similar objects conveyed a different meaning. During the Song (960-1127), Ming (1368-1644), and Qing dynasties (1644-1912), vessels originally created during the Shang (ca. 1500-1050 BCE) and Western Zhou (ca. 1050-771 BCE) periods were reproduced and modified in bronze, jade and other mediums. These newer pieces, similar in shape and décor to the older ones, served as material embodiments of China’s glorious past. They successfully referenced mythological antiquity and helped solidify the “new” identity of China.

What do ancient Chinese ritual objects mean to our students at Gettysburg College? Two art history majors addressed this question in their exhibitions at the Schmucker Art Gallery. Elizabeth Peterson ’10, studied the original contexts of ancient Chinese ritual objects. She showed how those sacrificial objects functioned in ritual practice and the religious realm through different periods in Chinese history. Brittany Simonds ’11, was interested in the reproduction of Shang and Western Zhou sacrificial bronze vessels later in Chinese history, during the Ming and Qing periods. To her, the faithful copying and modification of sacrificial vessels from the Great Bronze Age of China—in precious mediums such as bronze and jade—displayed not only people’s longing for aesthetic beauty, but also the historic richness of China’s past.

The College’s collection of ancient Chinese art is a powerful pedagogical tool, enabling students to gain an intimate view of the society and culture of China through time. These visual representations provoke our students’ curiosity and enrich their intellectual experience. They are truly timeless treasures that allow us to gain insight about the past and better understand China’s present.



Jue or libation cup



Ritual wine vessel

On the main floor of Musselman Library is a large glass case containing a magnificent suit of 16th-century Japanese armor (or possibly a fine 19th-century replica thereof), a gift of Major General Charles A. Willoughby, class of 1914. As an historian of East Asia, I was delighted to discover such a treasure on the Gettysburg College campus. While I mention it to all my classes as something worth going to see, I particularly use it to trigger discussion and analysis in my First-Year Seminar on Samurai and Geisha.

The first several years I was here the armor was displayed right inside the entrance to the library. Moving the case back toward the apse provided a new opportunity. I proposed to my seminar a treasure hunt: “Find the ‘samurai dude’ on campus.” I provided three hints: he is three-dimensional (and therefore not to be found in the pages of a book); he could be found in a campus building (not a dorm); and he is not actually alive and walking around (seems obvious, but I added it anyway). They were to prove they had found him by taking a picture of themselves next to him and emailing it to me (cell phone technology at its best). Those who were successful would be rewarded. So, 16 first-year students started exploring the buildings on campus. Several were successful and received sushi-shaped erasers as their prize; the rest were then sent to see what they had missed.

The discussion that followed led to interesting questions, comments and comparisons. Students were intrigued by the intricate lacing patterns, the various pieces of the armor and the imposing nature of the whole ensemble—especially the black lacquered face mask. This prompted the question, “Why is there a bunny rabbit on top of the helmet?” Our American sensibilities bring to mind cute, cuddly creatures and chocolate eggs. Why would a fierce warrior want a rabbit on his helmet? While we were not able to identify the specific owner of this set of armor, our inquiries did lead to several intriguing discoveries.

Why the rabbit? In Japanese folklore and culture rabbits are admired for several traits. Different sources referenced their speed, their virility and their longevity—which is often connected to ideas of immortality. So it begins to make some sense why a samurai would put a rabbit on his helmet. The exaggeratedly long ears potentially serve two purposes: to add to the imposing appearance of the samurai and to make him more easily recognizable on the battlefield.

In general, who might have worn such a suit of armor? Even a casual glance at this magnificent display would lead one to conclude that this was not the attire of a common foot soldier. In Japan, the 16th century was a period of warring states with several hundred powerful local rulers, or *daimyo*, vying for increased power and territory. Such an elaborate and intricate suit of armor would have belonged to an elite samurai—either a *daimyo* himself or one of his most valued generals.

Specifically, who might have worn such a suit of armor? On close inspection one sees that there is a crest that appears prominently and repeatedly on the armor. Research revealed this to be the *gosannokiri* or 5-3 paulownia crest used by the imperial family and sometimes granted to high-ranking samurai families. The imperial family and court, while not exercising direct power at this time, retained its status and ability to bestow titles and legitimacy on those most capable of leadership. The *gosannokiri* crest had been given to the Ashikaga—the ruling shogun family from the 14th-16th centuries. In the mid-16th century the military genius Oda Nobunaga began the process of unifying the badly-divided country. At first he did so in the name of the weakened and ineffective Ashikaga, but ultimately brought that shogunate to an end. He is known to have worn the *gosannokiri* crest. His successor, Toyotomi Hideyoshi, completed the unification process and also used the *gosannokiri* crest. His successor, Tokugawa Ieyasu, founded Japan's last shogunate and created his own family crest. So whoever wore this suit of armor was a high-ranking warrior who likely had ties to the imperial family, the Ashikaga, the Oda, and/or the Toyotomi—some of the notable movers and shakers of 16th-century Japan.



Portrait of Martin Luther

Baird Tipson

Samuel Simon Schmucker worried that the students at his newly-founded Lutheran Seminary were ill-prepared for the rigors of theological education. Looking down from Seminary Ridge, he saw unoccupied land. Might he not establish a liberal arts college that would provide the necessary preparation? He could; he did; and so Gettysburg College began an almost 200-year history.

I came to Gettysburg 155 years later as the College's first provost and inherited a spacious office on the third floor of Pennsylvania Hall. There was a large empty space behind my desk, and I initially filled it with a wonderful wood sculpture by Professor Alan Paulson.

But a year or two into my tenure, David Hedrick, the College archivist, told me that the College owned a 16th-century portrait of Martin Luther which was not then being displayed. How apt, I thought, that Luther's portrait hang in the first College building, for without Luther the College might well never have come to exist. (The fact that I had done my senior undergraduate thesis on Luther may also have entered my mind.) So down came Paulson and up went this extraordinary portrait from the workshop of Lucas Cranach the Elder (1472-1553).

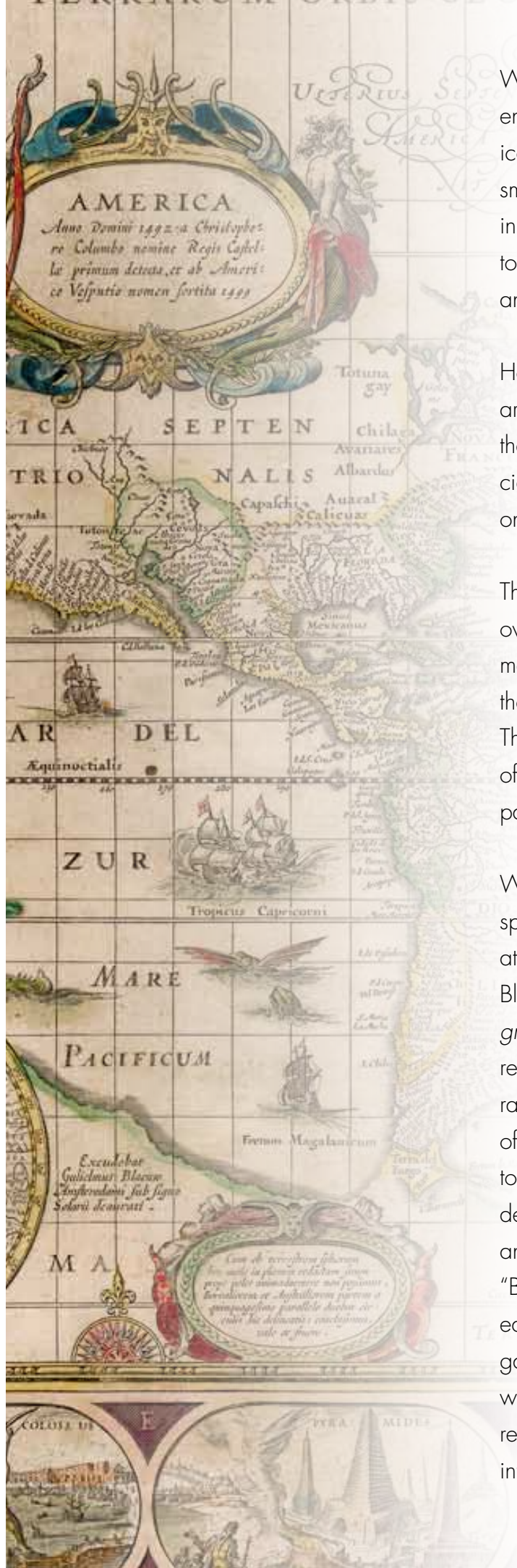
Cranach, known today for fleshy, scantily-clad Eves and Adams as well as portraits of Protestant reformers, was court painter to the Electors of Saxony throughout most of his long career. He met Luther just a few years after the posting of the 95 theses, was present at his betrothal ceremony and served as godfather to his first child. One of his portraits of a young girl recently sold for more than \$6 million, but the College painting is not so valuable. It is one of a series of workshop copies of a 1539 original, probably made to hang in the home of a well-to-do Lutheran. Luther appears satisfied and well-fed, definitely not in the throes of one of his notorious *Anfechtungen* (temptations).

The painting was formerly in the possession of Mary Gingrich Stuckenberg, founder of the Woman's League of Pennsylvania College. She loaned it to the Boston Museum of Fine Arts in 1915, and after her death in 1934 the Museum made no effort to return it to her estate (her husband John Henry Wilburn Stuckenberg had bequeathed it upon her death to the College). It was not until 1981 that the College discovered the misunderstanding and retrieved this important work of art.



The John H. W. Stuckenberg Map Collection

Barbara A. Sommer



When you imagine the Earth, what do you visualize? If you are old enough to remember the “Age of Aquarius,” you might flash on that iconic poster—the first view of Earth from outer space, a surprisingly small, solitary blue orb blanketed by swirling white clouds. Growing up in the Internet Age, Google Earth comes to mind, focusing on your rooftop then zooming rapidly out to encompass your neighborhood, region, and beyond.

How we conceptualize the world around us tells a lot about who we are and the times in which we live. For those who want to learn about the changing views of people in the past, the centuries-old maps in Special Collections provide tangible evidence of how educated Europeans once saw themselves.

The impressive Stuckenberg Map Collection, consisting of atlases and over 500 single sheets, is of special historical significance because many of the maps once belonged to Baron Alexander von Humboldt, the pioneering naturalist and explorer. For Gettysburg students taking *The Atlantic World, 1600-1850*, a course that surveys the development of European, African and American interdependence, the maps, which parallel the chronology of the course, provide a visual link to the past.

When the students first see a selection of elaborate, colorful maps spread out on the tables in Special Collections, their gaze is immediately caught by the brightly-painted illustrations framing Willem Janszoon Blaeu’s early 17th-century world map, *Nova totius terrarum orbis geographica ac hydrographica tabula*. While most of the continents are recognizable, the territory students know best is deformed and appears rather insignificant. Trained to think of maps as accurate representations of reality, students quickly spot a number of other “mistakes.” In addition to North America being stretched along its east-west axis, Antarctica is depicted as an enormous blob; Australia, as we know it, is non-existent; and the ocean is full of fantastic sea monsters. A small island labeled “Brazil” lurks to the west of Ireland and a mysterious Lake Pari is depicted to the north of the Amazon River. As the class learns more about navigation and exploration, they begin to understand these references and why Blaeu could depict Mexico and the coastlines of North America relatively accurately, but then covered vast blank spaces in the unknown interior with text set in a fetching decorative circle, or cartouche.



A scene of Brazilian Tupi natives by Theodor de Bry appears on the map *America* (1592) by Jodocus Hondius.

One of the most accomplished mapmakers of the 17th-century Amsterdam school, Blaeu (1571-1638) studied cosmography with famed astronomer Tycho Brahe and served as the official cartographer for the Dutch East India Company. Despite his scientific and mathematical training, students quickly agree that they would not choose this map to help them circumnavigate the globe. Some speculate that such a map might have served primarily decorative functions.

The allegorical figures inhabiting the borders are typical of the Renaissance tradition, as is the Latin text, harking back to Classical Western traditions. The four elements and the four seasons frame the two sides, with the planets across the top, and the Seven Wonders of the World along the bottom. Symbolizing time, space, matter and a fourth dimension—the greatest human accomplishments of the Classical World—they illustrate Blaeu’s global vision, past and present. What more does Blaeu’s conceptualization tell you about the way educated, wealthy, cosmopolitan Europeans might have seen themselves in the early 17th century?

The Stuckenberg maps allow students to track changing concepts about the world from the late 16th century to the early 19th, as the elaborately illustrated charts of the Renaissance gave way to the rationality of the Enlightenment.

In addition to Blaeu’s world map, the collection includes *Americae Sive Novi Orbis* (1587) by Abraham Ortelius, creator of the first modern atlas, and *America* (1592) by Jodocus Hondius, who added ethnographic data to his map, including a scene of Brazilian Tupi natives by his well-known contemporary Theodor de Bry. Anries de Leth traced out the navigational routes of famous mariners on his *Carte Nouvelle de la Mar de Sud* (1730), and added an elaborate

cartouche illustration of ships at the Cape of Good Hope. This map reflects contemporary Europeans’ negative stereotypes about native peoples; texts describe the “barbarity” of the so-called Hottentots (Khoikhoi) of South Africa and a fantastic, gruesome scene shows Aztec human sacrifice.

George Seutter alluded to the Atlantic World’s economic system in his *Novus Orbis sive America Meridionalis et Septentrionalis* (1730), by adorning the map legend with scenes of Africans cutting sugar cane in the Americas. Only 50 years later, Corneille Mortier and Juan Covens had eliminated all extraneous information from their *Carte d’Amerique divisee en ses principales parties*, while early 19th-century maps such as Johann Friedrich Schmidt’s *America* (1820) and Joseph Dirwald’s *Charte von sud America* (1823) anticipate the clean, stark look of more recent political maps.

The collection offers a unique opportunity for students to use these rare original documents to learn about the people, places and periods. They illustrate European expansion in the Americas as towns and roads filled in beyond the coastlines and place names changed from Native American to European. Descriptive texts and images help students learn about natural history, ethnography, and the sciences, while redrawn political boundaries reflect changing territorial claims. The maps embody advances in navigation and cartography, such as astronomical surveying, the use of the chronometer, and new printing techniques. Challenged to see beyond the maps as representations of the “real” world, students soon perceive them as cultural artifacts—visual clues to the way people once thought about their place in the world. Nearly four centuries ago, Blaeu embraced Classical personifications of the natural world even as he employed the latest scientific methods to envision his world in a new way.



ZONA FRIGIDA
ZONA TEMPERATA
ZONA TEMPERATA
ZONA TORRIDA
ZONA TEMPERATA
ZONA FRIGIDA



AMERICA

Anno Domini 1492 a Christophoro Colombo nomine Regis Castellie primum detecta, et ab Americo Vesputio nomen sortita 1499

Vesputius Septentrionalis
America
15 EST
Green



Com de terrarum orbem
in quatuor partes distinctum
per se ipsas describere non potuit
dissociata et Archiducum sive
quatuordecim parallelis ductis
cum his delineatis conclusionibus
sibi et suorum

TERRA AUSTRALIS

CA AC HYDROGRAPHICA TABULA auct. Guiljelmo Blaeuw.



PESTATES



Novem Climates Americae

Novem Climates aegyptiae

AN I
INCOGNITA

Angliæ Prudentis aere
D. Constanti Præf. Hæc in
to Regni Antiquitatis Con-
sili Regi. Nihil minus nominibus
Colendi. Hanc universalem ætæ
graphiam terreni orbis tabulam
L. H. C. P. D. O.
Guilj. Blaeuw

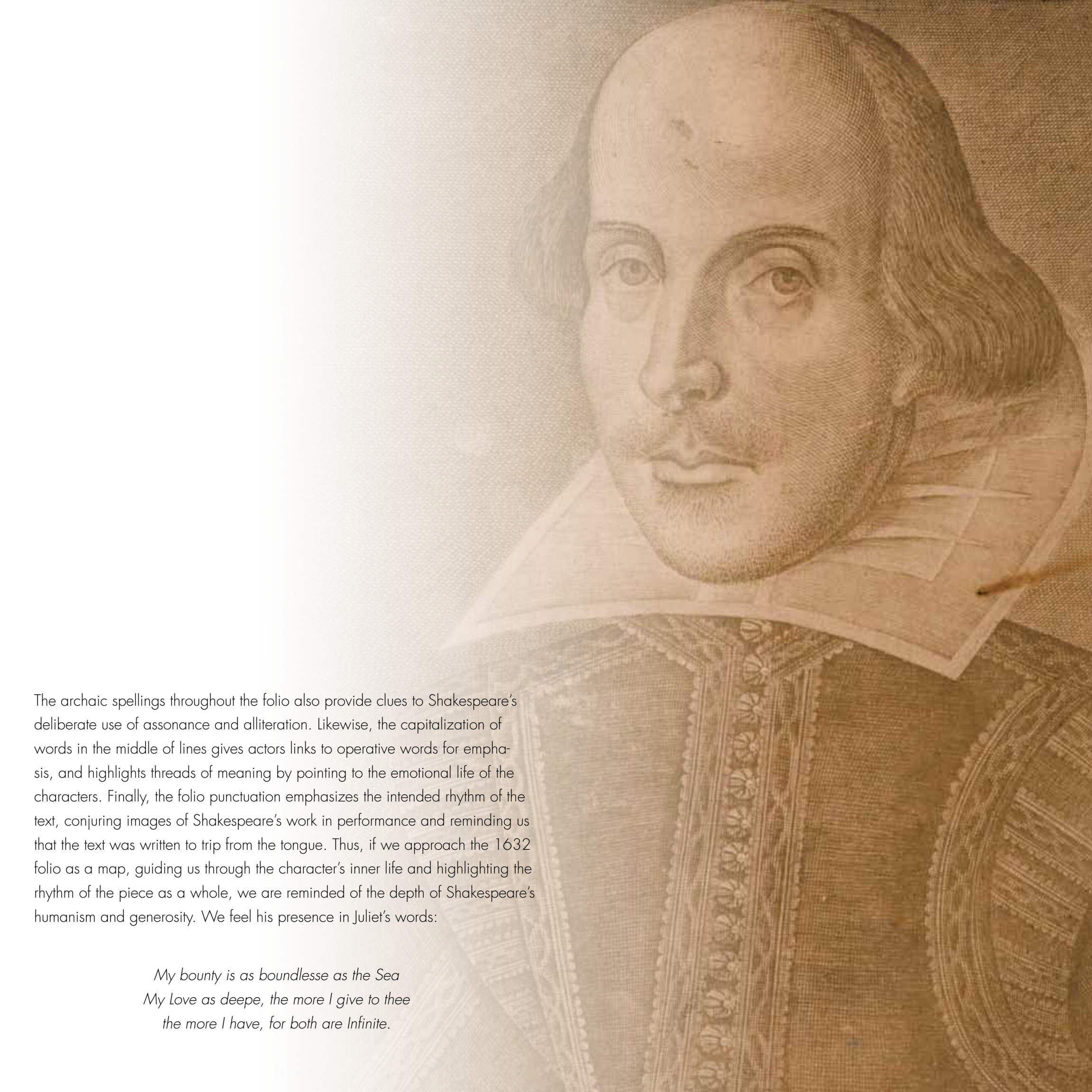


While many single editions of William Shakespeare's plays were printed during his lifetime, it wasn't until after his death (in 1616 at the age of 52) that they were collected in one folio called *Mr. William Shakespeare's Comedies, Histories, and Tragedies*, printed in 1623. The second "impression," known as the Second Folio, was printed in 1632. It is this rare and extremely valuable edition that currently graces Musselman Library's Special Collections. Thirty-six of Shakespeare's 38 plays are contained within. The 1632 printing also includes an anonymous epitaph poem attributed to John Milton. Milton was 24 years old at the time, so this epitaph would have been the first poem he ever published.

More important than the monetary value of such a volume (one sold at auction in London in 2006 for just under £200,000) is the priceless link to the genius of the most revered writer in the English language. When I require students to go to Special Collections and read passages of the folio, they invariably respond with an emphatic "that was the coolest thing I have ever seen."

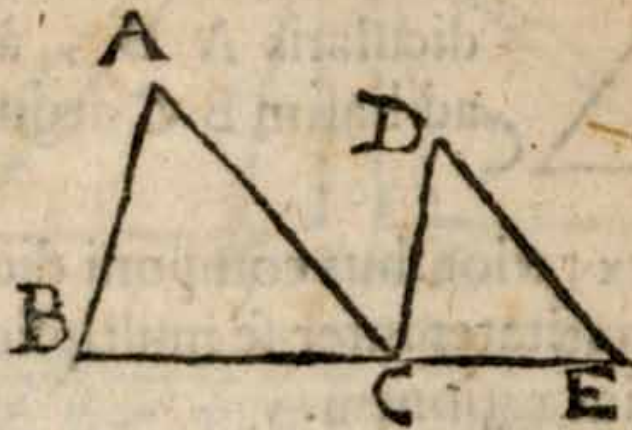
As students move beyond the daunting reputation of Shakespeare and use the language and verse structure to engage the text, they discover how profoundly rewarding reading Shakespeare can be. When the foreignness of Shakespeare is highlighted, as it is when encountering the unique spellings, punctuation and seemingly random capitalization of words in the folio, the excitement of the challenge is heightened and students become archaeologists on a quest for hidden treasure. For example, the best-known stanza of *Hamlet* reads:

*To be, or not to be, that is the Question:
Whether tis Nobler in the mind to suffer
the Slings and Arrowes of outragious Fortune,
or to take Armes against a Sea of troubles,
and by opposing end them: to dye, to sleepe*



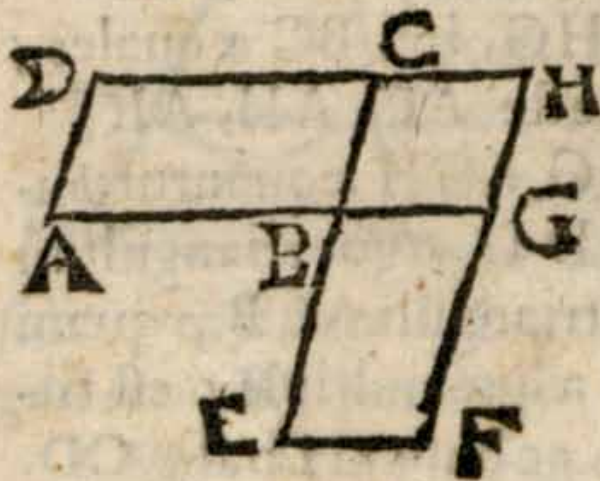
The archaic spellings throughout the folio also provide clues to Shakespeare's deliberate use of assonance and alliteration. Likewise, the capitalization of words in the middle of lines gives actors links to operative words for emphasis, and highlights threads of meaning by pointing to the emotional life of the characters. Finally, the folio punctuation emphasizes the intended rhythm of the text, conjuring images of Shakespeare's work in performance and reminding us that the text was written to trip from the tongue. Thus, if we approach the 1632 folio as a map, guiding us through the character's inner life and highlighting the rhythm of the piece as a whole, we are reminded of the depth of Shakespeare's humanism and generosity. We feel his presence in Juliet's words:

*My bounty is as boundlesse as the Sea
My Love as deepe, the more I give to thee
the more I have, for both are Infinite.*



I. **S**imiles figuræ rectilineæ sunt (ABC, DCE,) quæ & angulos singulos singulis æquales habent; atque etiam latera, quæ circum angulos æquales, proportionalia.

Ang. B = DCE; & AB. BC :: DC. CE.
 item ang. A = D; atque BA. AC :: CD. DE.
 denique ang. ACB = E. atque BC. CA :: CE. ED.



II. Reciprocaæ autem sunt (BD, BF,) cum in utraque figura antecedentes, & consequentes rationum termini fuerint. (hoc est, AB. BG :: EB. BC.)



III. Secundum extremam & mediam ratio-

It is impossible to imagine writing a textbook that would be used in classrooms for more than 2000 years, but that is the case for Euclid's *Elements*. Euclid's book is so universally respected that essentially everyone who learned geometry between its writing in roughly 300 BCE to the 19th century studied from it.

Euclid wrote *Elements* while teaching mathematics in Alexandria, Egypt, during the reign of Ptolemy I. Inside its pages one can find some of the earliest developments of mathematics, presented in a clear axiomatic fashion. The earliest known printed version dates back to Venice in the 14th century, making it one of the first mathematics books ever printed. Since that time, it is estimated that there have been more than 1000 different editions.

Elements is divided into 13 books, and it is best known for its results in the area of geometry. One famous result in the book is Proposition V of Book I, which is popularly referred to as 'Pons Asinorum,' or 'Bridge of Asses.' This result, which states that "in isosceles triangles, the angles at the base equal one another, and, if the equal straight lines are produced further, then the angles under the base equal one another" was viewed as the first nontrivial result in *Elements* and was a bridge to the more difficult theorems that lay ahead. Among these theorems are the triangle congruence theorems that form the bane of high school geometry students' existence ("Side-Angle-Side," etc.) and any number of constructions of geometric objects using straightedges and compasses.

Personally, the mathematics that I find the most interesting in *Elements* are the contributions to the study of number theory. In grade school, we all learn about divisors of integers. For example, the divisors of 12 are 1, 2, 3, 4, 6 and 12 and the divisors of 8 are 1, 2, 4 and 8. Given two numbers, one is often interested in computing the 'greatest common divisor' (gcd) of them: for example, the gcd of 8 and 12 is 4 as it is the biggest number on both of the above lists. Finding the gcd of two integers may seem easy; however, if your numbers are large, this can be a very difficult task—try to list all the divisors of 123456 and you will see what I mean.

In *Elements*, Euclid describes a method by which one can quickly find the gcd of any two numbers. Known as the 'Euclidean Algorithm' this method is so efficient that it is taught in computer science and number theory classes today—in fact, as I write this, my Math 337 students are working on a problem set about it!

Another critical number theoretic result included in Euclid's book is the 'Fundamental Theorem of Arithmetic' which tells us that any number can be factored in

a unique way as a product of prime numbers. This fact about numbers is indeed so fundamental that it is easy to forget that it is not tautological, but the proof is surprisingly subtle!

Musselman Library's copy of *Elements* is by Isaac Barrow, a British mathematician born in 1630. Biographers attribute to him three major contributions to the history of mathematics:

- He essentially began the study of mathematics at Cambridge University. He was initially hired to teach Greek, but he strongly criticized the lack of science education at the school and became the first ever Lucasian Professor of Mathematics, a position that has also been held by Isaac Newton, Charles Babbage and Stephen Hawking.
- He proved the Fundamental Theorem of Calculus, the key result showing that derivatives and integrals are opposite operations.
- He published a new complete edition of Euclid's *Elements* in Latin in 1655 and in English in 1660. His English language edition was the first such ever published and became the standard translation which were used around the world for at least a century.

Special Collections owns the third edition of Barrow's Latin translation of *Elements*, best known as *Euclidis Elementorum*. It was originally published in 1659 and has a 19th-century bookplate from Pennsylvania College's Phrenakosmian Society indicating it was no. 3878 of its library holdings. It has been in the College's collections since 1921, when the Society's library merged with the College collections.

An interesting thing about this edition is that it contains all 15 books in a pocket-sized volume. Yes, 15. In addition to the 13 books written by Euclid, there are two additional books which were written by other people but are often attributed to Euclid. The 14th book is now thought to be work of Apollonius, and the 15th is the work of Isidore of Miletus in the sixth century. In Barrow's time, it was typical to include these books; however, it is unclear whether he realized they were not written by Euclid.

The word “martyr” comes from the Greek word *martus*, which means “witness.” Throughout the ages Christians have witnessed to their faith by dying for what they believe. The martyrology, a form of literature that details and celebrates the remarkable lives and the untimely deaths of Christians, has its roots in the New Testament itself. After all, the four canonical gospels feature the suffering and death of Jesus, the Book of Acts describes the executions of the first Christian martyrs, and the Book of Revelation speaks about “those who had been slaughtered for the word of God and for the testimony they had given” (Rev. 6:9).

The most comprehensive martyrology was written by John Foxe (1516-1587), who first published in English his *Actes and Monuments of These Latter Perrillous Dayes, Touching Matters of the Church* in 1563. *The Book of Martyrs*, as the work came to be known, is a compilation of the accounts of brave and faithful men and women who were beheaded, bludgeoned, boiled, burned, crucified, crushed, disemboweled, dragged, drowned, hanged, impaled, scourged, stretched and stoned simply because of their Christian faith.

But Foxe’s work is not an exercise in religious rubber-necking. *The Book of Martyrs* became a powerful witness to the validity of the Protestant movement. Born in Boston, England, in 1516, John Foxe grew up in the early years of the Protestant Reformation. He began his studies at Oxford University in 1534, the same year that King Henry VIII broke ties with the Roman papacy and set up the Church of England. During the later years of Henry’s reign (1509-1547) and into the reign of his son Edward VI (1547-1553), Protestantism flourished in England under the direction of people like Thomas Cranmer and Hugh Latimer. John Foxe proudly counted himself among those who called themselves Protestants.

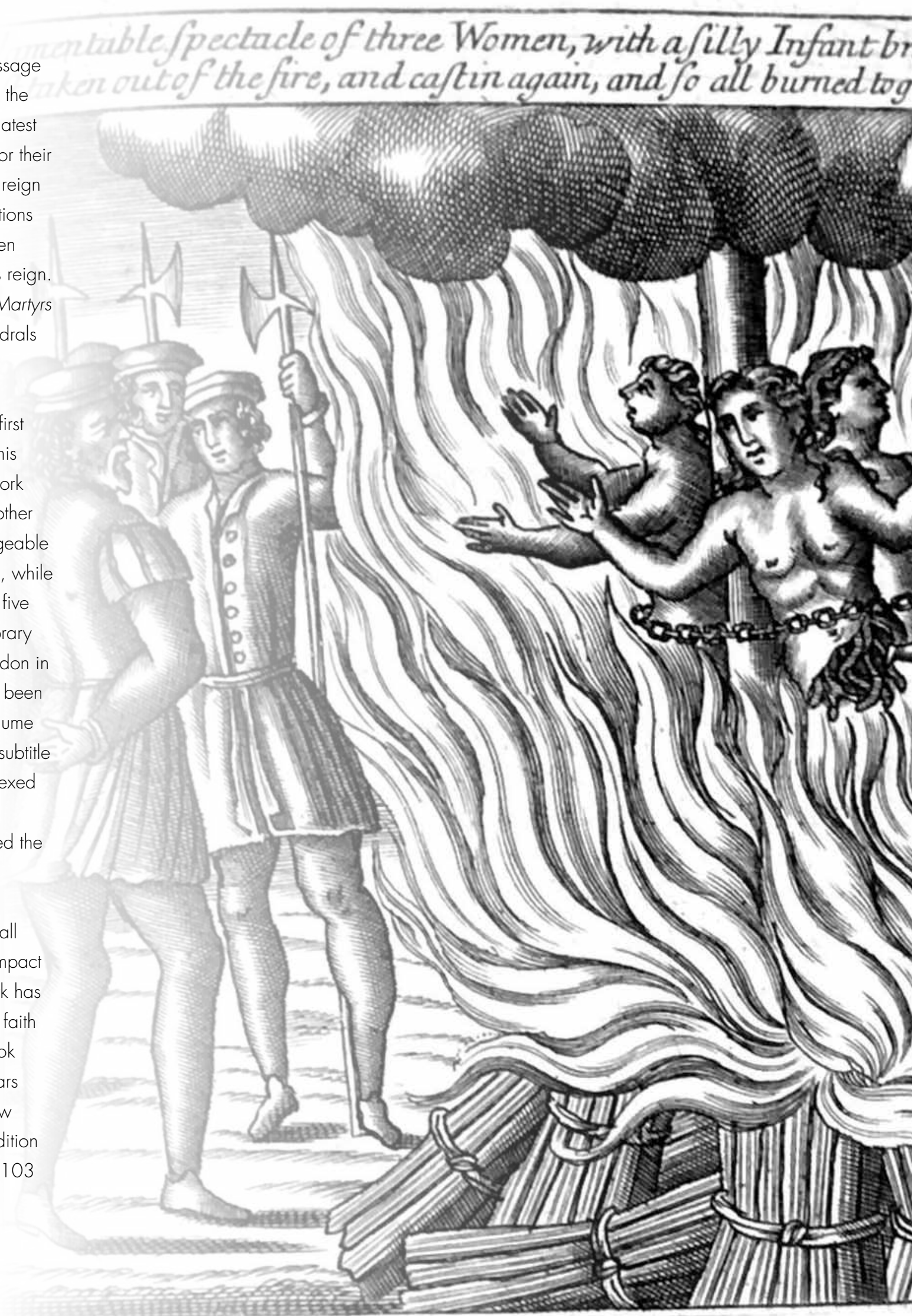
But the tide changed when Mary I came to power in 1553. Queen Mary I sought to restore Roman Catholicism to England—by force, if necessary. Until she died in 1558, Mary succeeded in exiling or executing many who were devoted to the Protestant faith. Mary’s rule, which earned her the nickname of “Bloody Mary,” touched John Foxe personally, for the first edition of his work had to be published while Foxe himself was in exile, and in his book he described the recent martyrdoms of his friends Dean Nowell, Hugh Latimer and William Tyndale.

The importance of *The Book of Martyrs* for the establishment of Protestantism in England cannot be overestimated. Rather than argue the merits of Protestantism on theological grounds, Foxe showed that Queen Mary’s attempts to extinguish Protestantism by persecution actually demonstrated the validity of this

new branch of the Christian Church. The book's message is that true believers have suffered for their faith from the beginning; these recent persecutions are simply the latest example of true believers paying the ultimate price for their Christian beliefs. Foxe's work concludes early in the reign of Elizabeth I (1558-1603) who ended the persecutions against Protestants and punished those who had been responsible for persecuting Protestants during Mary's reign. Elizabeth also required that a copy of *The Book of Martyrs* be placed in all of the colleges, chapels, and cathedrals in England.

The Book of Martyrs has been popular since it was first published. Foxe continued to enlarge his work until his death in 1587. Some post-mortem editions of the work add chapters that bring the work up to date, while other editions abridge the work so that it is a more manageable length. Some editions are published with illustrations, while other editions have explanatory notes. The oldest of five different editions of this classic text in Musselman Library is a beautifully preserved ninth edition printed in London in 1684. This over-sized, three-volume set has recently been re-bound in full calfskin and tooled in gold. Each volume is housed in its own custom-constructed box. As the subtitle of this edition indicates, to the original text "are annexed certain additions of like persecutions which have happened in these later times; to which also is added the life of the author both in Latine and English."

John Foxe's *The Book of Martyrs* may not appeal to all readers. But few works can claim to have had the impact on the direction of the Christian Church that this work has had. By reminding readers that confessing Christian faith has been a perilous enterprise in every age, this book shows that too many believers down through the years have been forced to "pick up their crosses and follow [Jesus]." Special Collections' stunningly preserved edition of this classic work is an edition that was published 103 years before the adoption of the U.S. Constitution! That is a treasure indeed!



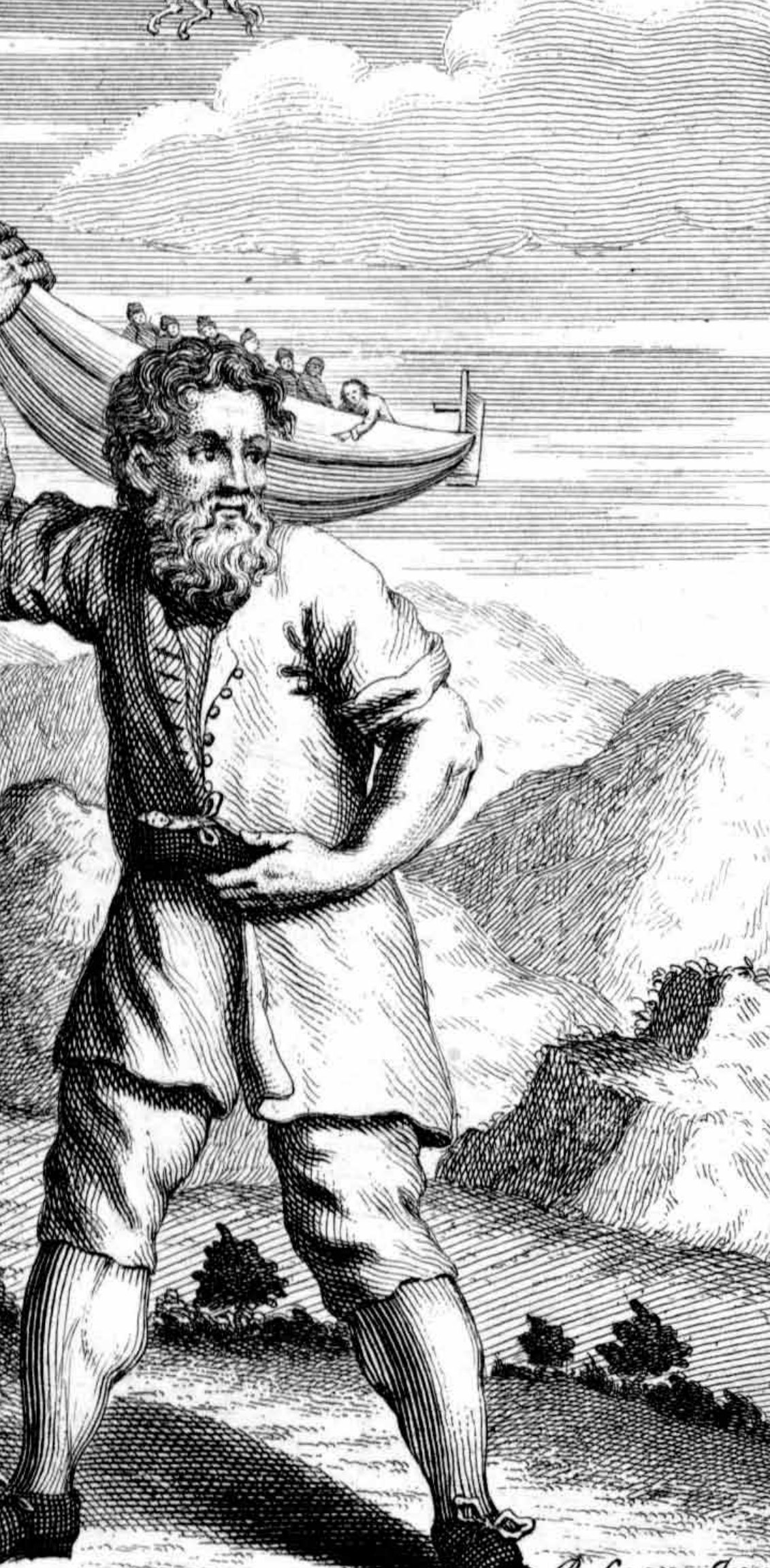
During a discussion of Jonathan Swift's *Gulliver's Travels*, a student will often wonder aloud why the film versions of this 18th-century text focus exclusively on Gulliver's trip to Lilliput, where he towers gigantically over the inhabitants. Why not show Gulliver's continued journeys to Brobdingnag, to Laputa and Balnibarbi, and to the land of the Houyhnhnms—the hyper-rational talking horses? If students looked at the 1726-7 copy of *Gulliver's Travels* held in Musselman Library's Special Collections, they might also wonder what happened to Gulliver's trips to Sporunda and to Sevarambia. But in so doing, they, like many 18th-century readers, would be falling victim to a fraud that, though not perpetrated by Swift, is of a sort that would likely have delighted him.

The three volumes of the library's edition look alike: bound in hand-tooled leather, their pages gilt, they feature those baroquely elaborate title pages that puzzle students accustomed to tidy, regularized Penguin and Oxford World's Classics editions. Like all early printings of Swift's work, it announces the title as *Travels into Several Remote Nations of the World, In Four Parts*, supposedly authored by one "LEMUEL GULLIVER, first a SURGEON, and then a CAPTAIN of several SHIPS." (Not until 1735, when it was published in a Dublin edition of his works, was the attribution to Swift made directly.)

At the end of the second volume, the reader confronts a pathetic scene: ejected as a savage "Yahoo" from the equine society of Houyhnhnmland that he has come to love, Gulliver huddles at his kitchen table, his nose stuffed with rue and lavender to guard against the stench of his all-too human wife. Swift's over-arching ambition in this work is to skewer human pretensions to reason by showing Gulliver as all too ready to abandon humanity for the company of horses. Swift teasingly marks the distance he consistently observed between man as "animal rationale" (man as a rational creature) and "rationis capax" (man as capable of rationality).

That distance is further tested by the third volume of the library's edition, which ostensibly follows Gulliver back to Brobdingnag (in the company of two horse companions who are promptly and tragically devoured by gigantic eagles), to Sporunda, and to Sevarambia, a Utopia founded by a charismatic Persian religious figure. Even if one is familiar with *Gulliver's Travels*, these new names—though equally as fantastic as the very Swiftian Luggnagg and Maldonado—are strange. First encountering this volume at a Friends of Musselman Library event, I paged curiously through these voyages, stumbling over the tongue-twisting names of Gulliver's horsey companions, Lmnsrimpmo and Trtpmpsnic. For just a split-second, I felt panic: had I somehow missed this sequel? Was the *Gulliver's Travels* I knew not the "real" *Gulliver's Travels*? But the panic ebbed; I knew





that something was amiss. Looking about in the crowd, I found Mary Margaret Stewart, professor emerita in the English department and a fellow 18th-century scholar, and she confirmed my suspicion: this must be a fraud.

And fraud it is. In 1727, capitalizing on the success of the first edition, an unscrupulous London printer apparently thought to expand his profits by tacking a spurious volume on to this second printing of Swift's text. For a while, the expanded narrative tools along in a semi-Swiftian vein, but at some point the printer gives up and simply splices in sections of the 17th-century *L'Histoire des Séverambes*, by Denis Veiras d'Allais, an example of just the kind of utopian fiction and "imaginary voyage" narrative that *Gulliver's Travels* satirizes. The fraud did not go long undetected: by 1814, Walter Scott was confidently declaring it "the most impudent combination of piracy and forgery that ever occurred in the literary world."

In today's classroom, such piracy and forgery might serve as the occasion for a pious sermon on the evils of plagiarism. But at the same time, the gesture has an unmistakably Swiftian feel, and the forgery feels like an appropriate twist for a Swiftian text to take. That the spurious third volume turns Swift's mockery of utopian fiction into a sort of utopian fiction itself is just the kind of bizarre joke in which Swift would have delighted; that readers could so wildly miss the point of his text would only more vividly demonstrate it. Confronted by the opportunistic third volume, we can readily imagine his dry smile, his arched eyebrow: Could you tell? Did you notice? Rationale or merely *capax rationis*?

German Broadside of the Declaration of Independence

Daniel R. DeNicola

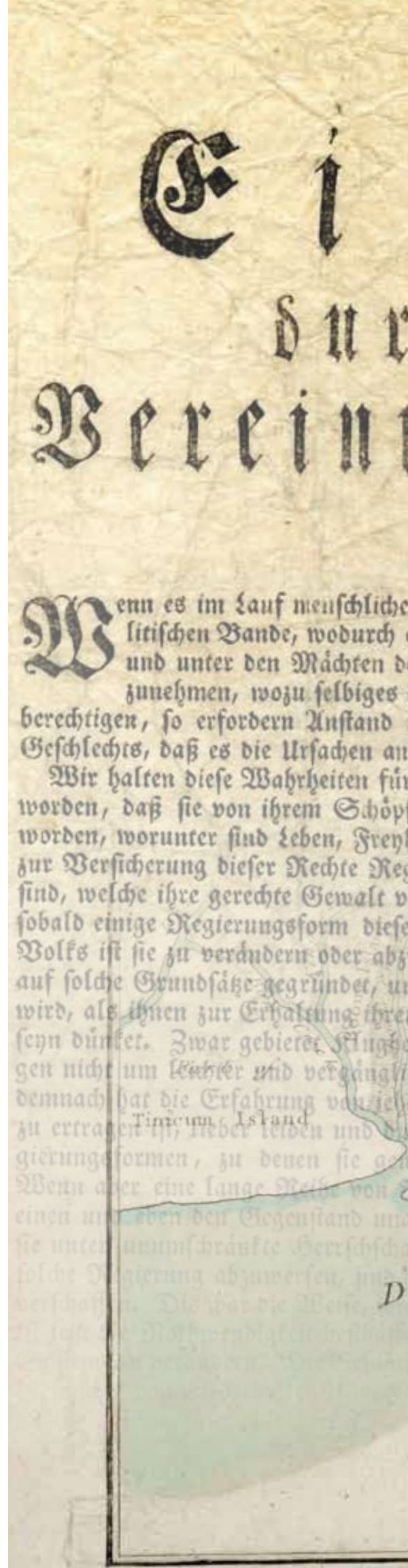
One of the greatest treasures of Gettysburg College came to light by serendipity. In 1984, Werner Tannhof, a bibliographic scholar from the University of Göttingen, Germany, arrived to conduct research in Musselman Library. He was working on a collaborative project to document “the first century of German printing in America,” scouring Pennsylvania libraries for examples—and, inevitably, perusing dozens of early German Bibles. While turning the pages of a Bible in Musselman, he noticed a folded paper, neatly tucked in and long forgotten.

His careful examination and subsequent scholarship revealed a startling discovery: what he found is called a “broadside”—a large sheet, printed on one side, used for posters, proclamations, and promulgations. This, however, was a broadside of the *Declaration of Independence*, in the German language, printed in Philadelphia on July 6, 1776, by Steiner & Cist! To quote the imprint: *Philadelphia: Gedruckt bey Steiner und Cist, in der Zweyten-strasse.*

It was a unique and spectacular find. (Some years later, a second copy was discovered elsewhere in Pennsylvania and eventually sold by private treaty to the Deutsches Historisches Museum.) It is the first translation of the *Declaration*. The discovery was announced to scholars as a “major find” in a 1985 article by Professor Karl Arndt of Clark University.

It is not a pretty document—set in Gothic font, about 16” x 14,” somewhat yellowed but altogether in excellent condition. But it has a powerful presence. For me, it is a threefold reminder. It is compelling evidence of the remarkable diversity of America even at its founding. The German-speaking Pennsylvanians were as eager as other colonists to read for themselves the decision for independence. (Nearly six decades later, when “Pennsylvania College” was founded in Gettysburg, there was still a debated question as to whether the language of instruction should be English or German.)

It also reminds us of what President Obama spoke of as “that something in our souls that cries out for freedom.” We may reflect today that simple communication, just spreading the news, took such effort, especially as we watch revolutions unfold with the aid of digital devices—with built-in translators—and social networks. And finally, it is a reminder that serendipity and scholarship, when combined, may still unearth treasure to be cherished.



Im Congreß, den 4ten July, 1776.

Die Erklärung der Repräsentanten der unabhängigen Staaten von America, im General-Congreß versammelt.

Die Begebenheiten für ein Volk nöthig wird die Po-
es mit einem andern verknüpft gewesen, zu trennen,
er Erden eine abgesonderte und gleiche Stelle ein-
die Gesetze der Natur und des Göttes der Natur
und Achtung für die Meinungen des menschlichen
zeige, wodurch es zur Trennung getrieben wird.
ausgemacht, daß alle Menschen gleich erschaffen
er mit gewissen unveräußerlichen Rechten begabt
heit und das Bestreben nach Glückseligkeit. Daß
zierungen unter den Menschen eingeführt worden
on der Einwilligung der Regierten herleiten; daß
n Endzwecken verderblich wird, es das Recht des
uschaffen, und eine neue Regierung einzusetzen, die
nd deren Macht und Gewalt solchergestalt gebildet

Um solche durch ein Schein-Verhör vor Bestrafung zu schützen für einige Mord-
thaten, die sie an den Einwohnern dieser Staaten begehen würden:
Um unsere Handlung mit allen Theilen der Welt abzuschneiden:
Um Taren auf uns zu legen, ohne unsere Einwilligung.
Um uns in vielen Fällen der Wohlthat eines Verhörs durch eine Jury zu berauben:
Um uns über See zu führen, für angegebene Verbrechen gerichtet zu werden:
Um das freye System Englischer Gesetze in einer benachbarten Provinz abzuschaf-
fen, eine willkührliche Regierung darin einzusetzen, und deren Grenzen auszudeh-
nen, um selbige zugleich zu einem Exempel sowol als auch zu einem geschick-
ten Werkzeug zu machen, dieselbe absolute Regierung in diese Colonien einzuführen:
Um unsere Freyheitsbriefe uns zu entziehen, unsere kostbarsten Gesetze abzuschaffen,
und die Form unserer Regierungen von Grund aus zu verändern:
Um unsere eigenen Gesetzgebungen aufzuheben, und sich selbst zu erklären, als wenn

Er hat die Regierung allhier niedergelegt, indem er uns ausser seinen Schutz erklärt
hat, und gegen uns Krieg führt.
Er hat unsere Seen
und unser Volk um
Er ist, zu dieser Zeit, be
Soldaten, um die Wert
die bereits mit solchen Umständen von Grausamkeit und Treulosigkeit angefangen
welche selbst in den barbarischsten Zeiten ihres Geschlechtes nicht finden, und
Nation gänzlich unauflöslich sind.
auf der See gefangene Mitbürger gezwungen die Waffen
ihres Brüdere und Väter zu werden, oder von

Island sie mit voller Macht versehen wären, uns in allen Fällen Gesetze vorzuschreiben.
Er hat die Regierung allhier niedergelegt, indem er uns ausser seinen Schutz erklärt
hat, und gegen uns Krieg führt.
Er hat unsere Seen
und unser Volk um
Er ist, zu dieser Zeit, be
Soldaten, um die Wert
die bereits mit solchen Umständen von Grausamkeit und Treulosigkeit angefangen
welche selbst in den barbarischsten Zeiten ihres Geschlechtes nicht finden, und
Nation gänzlich unauflöslich sind.
auf der See gefangene Mitbürger gezwungen die Waffen
ihres Brüdere und Väter zu werden, oder von

ELEVATION OF THE STATE HOUSE.



Timothy J. Shannon

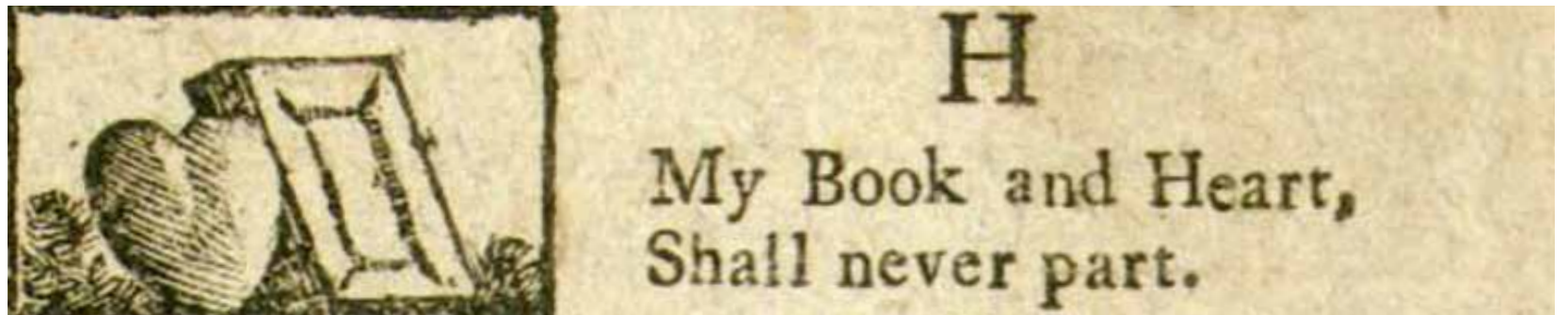
Gettysburg is of course famous for the American Civil War, and it is not surprising that many of Musselman Library's treasures are associated with that conflict. But to an early American historian such as myself, the Civil War is barely removed from current events. So when I arrived at Gettysburg College in 1996, I went digging in Special Collections to find something else I could use with my students. To my delight, I found that the College had two touchstones of early American literature at my disposal: *Poor Richard's Almanack* (editions from 1753 and 1759) and the *New-England Primer* (editions from 1805 and 1807). These items, however, were in extremely fragile condition, and I knew that repeated use of them by students would reduce them to tatters. Thanks to the efforts of staff in Special Collections and Instructional Technology, I was able to create a web site that featured scanned images of the items, page by page. My students in History 341: Colonial America have been working with them ever since.

The *New England Primer* was the most widely used textbook for teaching children their letters and their catechism in early America. Historians estimate that over six million copies of it were printed between 1690 and 1850. Despite its geographically specific name, it found its way throughout the colonies and nation, a testament to the shared Protestant culture of this era. And make no mistake, the *New England Primer* was all about being a good Protestant. Why else did a child need to learn to read, if not to study and comprehend the Bible? Even the woodcuts and rhyming couplets used to teach the alphabet drove home fundamental tenets of the faith:

- A: In Adam's fall, We sinned all
- B: Thy life to mend, This Book [the Bible] attend
- I: Job feels the rod, Yet blesses God

And my favorite:

- F: The idle Fool, Is whipt at School



Students can begin to comprehend a strange but also oddly familiar world by spending some time flipping through these pages. The praises and admonitions dealt out in "Description of a Good Boy," "Description of a Bad Boy," "The Good Girl" and "The Naughty Girls" have their modern equivalents in the pages of *Highlights* magazine, although I doubt that that modern bastion of children's literature chastises its wayward readers by calling them "blockheads" and "saucy sluts." The best part of the 1807 edition of the *New England Primer* that we have in Special Collections, however, is this bit of marginalia written in a careful hand:

Nancy Butler's Primer

Steal not this Book, for Fear of Shame

For hear [sic] you see the owners name

Steal not this Book my honest Friend

For fear the gallows will be Your end

And in God's Judgment he will say

Where is that Book You stole away

Wherever Nancy Butler is now, I hope she knows that her *New England Primer* is in good hands.



A

In Adam's fall
We finned all.

B

Thy life to mend,
This Book attend.

C

The Cat doth play,
And after slay.

D

A Dog will bite,
A Thief at night.

E

An Eagle's flight,
Is out of fight.

F

The idle Fool
Is whipt at school.

A Manual of Chemistry

Michael Wedlock

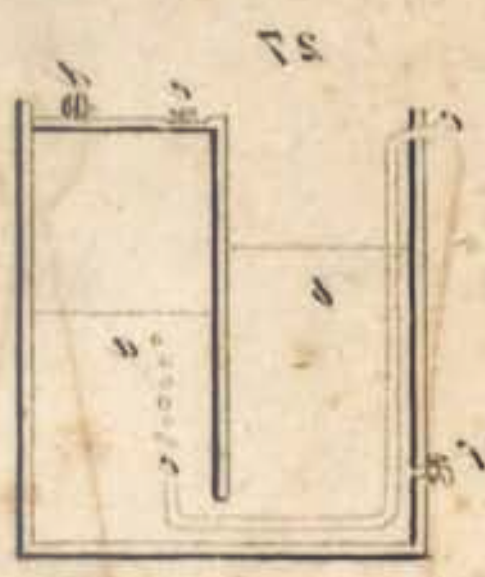
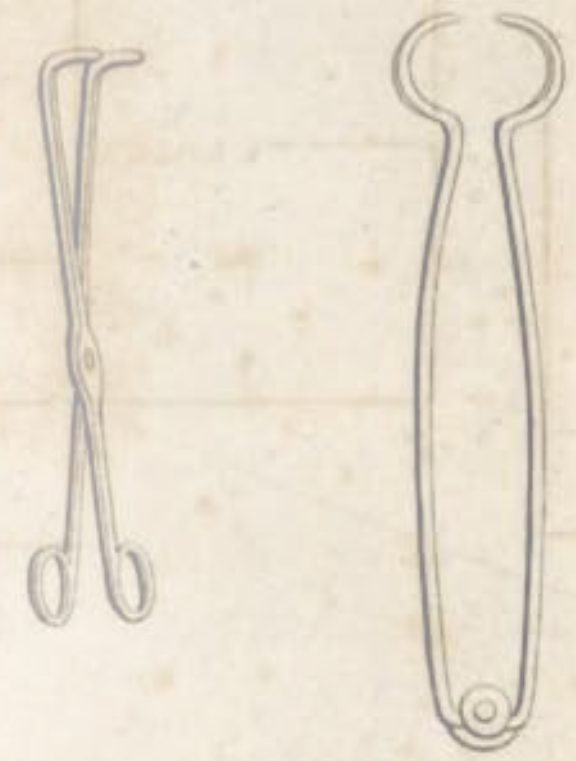
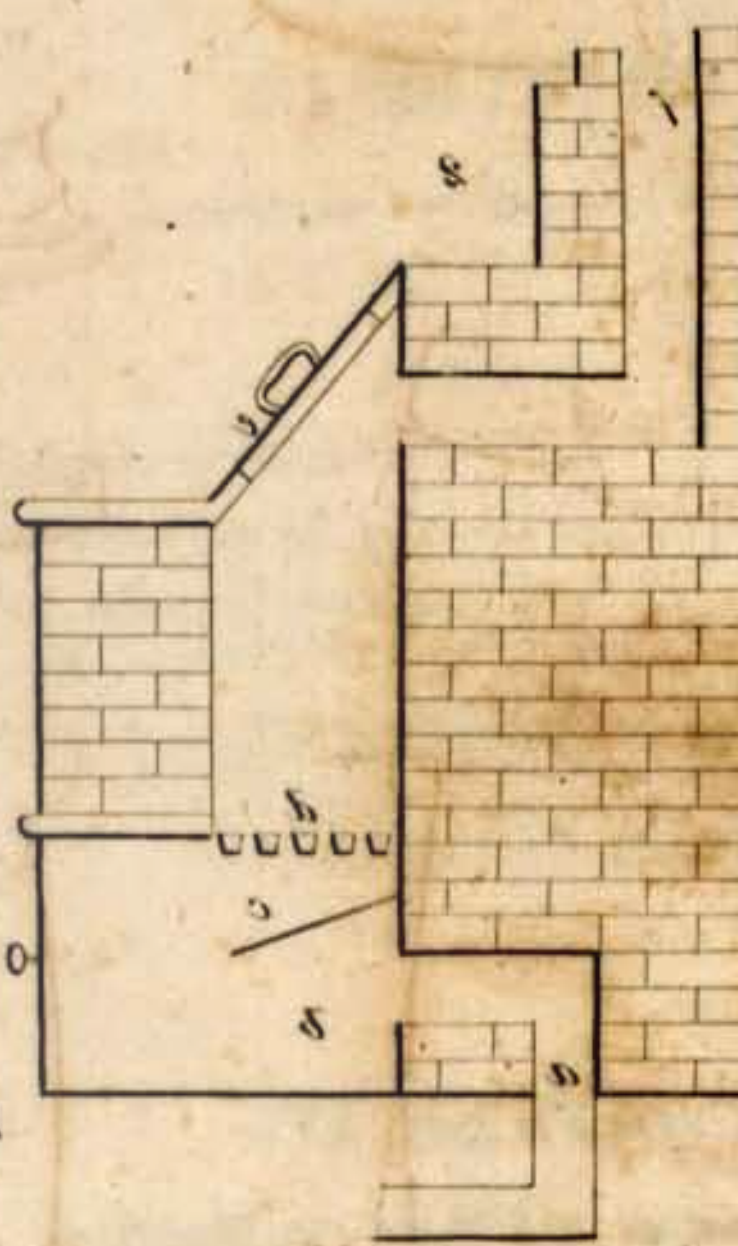
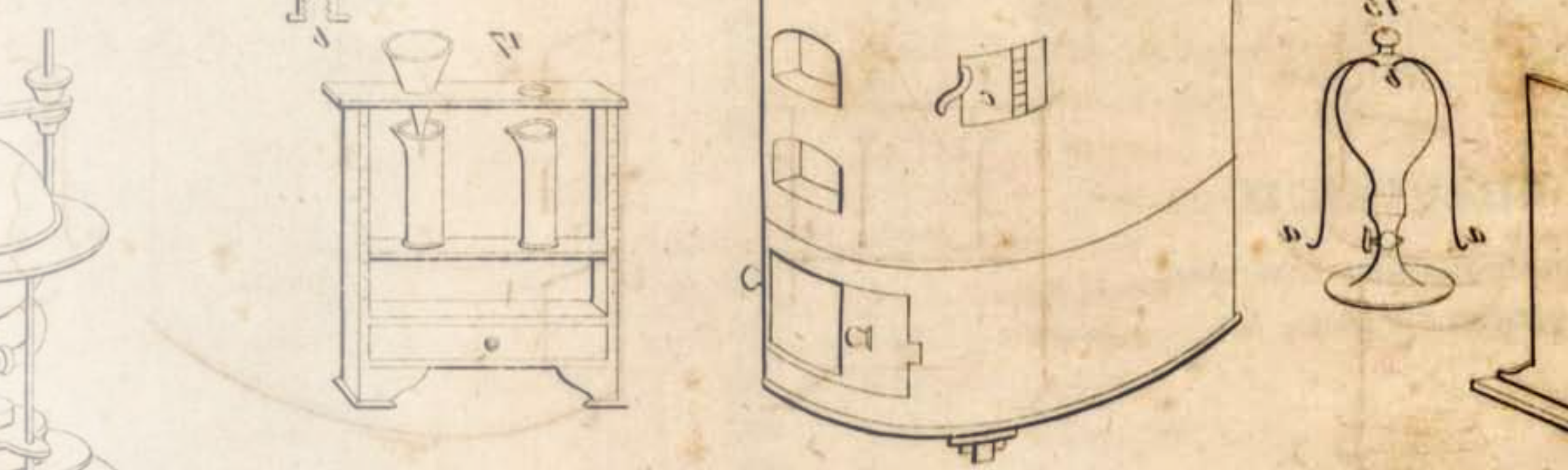
John W. Webster, M.D., the Erving Professor of Chemistry at Harvard University, published *A Manual of Chemistry* in 1826. Gettysburg College owns a copy of the second edition, published in 1828, four years before Gettysburg was founded. Webster continued to publish new editions of his textbook until 1850, when he was hanged for murder.

Like many authors, John Webster hoped to make some money from his writings. Harvard professors (and their wives and daughters) were expected to maintain a certain position in Boston society, a position the famously congenial Webster's salary could not sustain. John Webster was often in debt. He borrowed money to cover his expenses, pledging his extensive mineral collection as collateral. Unfortunately, he put his minerals up for collateral for two loans at the same time—without letting either lender know. Once his financial chicanery was discovered, one of his creditors, George Parkman, began hounding Webster to pay off his loan. Sadly for Dr. Parkman, he ended up, in pieces, under Webster's laboratory and in his smelting furnace. Following a trial that was the 19th century's version of a media circus, Webster ended up at the gallows.

Aside from its association with a famous homicide, *A Manual of Chemistry* is interesting in its own right for the things it says about the ways chemistry has evolved over the nearly two centuries since our copy was printed. For example, any introductory textbook published today would have a Periodic Table of the Elements printed on the endpapers. Webster's book came out 40 years before Mendeleev published the first periodic table. In fact, the idea of a chemical element was only about 40 years old when this book was published.

However, there are other ways in which chemistry has not changed over the past two centuries, and you can see that as well in *A Manual of Chemistry*. Many of the sections in the textbook are the same as the ones you would see today in a textbook, although what we would today call "biochemistry" has the less attractive title "ultimate principles of animal matter, and products of its destructive distillation."

Another similarity that particularly shines through in this book is the importance of testing chemical knowledge by experimentation. Webster includes beautiful engravings of scientific equipment in his book so students can see how the experiments are carried out and, by the time they have finished their course, can carry out the experiments themselves. Webster even includes floor plans for the labs and lecture rooms at the medical college. Much of the equipment is easily recognized by a modern chemist and can still be found in a modern chemistry lab. If you look carefully you can find a furnace just like the one where the unfortunate Dr. Parkman ended up.



Samuel Simon Schmucker's Letters to His Wife Catherine

Anna Jane Moyer

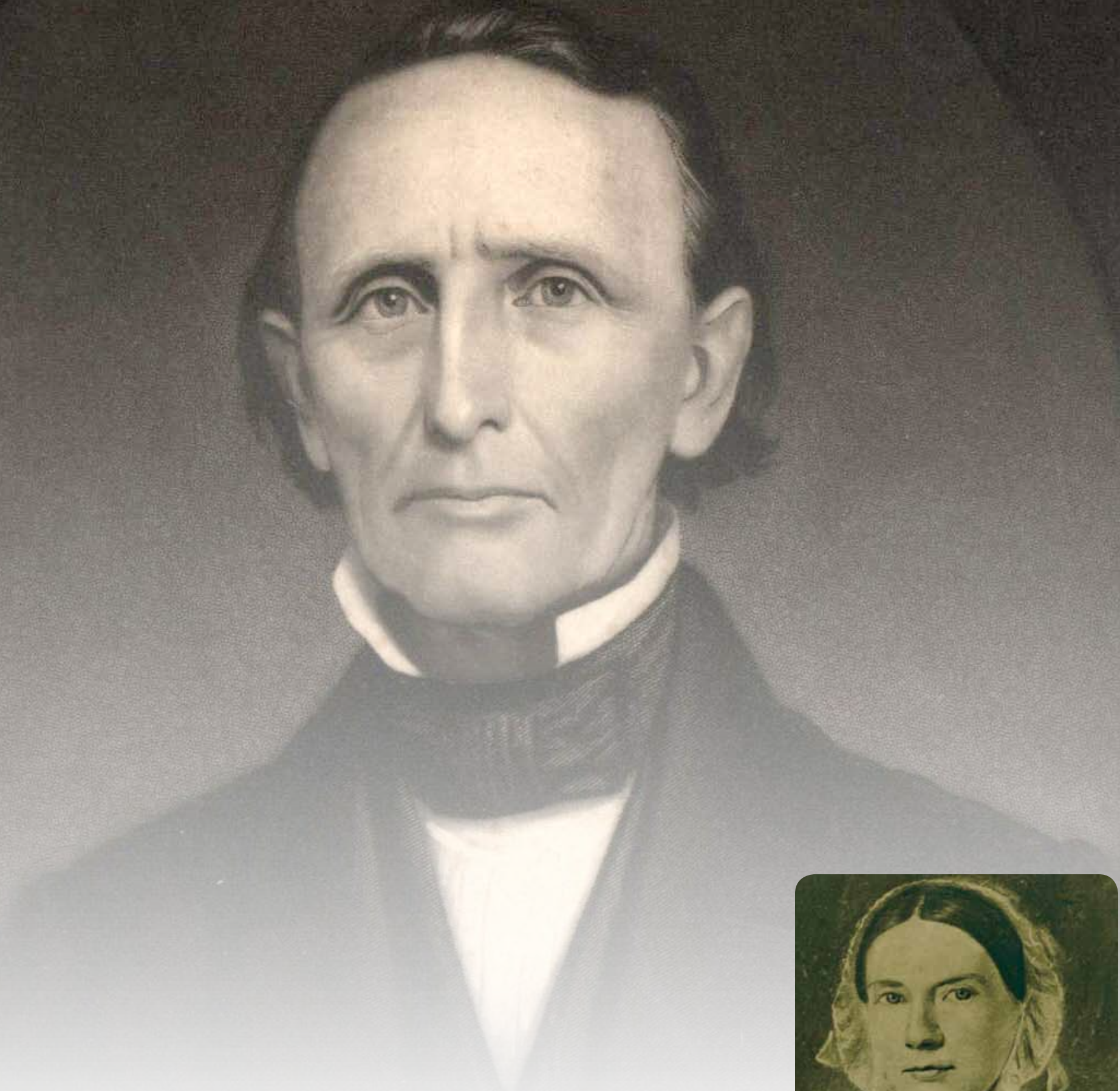
Anyone seeking a likeness of Samuel Simon Schmucker is apt to encounter his dour countenance captured in middle age. These portraits seem to confirm remarks from his colleagues that describe him as being “as cool as a frosty morning” or “as emotionless as an iceberg” even in the midst of contentious and heated debate.

I like to think of him as the man I’ve met in his letters to his wife Catherine—part of the manuscript collection in Musselman Library that relate to his life and work. Through these letters I’ve been able to discover Schmucker as a warm and loving husband and father, possessed with a passion not always revealed to others.

I like to remember him as a young man of 27, full of energy and enthusiasm, coming to Gettysburg in the summer of 1826 to establish the Lutheran Theological Seminary and to set up a home for himself, his wife, their new baby daughter and his three-year-old son. Samuel wrote to Catherine: “The more I learn of this place the more firm is my conviction that we will be exceedingly happy here.”

As he prepared a house in Gettysburg for the arrival of his family, Samuel wrote to Catherine: “As I am traversing the rooms, I cannot but dwell in my imagination on the happiness which I anticipate when I shall have my dear, dear wife with me together with our beautiful little ‘Betty blossom,’ & wish that you were now with me, that I could press you to the heart that loves you...”

He adored Catherine, a charming, lovely young woman whom he married when she was only 17. He delighted in her presence in his life. She filled the emptiness left by the death of Elenora, his first wife. To apprise Catherine of his efforts for the Church, to assure her of the ardor of his love, and to keep connected to their growing family of children, Samuel wrote to her often while he traveled. Whether he wrote to her “aboard the Shaking Steamboat” between New York and Philadelphia or “in the parlour of a friend, amid the talk of 5 or 6 individuals,” the endings of his letters were as fervent as their beginnings. He would write in closing: “believe me ever, whether dreaming or waking, your devoted and unalterable own dear husband S.S.S.” or “believe me ever your most affectionate and unalterable and loving dear old man S.S.S.”



Samuel's letters to Catherine have helped me to appreciate him as the founding force for the Lutheran Theological Seminary (1826), Pennsylvania College—now Gettysburg College—(1832) and Christ Lutheran Church (1835). The letters have enabled me to gain an understanding of the young Samuel Simon Schmucker, who came to town in 1826 with dreams that would change the face of Gettysburg forever.



Architectural Drawings of Old Dorm

Charles Glatfelter

Even when I lived there during the 1941-1942 school year, Old Dorm was in need of repair and renovation. When I would return to room 210 on Sunday evening, after a visit home, I would find the room temperature at about 100 degrees and up to 100 silverfish to put out of their misery.

After I returned to the campus as a faculty member, it was obvious that Old Dorm was still being used heavily without either repair or renovation. In fact, the College had little money to spend on buildings. Neither presidents nor trustees knew what to do about the oldest building on campus. Was it worth saving? If so, for what purpose?

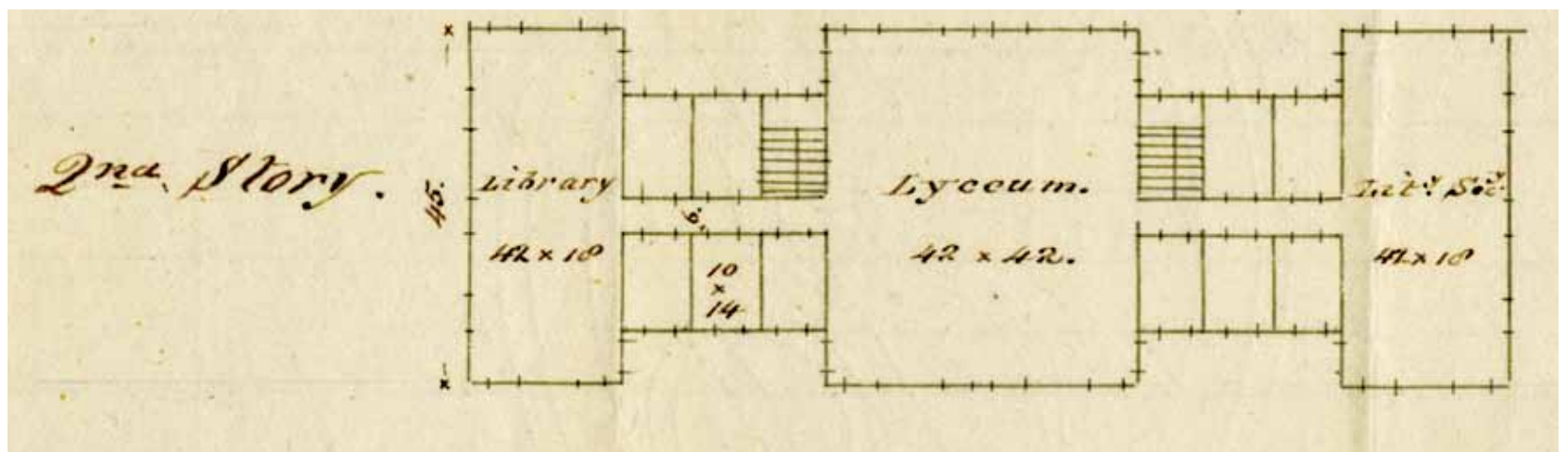
After Stan Hoffman became business manager of the college in 1956 he decided to reduce repairs to the old building to the barest minimum. Trustees, alumni and others who spoke to the president urged that the building be razed. One loyal alumnus, who shall remain nameless, advised President Arnold Hanson to tear down the building and sow grass in its place.

As a member of the Pennsylvania Historical Association, I had come to know G. Edwin Brumbaugh, a highly regarded restoration architect. I urged President Hanson to invite Brumbaugh to campus to examine Old Dorm and recommend what he believed ought to be done with it.

In his report, dated October 1965, Brumbaugh wrote that "Gettysburg College is fortunate in having preserved its original building; perhaps even more fortunate that this symbol of its early days is a worthy piece of architecture." He added, "It is an unusually dignified and effective example of the American Greek Revival, [which] may properly be described as our earliest national architecture." He concluded that "even if it were in dilapidated condition, it would be worth restoring, but, fortunately, evidences of structural weakness are not alarming or critical."

The trustees listened to Brumbaugh and decided to save Old Dorm. Hanson then asked me to prepare a history of the building, which would be published when the renovated building could be dedicated. I agreed.

One of the first things I did was examine Milton Valentine's 1882 history of the College. What did he know about the construction of Old Dorm? He did know that "J.C. Trautwine, architect, Philadelphia" had presented the building plan. If he knew anything about the role Trautwine played in the construction, he did not think it necessary to present it.





Former President Samuel G. Hefelbower prepared the College history published during the centennial celebration in 1932. Only on page 90 did he finally state that the building committee selected Trautwine, adding that “it is said that he had won for himself a high reputation as a constructing engineer and as an architect for large buildings.” Hefelbower referred to “some correspondence” the architect had with the building committee and included a copy of Trautwine’s “original drawing for Old Dorm,” but nowhere did he indicate how much correspondence he had found.

The reader, having reached this point, might advise me that it was high time to search the College archives. Sound advice, but there was then no such thing as an archives to search. College records were found in places like a small safe in the president’s office, the College library, a filing cabinet on the fourth floor of Glatfelter Hall, and a large safety-deposit box in the vault of what was then the Gettysburg National Bank.

Having investigated all of the other possible places, I asked the College librarian to grant me access to the box. She told me that the bank should be disturbed by a request such as mine rarely if ever. Otherwise, the College would soon be asked to cease renting it. My response was to tell President Hanson, as gently yet as forcefully as I could, that unless I was given prompt access to that box, he would have to find someone else to write a history of Old Dorm. He directed the librarian to give me access.

There were many items in the box in the bank’s vault. I soon spied a small packet of 3” x 5” papers neatly held together by a cloth string. Unfolding the papers, I discovered nine letters from John C. Trautwine to trustee Dr. David Gilbert, the first dated August 23, 1835, and the last July 25, 1836. We find here an architect busy with several other architectural and engineering tasks; willing to listen to the needs of the trustees for economy (he submitted at least two plans); prepared to give them options whenever possible; absolutely insistent on having the exterior of the building follow strictly all of the requirements of the “order of architecture” which he had selected; and fully satisfied that the structure “cannot fail to please you, if carefully and accurately executed.” Trautwine had studied with William Strickland, one of the three or four leading architects in the United States in his day. In two of his letters to the Gettysburg trustees, he stated that he had shown his plans for Gettysburg to Strickland, who gave them his entire approval.

Even to this day, more than 40 years later, one of my abiding satisfactions is that I found and was able to use those nine letters. My book, *Yonder Beautiful and Stately College Edifice*, would not be the same without them.

Another satisfaction stems from what Arnold Hanson told me when he opened that bank vault in the summer of 1970: “Keep whatever you need safely as long as you need it, Charlie. When the building is finished and the dedication is over, we shall see what we can do about an archives.”

Portrait of Thaddeus Stevens

Janet Morgan Riggs

Gettysburg College had one Founding Father—the visionary Samuel Simon Schmucker. But it counted on many others to become a thriving enterprise, among whom no individual played a more meaningful role than Thaddeus Stevens. It was Stevens, two years after the College’s founding, who spearheaded the successful effort to win a state grant for the construction of the new College’s original edifice, Pennsylvania Hall. As a young legislator in Harrisburg, Stevens spoke out on behalf of Gettysburg College, reminding his colleagues of the critical importance of supporting a bill to improve the “race of men.” In 1834 Stevens’ views prevailed.

The \$18,000 state appropriation, distributed over six years, underwrote the architectural design and construction of the building that for many generations was affectionately known to alumni as Old Dorm—and that since 1970 has housed administrative offices, including the office I now inhabit. Working with Schmucker and other friends of the College, Stevens set this institution on a sound foundation in an era when many denominational colleges were being established, but relatively few survived and prospered.

There are two portraits of Thaddeus Stevens displayed on our campus, both by Jacob Eichholtz. One is in my dining room; the other is, quite appropriately, in the Lyceum of Pennsylvania Hall, the building that would not have been constructed without his advocacy. The 1838 portrait of Stevens in the Lyceum shows the newly constructed Pennsylvania Hall in the background and a speech—likely one of Stevens’ ardent pro-education speeches—in his hands. A large Doric column, resonant of the columns on the south portico of the new structure and a symbol of commitment to classical learning, appears over Stevens’ left shoulder.

Thaddeus Stevens was a controversial figure in his time, known for his sharp tongue, his hatred of secret societies and chattel slavery, his strong support for the Union cause during the American Civil War, and his determination to create a more egalitarian society. Unlike the idealized portraits that Jacob Eichholtz produced, Stevens was not a handsome man. His lower lip curled and his ungainly wig (worn to cover baldness related to a serious illness as a young man) made him look both ferocious and farcical.

But Stevens was not concerned about looks. His focus was societal improvement. He was a believer in an educated citizenry, and he was a fierce advocate of fairness for all Americans, including the women and men liberated from



enslavement by Abraham Lincoln's Emancipation Proclamation and the 13th Amendment. Stevens' interest in higher education, and in Gettysburg College in particular, was warm and abiding, as evidenced by his decades-long tenure on the College's Board of Trustees.

To commemorate that connection we display in the Lyceum this wonderful portrait, donated to the College in 1886 by Samuel Shock, a Lancaster friend of Stevens. We also have a building dedicated in Stevens' name in 1867. Both are reminders of the College's humble beginnings, notable early associations, and ongoing commitment to those things that Stevens held dear: an educated citizenry and an egalitarian society.

Gettysburg from McLean's Hill

Peter S. Carmichael

In a landscape ravaged by war, artist George Leo Frankenstein sought healing through forgetting. During his 1866 visit to Gettysburg, Frankenstein, a Civil War veteran from Ohio, carried his easel to every key geographical feature of the battlefield, including Oak Hill, not far from where the Eternal Peace Monument sits today. In this untitled painting, he captures a key Union position held on July 1, 1863, a line that was eventually overrun by repeated Confederate attacks, forcing Northern troops to abandon the field and retreat towards Cemetery Hill south of Gettysburg.

The ground depicted in this piece witnessed the perfect chaos of an army demoralized, defeated and desperate for safety. The retreating soldiers rushed across the grounds of Pennsylvania College, known today as Gettysburg College. At the center of the painting Pennsylvania Hall stands prominently, gleaming white and visible to both armies, a sanctuary for those who were wounded. Yet, nothing in this painting brings the viewer back to the killing fields of a battle that harvested more than 45,000 casualties in three days of fighting.

The rich colors and soft brush strokes used by Frankenstein restore a deceptive tranquility to this scene. There is, quite simply, no sense of historical perspective to this painting, no feel for the physical destruction of battle, and no reminder of the emotional terror that consumed both soldiers and civilians in Gettysburg. The bright red barn, the lush fields of yellow wheat, and the tidy woodlots have a placeless quality: this scene could be found virtually anywhere in rural America.

It would be a mistake, however, to dismiss Frankenstein's representation of the Gettysburg battlefield as somehow being unauthentic. In this landscape painting we are offered a unique opportunity to imagine what Frankenstein and other Civil War veterans desired after Appomattox. They sought a future removed from the trauma of seeing humans slaughter each other, where they could find serenity and closure from a war that had relentlessly battered their souls. Frankenstein's artistic vision in this piece of work is critical to understanding how Americans since 1863 have gradually transformed the bloody historic landscapes of the Civil War into spiritual healing grounds.





Jacobs' Account of the Rebel Invasion

Allen C. Guelzo

At the outbreak of the Civil War, Pennsylvania College had exactly seven faculty members and 60 students. One of those seven was Michael Jacobs, the College's resident professor of mathematics and natural sciences. Jacobs began teaching at the College the year it was founded, 1832, and his 30th anniversary as a member of the faculty loomed as the Civil War was entering its second year. Jacobs loved mathematics. He "could hear by the sound of the chalk as soon as a mistake was made." He was "bashful," and remarkable only for being "a sound and orthodox Lutheran." He was 55 years old on the day when, without any particular warning, excitement in the most violent and thunderous form descended all around him, in the form of the Battle of Gettysburg, and turned Professor Michael Jacobs into a national pundit.

From his home at the corner of Washington and Middle Streets, Jacobs had a box seat for witnessing the battle. When the battle began on the morning of July 1st, Jacobs volunteered to explain the lay of the land around Gettysburg to a Union signals officer from the cupola of Pennsylvania Hall. In the evening, with the lead elements of the Union Army in full retreat through the town, Jacobs could look out the windows of his house and see Confederate soldiers from Robert Rodes' division setting up camp outside in Middle Street, and hear them boasting of how they would cut the rest of the Union Army to pieces the next day.

The rebels were not so cocky the following evening, after failing to budge the Union Army from its perch on Cemetery Hill, south of town. So, on the third day of the battle, Jacobs climbed out onto his roof with his 21-year-old son, Henry, to catch a glimpse in the distance of the battle's finale, Pickett's Charge. That night, Middle Street was empty of rebels, as the Confederate Army began its long, dreary retreat to Virginia.

Jacobs never strayed a hair out of character during the battle. He took notes on the weather (one of his hobbies was meteorology) and on everything else he could safely observe. And in the weeks after the battle, he prepared a short handbook, *Notes on the Rebel Invasion of Maryland and Pennsylvania, and the Battle of Gettysburg, July 1st, 2nd and 3rd, 1863*, with an introductory endorsement by former Pennsylvania College President Charles Porterfield Krauth. This "bashful" mathematician did not at once turn into a great writer; but his *Notes* was the first history of the battle of Gettysburg, claiming its place at the head of a very long line of Gettysburg battle histories.

And it did get a very useful public nod from no less than Edward Everett, in the great oration Everett gave at the dedication of the Soldiers' National Cemetery

Looking out over the hard fought field,
battle, we every where saw the most striking
that terrible struggle. Shattered trees, per-
~~fectly~~ trampled down corn & wheat fields,
sacks, scabbards, canteens, muskets, re-
miniscent balls, shot & shells gave evidence
over that field. But still more striking

on November 19, 1863. (Jacobs also had sent a copy of *Notes* to Abraham Lincoln, probably hoping for a similar endorsement in the "remarks" the president was scheduled to deliver as well.) Hurried off the press of J.B. Lippincott of Philadelphia in time for the Cemetery dedication, the first rush of sales (at 75 cents a copy) earned Jacobs a handsome royalty of \$250, and an invitation to write about the battle for the *United States Service Magazine* and the *Evangelical Review*. But after that, sales tailed off.

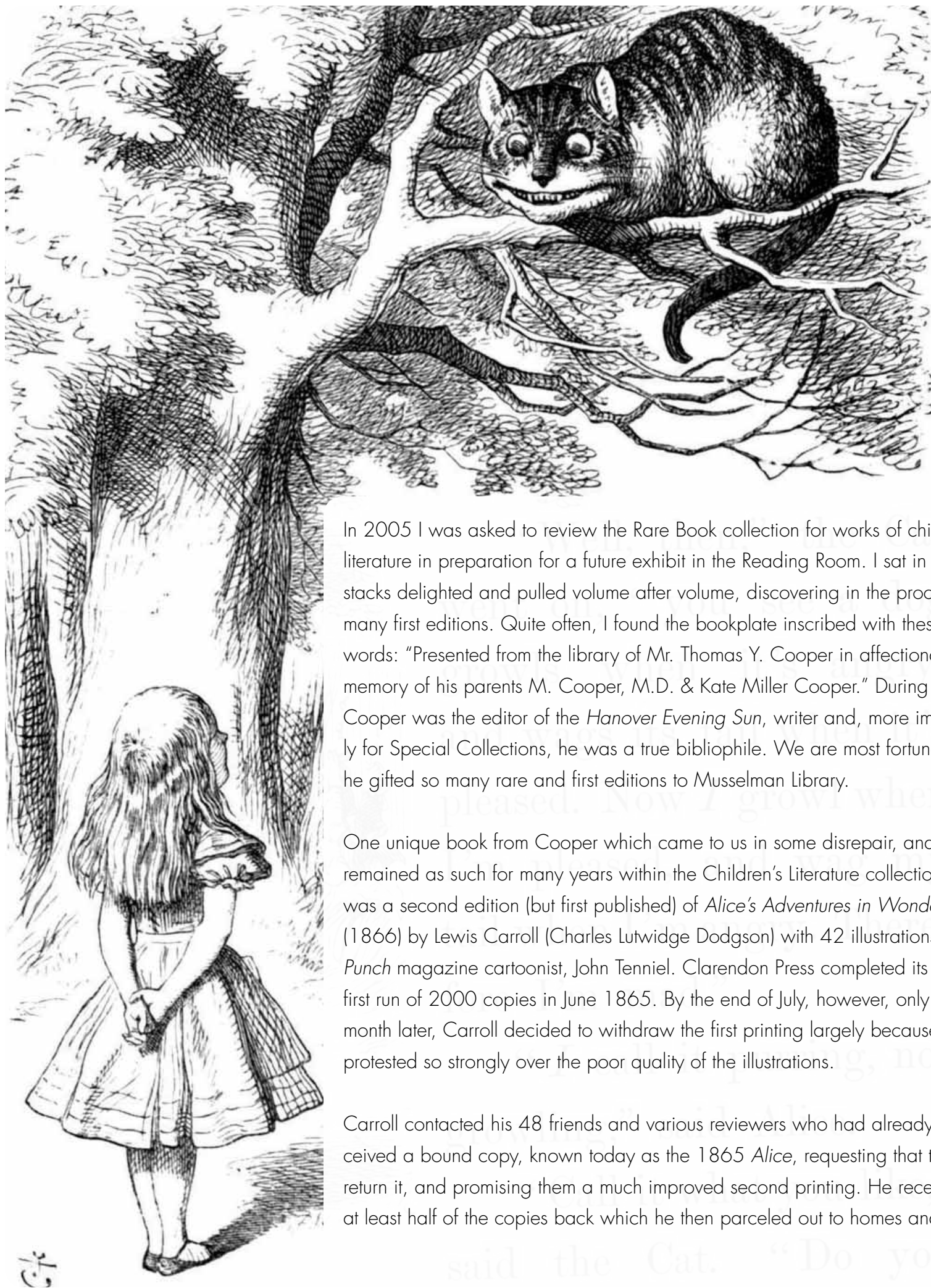
Other battles were yet to be fought, other Gettysburg books were being written, and Edward Everett's endorsement got lost in the attention showered on the other address delivered November 19, 1863. By 1864, Lippincott had over 1500 unsold copies of the *Notes* on its hands, and they declined Jacobs' suggestion that he come out with a new, enlarged edition. In fact, the *Notes* would not be reprinted again until 1884 (13 years after Jacobs' death), and not again after that until 1909.

But Jacobs' work had been the first history of the battle; and the *Notes* were a resource no subsequent chronicler of the Battle of Gettysburg has ignored. Musselman Library owns seven copies from the 1863 edition, and three of the 1909, plus much of Jacobs' correspondence with his publisher.



Alice's Adventures in Wonderland

Catherine Quinn Perry



In 2005 I was asked to review the Rare Book collection for works of children's literature in preparation for a future exhibit in the Reading Room. I sat in the stacks delighted and pulled volume after volume, discovering in the process many first editions. Quite often, I found the bookplate inscribed with these words: "Presented from the library of Mr. Thomas Y. Cooper in affectionate memory of his parents M. Cooper, M.D. & Kate Miller Cooper." During his life Cooper was the editor of the *Hanover Evening Sun*, writer and, more importantly for Special Collections, he was a true bibliophile. We are most fortunate that he gifted so many rare and first editions to Musselman Library.

One unique book from Cooper which came to us in some disrepair, and remained as such for many years within the Children's Literature collection, was a second edition (but first published) of *Alice's Adventures in Wonderland* (1866) by Lewis Carroll (Charles Lutwidge Dodgson) with 42 illustrations by *Punch* magazine cartoonist, John Tenniel. Clarendon Press completed its very first run of 2000 copies in June 1865. By the end of July, however, only a month later, Carroll decided to withdraw the first printing largely because Tenniel protested so strongly over the poor quality of the illustrations.

Carroll contacted his 48 friends and various reviewers who had already received a bound copy, known today as the 1865 *Alice*, requesting that they return it, and promising them a much improved second printing. He received at least half of the copies back which he then parceled out to homes and hos-

pitals. Although he had decided that the remaining unbound pages of this first print run were to be used as waste paper, he ultimately sold them to D. Appleton & Co. of New York, a book publisher that provided a new title page containing an 1866 date.

Carroll then turned to Richard Clay for the printing of the very first official edition of *Alice's Adventures in Wonderland* which bore a MacMillan and Co. imprint and was dated 1866. The book was actually released in November 1865 in anticipation of the Christmas sales. The bindings of Mr. Cooper's copy of *Alice* along with its companion, *Through the Looking Glass*, were at some point in their history, replaced with French Levant leather gilt tooled with illustrations from the original red cloth bindings. Thankfully, these had been inserted at the back of each of the books. In 2005, the two volumes were selected to be restored and sent to a master bookbinder. He reattached the front cover of *Alice*, and reinforced the covers of both books. The repair, though certainly beautiful, had the more significant effect of rendering the works accessible within the collection.

In his novel, Carroll adopts the well-utilized literary device of the dream vision to launch a story that was anything but common. Children's literature of the time typically aimed to impart some sort of moral or behavioral lesson to young readers, but with *Alice*, Carroll appeared to have exactly the opposite objective. It was, quite simply, fantasy wrapped up in literary nonsense. Of course, reviewers quickly grasped this aspect not long after the book's release. A writer from *The Sunderland Herald* (25 May 1866) observed that, "This pretty and funny book ought to become a great favourite with children. It has this advantage, that it has no moral, and that it does not teach anything. It is, in fact, pure sugar throughout, and is without any of that bitter foundation which some people imagine ought to be at the bottom of all children's books."

Indeed, *Alice* did become a favorite with children and adults at the time, and so it still remains with readers today. But, is it a story of "pure sugar?" That Carroll laid a strong framework for his narrative's madness is known; however, countless scholars have studied and published on the intriguing, hidden meanings in the story that pertain to precise cultural references to England's Victorian Era. Memorable sayings have always resonated with many because they can be applied to so many of life's situations.

Many years have passed since my last reading of *Alice* (as well as my last viewing of Disney's animation), but I recall quite readily the images—be they Tenniel's, Disney's, or even of Tom Petty's 1985 video—and Carroll's words of wisdom. For who can ask the simple, but perhaps weighty question—"Who



*'Twinkle, twinkle, little bat!
How I wonder what you're at!'*

are you?"—without recalling the Caterpillar and his confusing, yet fascinating, exchange with Alice? What better way to defuse the nerves than to recall Alice's exclamation, "You're just a pack of cards!?" And, there are perhaps few more effective ways to confront the irrational and quirky than with the brilliantly unifying statement of the Cheshire Cat—"We're all mad here." *Alice* is never far from the mind simply because so much of it resides even today within common expressions, whether one has read it or not.

We are indeed happy to have this rare edition of such a beloved and significant work to exhibit in Special Collections, and even more pleased to make it available virtually to a wide audience. We invite you through the Looking Glass at www.archive.org/details/alicesadventur00carr.

Humboldt showers us with true treasures.

— Johann Wolfgang von Goethe

Alexander von Humboldt (1769-1859) undoubtedly showered many true treasures upon western learning and society. His contributions to fields as diverse as geography, geology, cartography, botany, climatology and anthropology are almost universally acknowledged within the development of European and American studies and culture. Forgetting perhaps himself, Charles Darwin once described Humboldt as “the greatest traveling scientist who ever lived.” And Thomas Jefferson remarked that Humboldt was “the most important scientist” he had met. Humboldt was one of the great intellectual and Enlightenment figures of the late 18th and early 19th centuries.

But it is a particular treasure that unites the great Humboldt to Gettysburg College. His secretary, an elegant and now restored piece, stands currently in the Special Collections Reading Room. It is part of the John Henry Wilbrandt Stuckenberg collection that came to the College in the early 20th century. Stuckenberg had acquired it, along with a large desk also owned by Humboldt, in 1885. The former made sure to have his purchases authenticated and traced them back to the explorer-writer himself.

Standing approximately six feet tall and capped by two ornamental lions, Humboldt's secretary is an impressive and handsome reminder of a long and fruitful intellectual career. In many ways, he was the near perfect embodiment of what we today call the liberal arts ideal. He was curious, engaged, cosmopolitan, intelligent, and persistent. Each of these traits factored into his five-year sojourn to the Americas, during which he visited Venezuela, Brazil, Cuba, Colombia, Ecuador, Bolivia, Peru, Mexico and the eastern United States, where he met Jefferson.

Humboldt's “study abroad” provided the material for nearly three decades of writing. His books on the Americas fill 30 volumes. Simon Bolivar once commented that Humboldt was the “true discoverer” of the western hemisphere. At age 60, he embarked on another journey, this time across Russia and Siberia to Mongolia. A life-long learner and intellectual, Humboldt wrote a further three volumes about his experiences in Asia. For the rest of his life, he dedicated himself to his masterpiece, *Cosmos*, a five-volume encyclopedia in which he attempted to pursue an Enlightenment goal: the systematic study and presentation of all natural and human phenomena.



It is easy to imagine that Humboldt carried out much of this work around the desk and at the secretary now part of Gettysburg College's Special Collections. Books, maps, charts and correspondence were produced in abundance with their sturdy help. Students, alumni and faculty should take a glance at the secretary and draw inspiration for their own academic or intellectual work at the college or beyond. After all, Humboldt helped create, or added significantly to, many of the fields we study.



Portrait of Jeremiah Zimmerman

Christopher J. Zappe

Imagine a venerable college with a library consisting of a few thousand old books but ambitions to rank among the best of the liberal arts institutions in the USA. Imagine, further, that college's imminent need to build a new, freestanding library in order to qualify for a major collection development grant from the Carnegie Corporation of New York. Imagine that an alumnus would come forward with an offer to fill that new library, top to bottom, with materials from his own collections—some 75,000 books, pamphlets, maps and art works.

It sounds like both a perfect match and an impossible dream. Yet this scenario is not fictional. It happened to Gettysburg College in the late 1920s, thanks to the remarkable vision and generosity of Jeremiah Zimmerman, class of 1873. A respected Lutheran pastor for many years in Syracuse, New York, world traveler and author, Zimmerman was a special friend to Gettysburg College, on whose board of trustees he sat for 20 years. As a trustee Zimmerman was unsuccessful in his eloquent testimony against turning Gettysburg into a single-sex college in 1930 (a decision that was overturned a mere six years later). But on another track—enhancing the College library's holdings—his influence was nothing short of profound.

Beginning with the library's dedication in the fall of 1929, Zimmerman shipped box after box of books, on an enormous range of subjects, to Gettysburg—faster, in fact, than the College's tiny staff could keep up in cataloging and shelving them all. Why did he do it? An obituary notice in the College's alumni magazine captured Zimmerman's focus: "His chief interest [in supporting Gettysburg College] was in the library which he rightly regarded as the heart of a liberal arts college."

Fast forward 80 years, where the library remains at the heart of the liberal arts experience for 21st century students. Creativity and scholarship flourish, thanks to the library's strong collections and dedicated staff. A liberal arts education prospers at Gettysburg College where modern day students are challenged to broaden their cultural perspectives in discourse, in the classroom and in the library.

Jeremiah Zimmerman died in 1937, not long after sitting for this magnificent portrait. His legacy, however, lives on, in the books he donated and the fund he created to keep that great heart of Gettysburg College beating strong. His portrait hangs now in Musselman Library, where one can encounter Zimmerman's benign countenance and imagine his satisfaction with the way his gifts live on.



Eddie Plank's Baseball

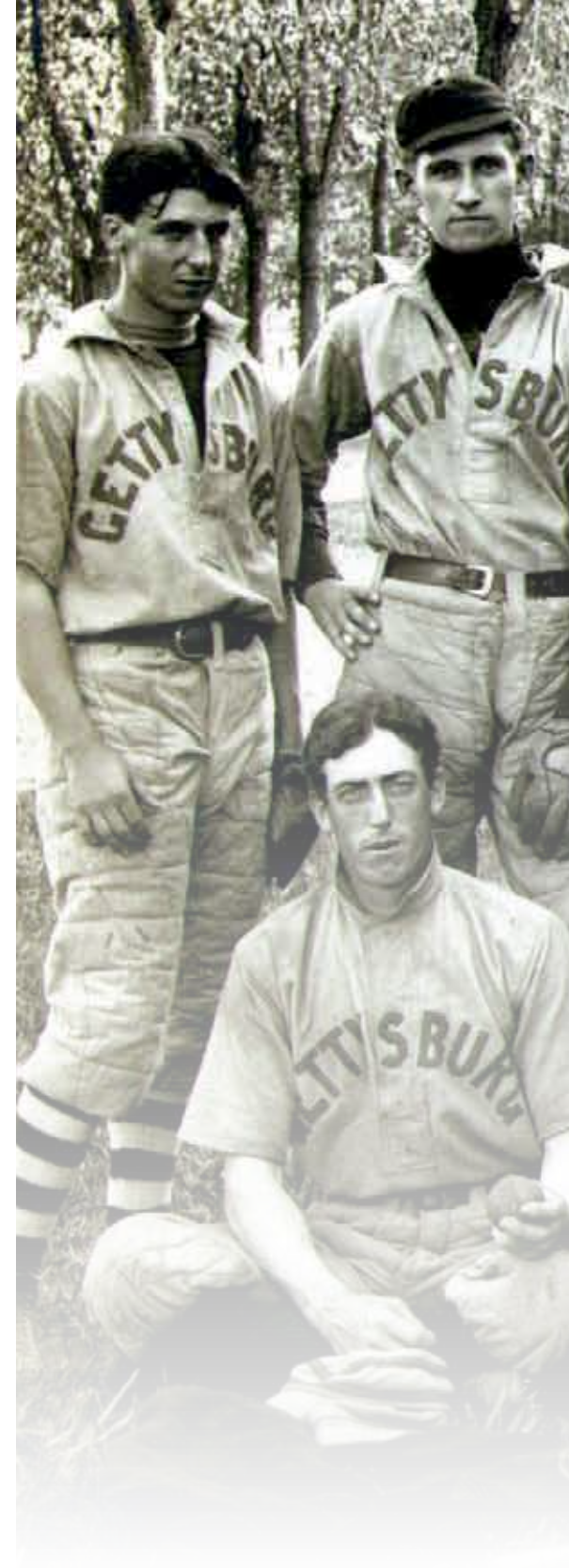
Dave Powell

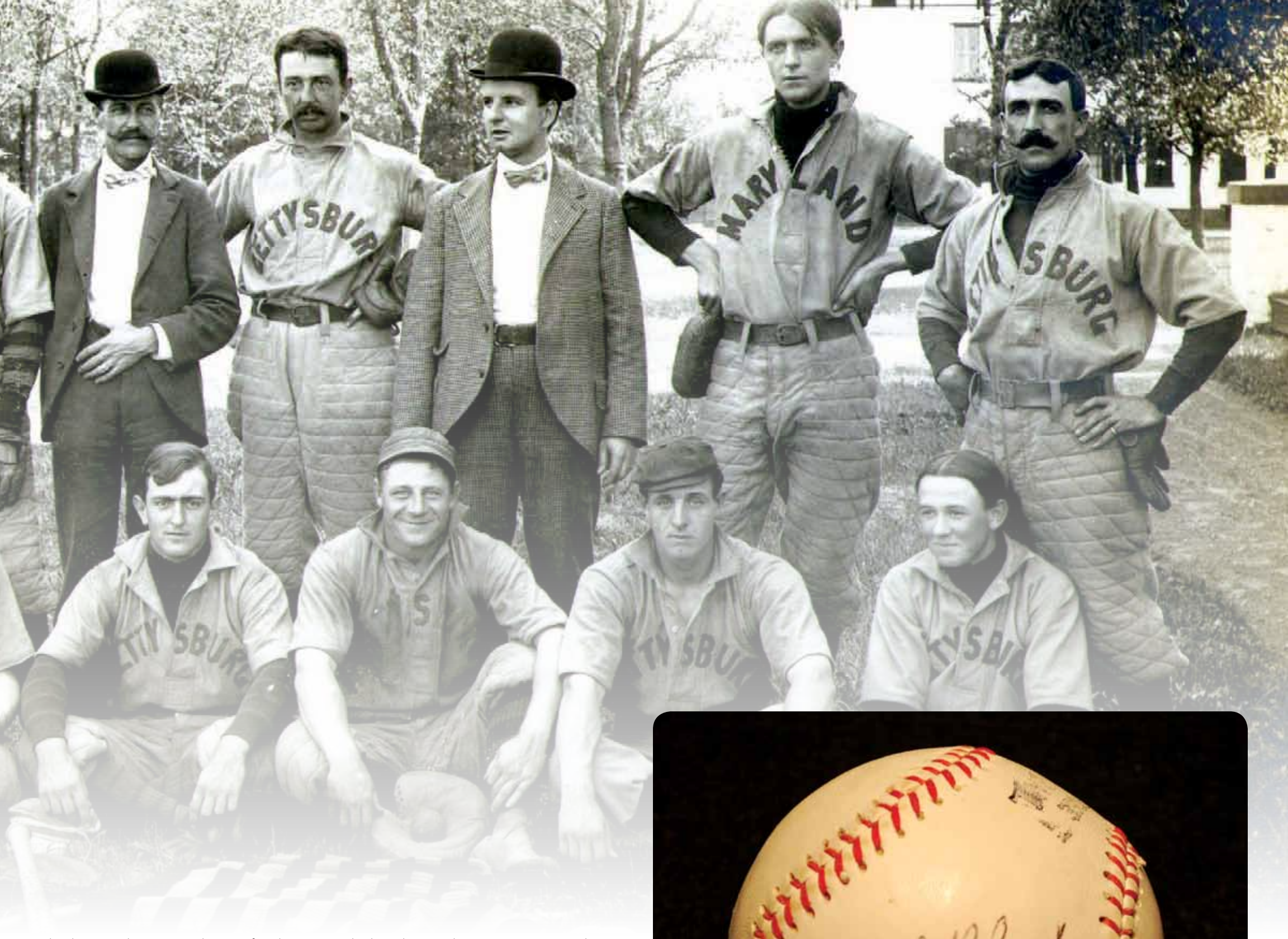
The first thing most people think of when they think of Gettysburg, needless to say, is not baseball. Lincoln, Eisenhower, the Blue and Gray, Devil's Den—all these things are reminiscent of Gettysburg. And ghost stories—what would Gettysburg be without ghost stories? But baseball? No, not many people think of baseball when they think of Gettysburg.

Yet Gettysburg was home to one of the greatest left-handed pitchers who ever lived—Eddie Plank.

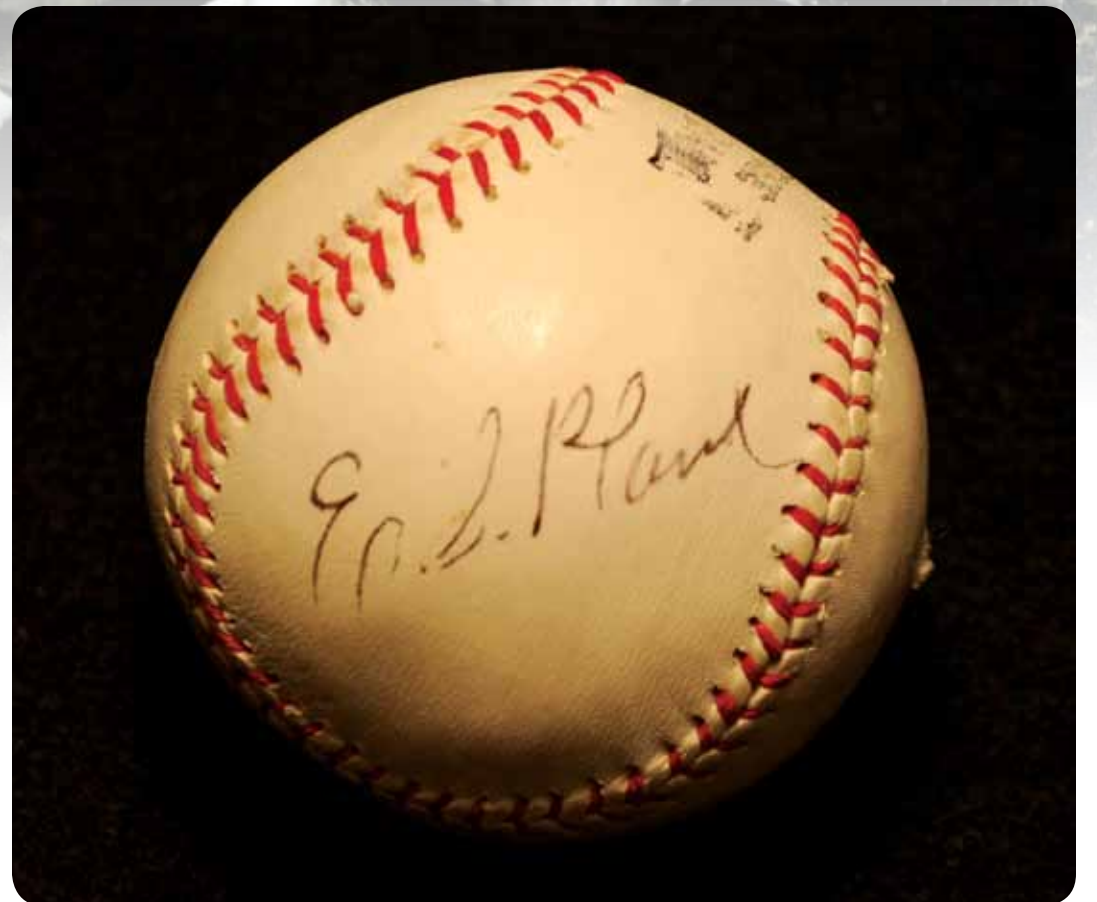
It can be difficult to put Plank's career in perspective these days, on the heels of an era that saw balls jump off the bats of ever-more-muscular hitters and witnessed the demise of records that some thought could never be broken. But Plank, too, faced some of the greatest hitters of all time and dispatched them more often than not. Ty Cobb, for example, said of Plank that he was the "greatest pitcher I ever saw." Plank appeared in 622 games as a professional and won 326 of them. He was the first left-handed pitcher to win 200 games and the first to win 300, too. He recorded 2,246 strikeouts in his career, good for 49th all time, and he pitched 69 shutouts and threw 410 complete games—both major-league records for left-handed pitchers. Only four pitchers have ever pitched more shutouts than Gettysburg Eddie. None of them were lefties.

Plank (shown seated far left) was the epitome of the crafty lefty: he employed a "cross-fire" delivery that fooled hitters, worked at a deliberate pace that irritated just about everyone, and got by as much on wit as on command of his limited repertoire of pitches. That Plank's professional career didn't even start until he was discovered by the legendary Connie Mack at age 25 makes his accomplishments all the more impressive. And Plank was a winner, a true crackerjack. He was instrumental to the success of Mack's great Philadelphia Athletics teams of the first two decades of the century, helping the A's win the American League six times and the World Series in 1910, 1911 and 1913. Mack could not have accomplished what he did between 1901 and 1914 without Plank taking the mound as often as he did.





Plank retired to Gettysburg after being traded to the Yankees in 1918 and ran a garage on the corner of Stratton and York Streets with his brother Ira until his death in 1926. The garage is in disrepair now, leaving only a road marker on Carlisle Street, an eponymous subdivision near his birthplace, a restaurant on Steinwehr Avenue, and the College's old gymnasium as reminders of Plank's dominance. He was a life-long member of this community and well known in his time but has become, strangely enough, another of the many ghosts that haunt Gettysburg—making the College's possession of a baseball he signed, a ball once held in the left hand of one of the greatest southpaws to ever pitch professionally, all the more worthy of being treasured.



Spirit of Gettysburg

Timothy Sestrick

One of the pleasures of being music librarian at Musselman Library was getting to know Robert Fortenbaugh '44. Bob was a lover of the library, and of music, and supported a series of library internships in honor of his wife, Esther Kenyon Fortenbaugh '46.

Bob gave me a copy of the "Spirit of Gettysburg," and I learned that the piece has a number of interesting connections to the College's history. Subtitled The Gettysburg College "Bullet Song," the piece is written for voice and piano, with words by Bob's father, former Gettysburg College Professor of History Robert Fortenbaugh. Bertram Saltzer, who taught engineering at Gettysburg from the early 1920s until 1940, wrote the music.

Both professors, along with education and philosophy faculty member Jerome Jackson, were part of the Gettysburg College Musical Association. The GCMA was established in 1925, and was the College's first attempt to involve faculty as managers and directors of student music ensembles. Saltzer became director of the band and orchestra, Jackson directed the glee club, and Fortenbaugh managed the budget. An article from the *Gettysburgian* in January 1926 applauded the GCMA, noting that other schools often had "divided and therefore hostile clubs, the success of which cannot compare with a well organized system such as is being entered upon at Gettysburg."

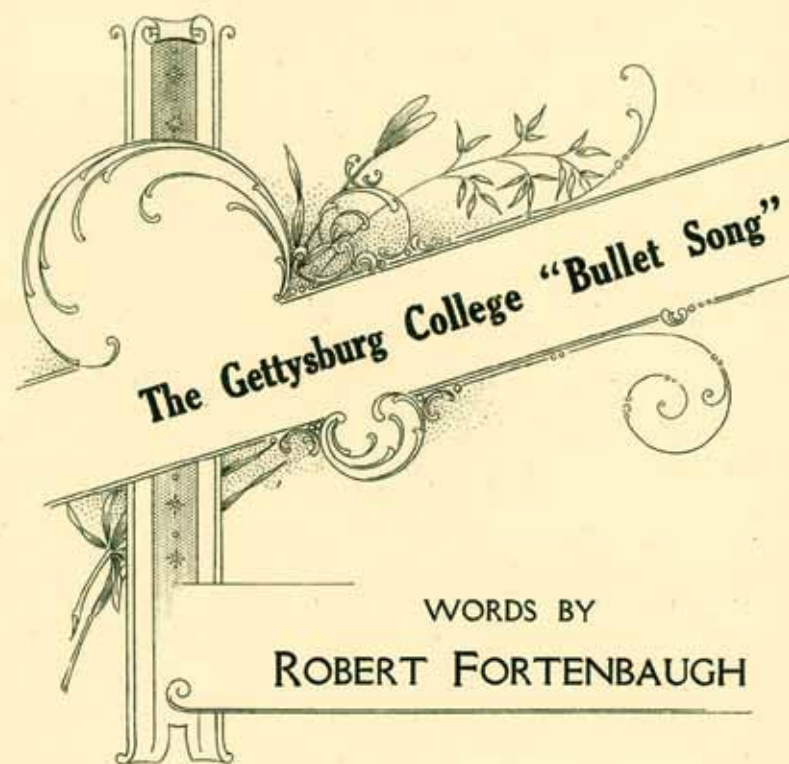
The "Spirit of Gettysburg" was first performed, in an arrangement for band, at the Gettysburg College vs. Lehigh football game in the fall of 1925. Inspiration for the music came from a GCMA initiative to promote group singing on campus, along with a desire for new college songs. According to the *Gettysburgian*, "in that connection it is hoped that the 'Bullet Song,' which met with favor last year, will be taken up and made a regular part of the program of songs which Gettysburg students sing together." Copies were sold at the book store, and the *Gettysburgian* printed a notice to alumni, writing that they "will certainly be anxious to get this new battle song, and the same can be had for thirty five cents postpaid."

Bertram Saltzer's training in music remains somewhat of a mystery. The *Gettysburgian* mentioned that he had been associated with the Penn State University band. Saltzer played the flute, and both performed and lectured on the history of the instrument. In 1926 he wrote another march dedicated to the new musical association, titled G.C.M.A. Under his direction, the College band performed both pieces in February of that year, and the *Gettysburgian* reported that both received "hearty applause from the audience."





MARCH - SPIRIT OF GETTYSBURG



I don't know if the GCMA and the "Spirit of Gettysburg" succeeded in encouraging students to sing, but I do know that the music has had an unexpected revival. In 2008, Director of Bands Russell McCutcheon was interested in new music for the Bullet Marching Band, especially pieces with historical connections to the College. I sent him a copy of Saltzer and Fortenbaugh's music, and he had it arranged for the band. The Gettysburg College "Bullet Song" has become a regular part of the group's performance, more than 80 years after first being heard on campus.

A Photographic Atlas of Selected Regions of the Milky Way

Larry Marschall

There are astronomy books in the Gettysburg College library that date to the early 1800s, some of them beautifully bound in leather, but the most notable of the library's astronomical treasures is a two-volume set, bound in nondescript brown buckram, that dates from the late 1920s. It is Edward Emerson Barnard's *A Photographic Atlas of Selected Regions of the Milky Way*, published by the Carnegie Institution of Washington in 1927. It was donated to the College by the family of James S. Pickering, an active amateur astronomer in New York who was the father of James D. Pickering, late professor of English at Gettysburg College.

Barnard was the greatest astronomical photographer of the late 19th and early 20th centuries and an expert in the stellar composition of the Milky Way. Born in Nashville, Tennessee in 1857, and apprenticed at a young age to a local photography studio, he took up astronomy as a hobby and gained local fame during the early 1880s when he discovered several new comets using a backyard telescope. As a result, he was offered a fellowship to Vanderbilt University, after which he quickly rose in the ranks of American astronomy, first on the staff of Lick Observatory south of San Francisco, and later at the Yerkes Observatory in Wisconsin.

Barnard pioneered the use of photography to document the faint, wispy nebulae and star clusters of the Milky Way. The work involved both technical skill and extreme patience, because the glass photographic plates used in astronomy at that time required exposures of many hours, during which an observer had to patiently guide the telescope by eye to keep stars from drifting out of position and smearing the images.

Barnard's *Photographic Atlas*, the culmination of his efforts, was the result of observations made at Mt. Wilson near Pasadena in the summer of 1905 using a special wide-field telescope made to his exacting specifications. A colleague who was at Mt. Wilson that year observed:

Barnard's hours of work would have horrified any medical man. Sleep he considered a sheer waste of time... After observing until midnight, he would drink a large quantity of coffee, work the remainder of the night, develop his photographs, and then join the solar observers at breakfast. The morning he would spend in washing his [photographic] plates... On rare occasions he would take a nap in the afternoon.

Yet despite Barnard's penchant for hard work, the book did not see print until over two decades later. Ever the perfectionist, Barnard oversaw the development

and reproduction of each of the 52 glossy photographic prints that were eventually to be included in the *Atlas*. The contrast had to be just right, the star images perfect pinpoints. Each print was carefully mounted on a linen backing that would be bound into the final volume. Facing each photograph was a description of the region of the sky depicted, along with technical data for the exposure. And accompanying the volume of prints was a book of hand-drawn charts highlighting the interesting objects on each photograph. When Barnard died, in 1922, the work was still unfinished. His assistant, Mary Calvert, and Edwin Frost, then director of Yerkes observatory, spent another five years readying the atlas for publication.

Only 700 copies of the *Atlas* were printed, and most reside in observatory libraries around the world where they still serve as valuable working references. Over the years, though, Barnard's photos have come to be admired not only by astronomers, but by photography collectors as well, where they rank with Edward S. Curtis' portraits of Native Americans and Matthew Brady's photographs of the Civil War. When copies of the two volumes come up for private sale, which is very infrequently, they command prices in the five-figure range. Thus, Gettysburg's copy of Barnard's *Atlas* is clearly a treasure, but it is also a pleasure to leaf through and gaze at, a work of high art, indeed.

A PHOTOGRAPHIC ATLAS OF SELECTED REGIONS OF THE MILKY WAY

By

EDWARD EMERSON BARNARD

*Professor of Practical Astronomy in the University of Chicago and Astronomer
at the Yerkes Observatory 1895-1923*

EDITED BY

EDWIN B. FROST, Director, and MARY R. CALVERT, Assistant,
of the Yerkes Observatory of the University of Chicago

PART II

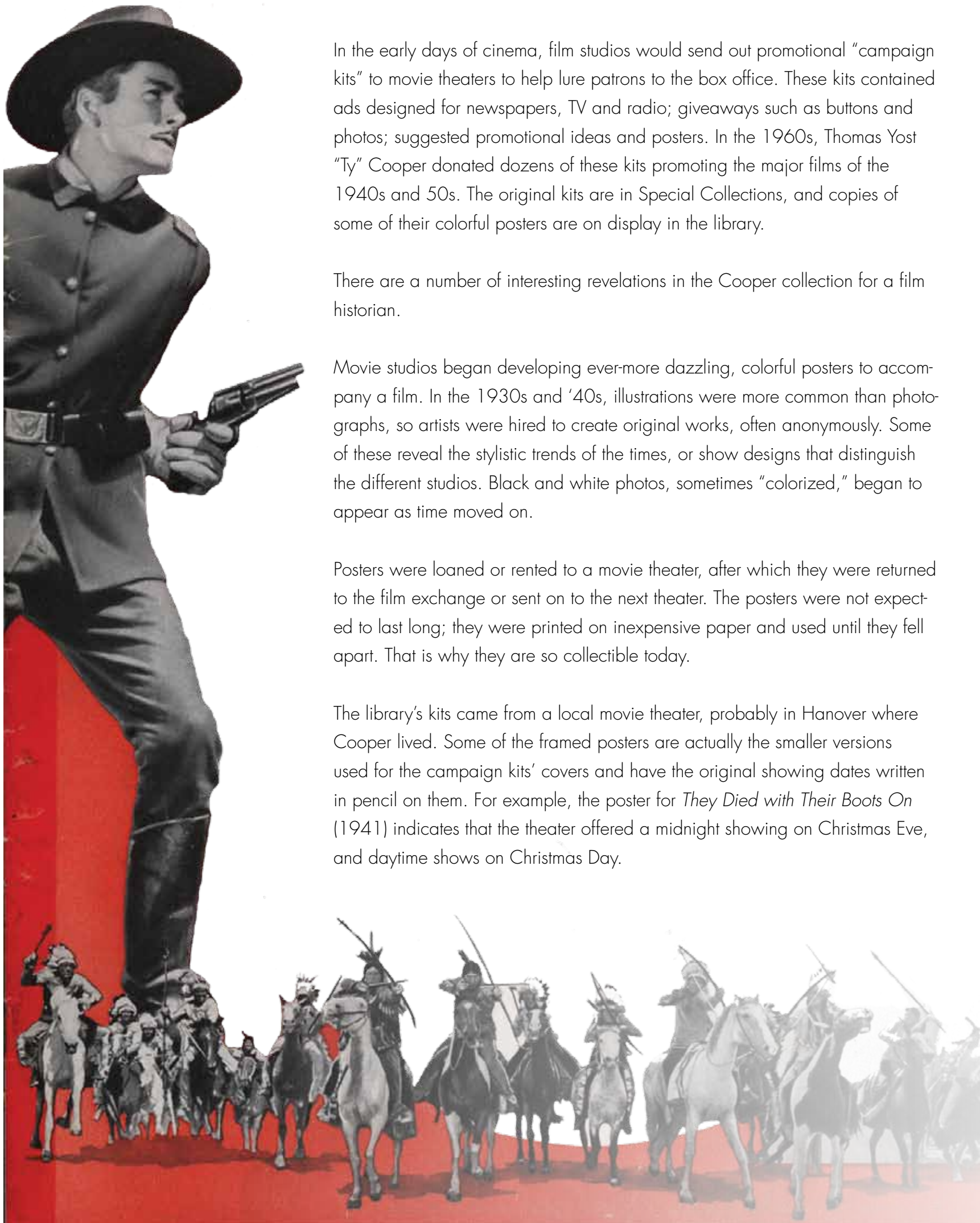
CHARTS AND TABLES



Published by
CARNEGIE INSTITUTION OF WASHINGTON
1937

Movie Posters

James Udden



In the early days of cinema, film studios would send out promotional “campaign kits” to movie theaters to help lure patrons to the box office. These kits contained ads designed for newspapers, TV and radio; giveaways such as buttons and photos; suggested promotional ideas and posters. In the 1960s, Thomas Yost “Ty” Cooper donated dozens of these kits promoting the major films of the 1940s and 50s. The original kits are in Special Collections, and copies of some of their colorful posters are on display in the library.

There are a number of interesting revelations in the Cooper collection for a film historian.

Movie studios began developing ever-more dazzling, colorful posters to accompany a film. In the 1930s and '40s, illustrations were more common than photographs, so artists were hired to create original works, often anonymously. Some of these reveal the stylistic trends of the times, or show designs that distinguish the different studios. Black and white photos, sometimes “colorized,” began to appear as time moved on.

Posters were loaned or rented to a movie theater, after which they were returned to the film exchange or sent on to the next theater. The posters were not expected to last long; they were printed on inexpensive paper and used until they fell apart. That is why they are so collectible today.

The library’s kits came from a local movie theater, probably in Hanover where Cooper lived. Some of the framed posters are actually the smaller versions used for the campaign kits’ covers and have the original showing dates written in pencil on them. For example, the poster for *They Died with Their Boots On* (1941) indicates that the theater offered a midnight showing on Christmas Eve, and daytime shows on Christmas Day.

The bulk of these posters represent films of the World War II era and give a vivid sense of the culture of that period. They include a sound re-issue of Charlie Chaplin's *The Gold Rush* (1925/1942); a poster of the drawn image of James Cagney and an Oscar statue for *Johnny Come Lately* (1943); a Walt Disney animated documentary promoting air power, *Victory Through Air Power* (1943); an Orson Welles wartime caper named *Journey into Fear* (1943); and a low-budget film, *Atlantic City*, coming from Republic Pictures, a "poverty row" studio that specialized in "B" movies.

The collection also reveals a bit about the famous Hollywood stars of the day.

For me, nothing is more intriguing than a poster of Marlene Dietrich, the famed German actress who during the war was an American citizen and who never quite forgave Germany even afterwards. There is a framed copy of a publicity page from a special edition publication produced by "Paramount Studio Art Source," dated 1935. On this page are numerous images of Dietrich's myriad costumes for the film, *Desire* (1936), a reminder of how studios back then managed every aspect of their stars who were under strict seven-year contracts. Particularly curious is what it says towards the bottom aimed at theater owners: "Clip this sheet and paste art on your make-up dummies. The line drawings may be reproduced directly, and the halftones from the accompanying stills."

This is more than a fascinating look at how carefully the old studio system crafted star images; it also reminds us of the multivalent meanings of Dietrich's costumes even today. She was no mere sex object; in fact, she was just as compelling in a tuxedo as any leg-revealing garb.

Speaking of leg revealing, the poster for *The Big Street* undoubtedly causes many double takes, but today it is not just for the young siren showing a glimpse of thigh and claim of "She TOOK men for what they were worth!" It is because she is none other than Lucille Ball, better known for comedic antics in "I Love Lucy."

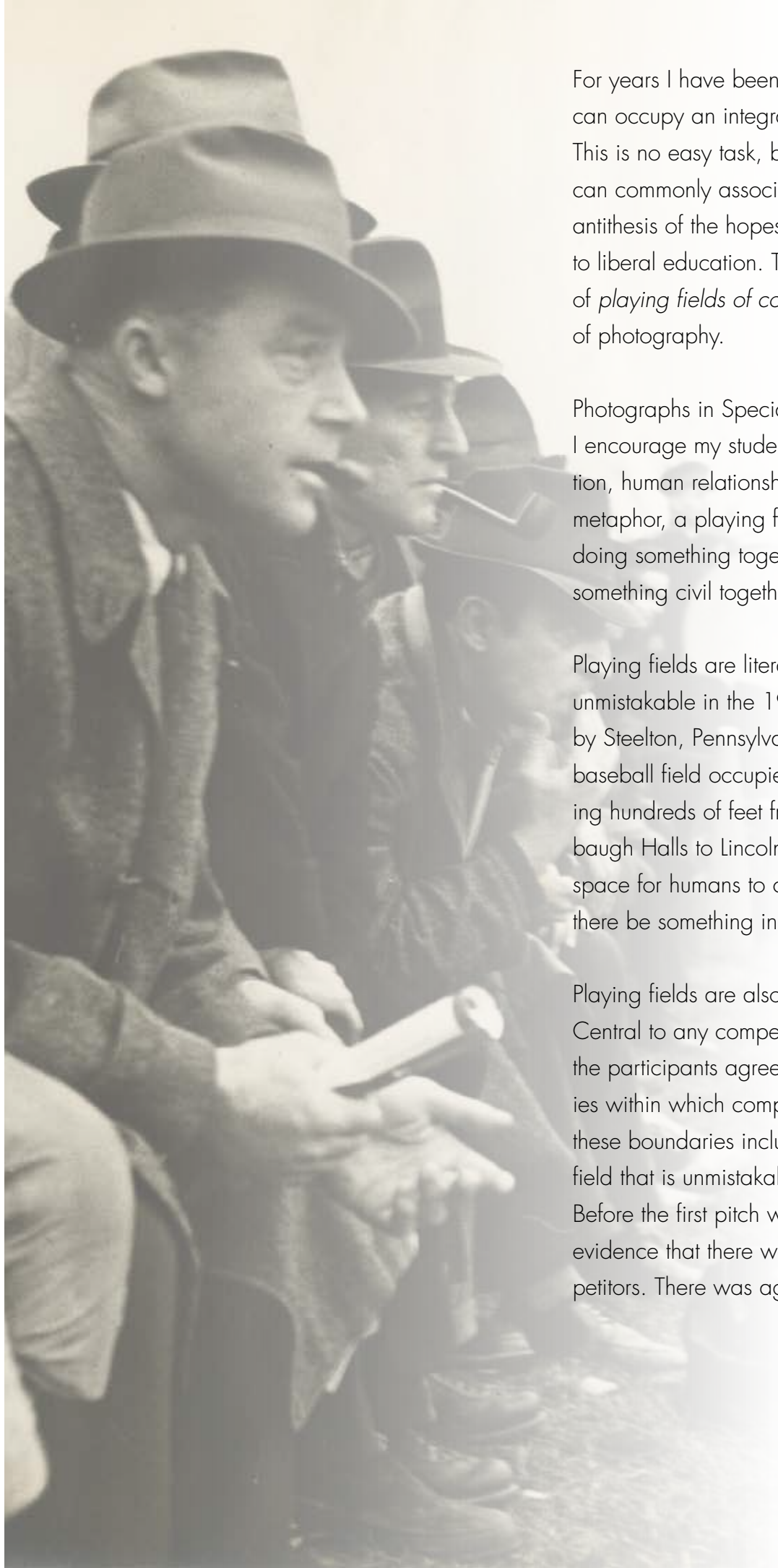
Although current films are much more blatant in using sex to sell, "sexism" is far more taboo. For example, while seeing a woman's legs today seems tame, the title and the image of the woman hiking her skirt on Abbott and Costello's *Here Come the Co-Eds* poster would never make it into print today.

And that's a wrap.



Photographs of the College Playing Fields

Daniel R. Gilbert, Jr.



For years I have been exploring how the concept of competition can occupy an integral place in the liberal education enterprise. This is no easy task, because the human divisiveness that we can commonly associate with competition looks like the very antithesis of the hopes for civility that we commonly ascribe to liberal education. To span this distance, I use the concept of *playing fields of competition* and make extensive use of photography.

Photographs in Special Collections have been valuable tools as I encourage my students to think imaginatively about competition, human relationships and civility. As both a descriptor and a metaphor, a playing field is encouragement to see competitors doing something together, a precondition to seeing them doing something civil together.

Playing fields are literal spaces where competitors meet. This is unmistakable in the 1929 aerial view of the campus (photo 1) by Steelton, Pennsylvania photographer Samuel Kuhnert. The baseball field occupies a wide swath of campus space, stretching hundreds of feet from Pennsylvania, Weidensall and Breidenbaugh Halls to Lincoln Avenue. If it requires this much natural space for humans to compete, I invite learners to inquire, might there be something intriguing taking place here?

Playing fields are also relationships in which competitors join. Central to any competition relationship is the set of rules to which the participants agree, including those prescribing the boundaries within which competitors are permitted to move. In baseball, these boundaries include the diamond-shaped symmetry of the field that is unmistakable in the 1934-35 aerial view (photo 2). Before the first pitch was thrown on that field, we can observe evidence that there was something civil happening among competitors. There was agreement.



photo 1

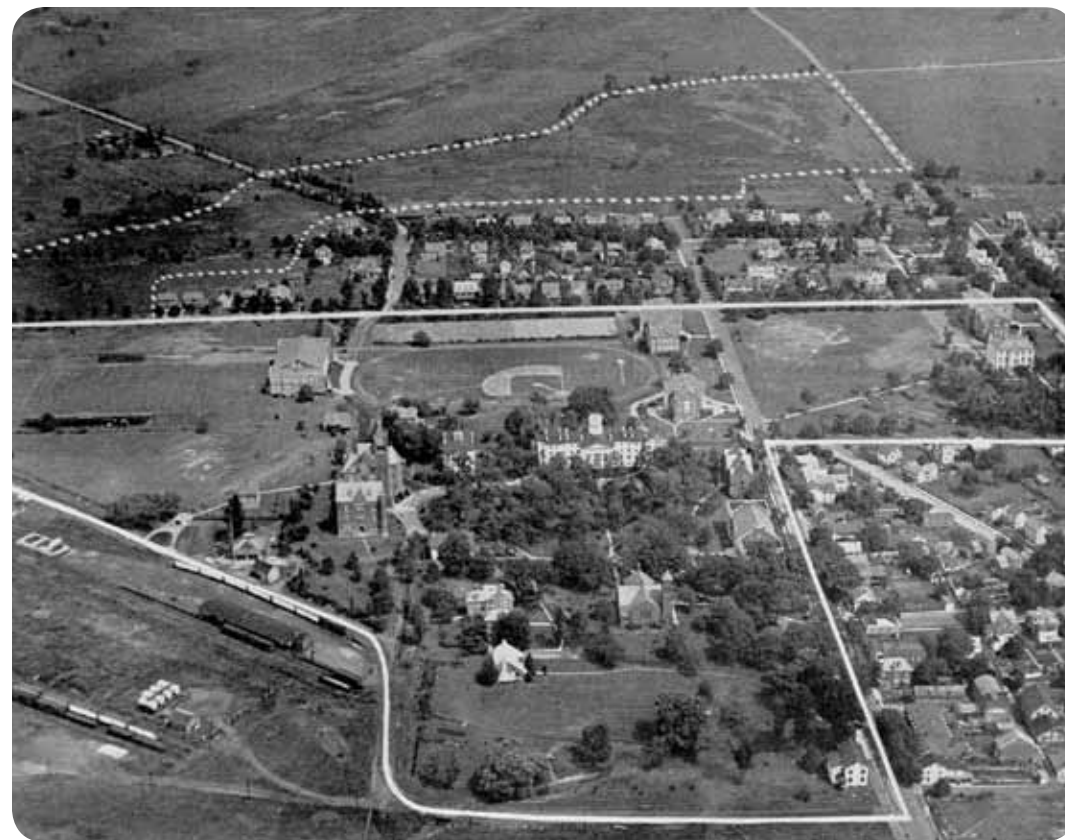


photo 2

Another part of my research is about the expertise coaches develop as they do their life work in competition. I regularly invite coaches to my classes to discuss competition as an endeavor that humans with opposing interests nevertheless join to create and to conduct. This expertise about competition and civility is a resource untapped by the modern liberal arts curriculum. The Lane East aerial view from 1956-57 is vivid testimony to this situation.

In 1956, the Gettysburg College baseball field and football field were located on campus (photo 3). These two playing fields of competition abutted academic buildings, residence halls (for example, the barracks along Lincoln Avenue, present-day site of the CUB), and campus walkways. The steps of Breidenbaugh were within range of a foul ball sliced from the bat of a right-handed batter. There, on campus, coaches did their work as competitors.

Today, the playing fields of athletic competition are located far away on the outer periphery of the campus. The physical separation of playing fields and classrooms is inspiration to ponder what might be done to activate this possibility for enriching liberal education.



photo 3

A Catalogue of Chinese Pottery and Porcelain

Mike Hobor

Some obsessions are magnificent. The history of art collecting provides striking examples, and among the most remarkable is the superlative collection of Chinese porcelain made by Sir Percival David in the early 20th century. For comprehensive quality at the highest level of connoisseurship it has no rival in the West and only one on the planet, the former Imperial Collection of the Emperors of China, now divided between the Forbidden City in Beijing and the National Museum in Taipei.

Sir Percival was born to money, a useful attribute if you fancy collecting art. However, he brought much more to the party than pounds sterling. He was a self-trained expert of the first rank, a generous teacher, and ultimately a brilliant public benefactor who left his entire collection to the Percival David Foundation, a jewel in London's cultural crown. The collection became so large that it required a full-time curator. To save money, Sir Percival married the curator.

Gettysburg College's elephantine, 1934 limited-edition portfolio (copy 196 of 650) stands as one of the supreme examples of elite scholarly documentation, with gorgeous full color plates and commentary by R.L. Hobson, Keeper of the Chinese Collection at the British Museum and the dean of Chinese scholars in his time. It is a wonderful complement to the College's collection of Chinese porcelain.

Chinese porcelain can seem a somewhat effete study at first glance. It is not; it is a story of brilliant technical innovation, mind boggling aesthetic accomplishment, staggering social and economic organization, and often rapacious lust, war, disaster and triumph. Its real quality was unknown to the West until the Second Opium War in 1860, and the sacking of the Chinese Imperial Summer Palace by the British and the French that same year, when vast quantities of "The Best" became available.

The loot was outstanding, and both the sackers and the Chinese considered it fair game in a war won and lost. Some of the finest treasures were sent as trophies to Queen Victoria in England and the Empress Eugenie in France, where they can still be seen in the Royal and former Royal Collections respectively. Other materials were auctioned to raise prize money for the troops; doubtless some of the David articles were among those, although Sir Percival began his collection two generations later.

After 1860, China bled art as the country descended into chaos. The West bought and learned about the greatness and complexity of China. At Gettysburg College our students continue this tradition of learning, helped by such books as this.



15th century vase with fish handles from the Nedzu Collection, Tokyo.

15th century wine jar (tsun) with blue glaze from the Imperial Collection, Peiking.



Address Unknown

George Muschamp

As students in the mid-1960s at Gettysburg College, we somehow knew that Professor Kathrine Taylor authored and published, sometime in the very remote (to us) 1930s, an eerily prescient and controversial bestseller, *Address Unknown*. Local legend held that the book had been adapted during World War II as a popular, influential, Oscar-nominated Hollywood motion picture of the same title. Much later we discovered all the misty campus rumors to be true, although it was nigh impossible to coax the information from our dear professor.

As an undergraduate I enjoyed two semesters of a world literature course sequence taught by Professor Taylor. But it was not until my junior year, while inquisitively engrossed in the first of two creative writing courses I was to have from Taylor, that I was finally moved to slip a copy of *Address Unknown* from its place on a shelf in the library thereby dislodging a thin film of dust. I was surprised by the slimness of this volume: an epistolary novella, as it turned out.

Youthfully oblivious, I sensed no connection between this gray-bound, little book, its pages yellowing, and the witty, inspiring Professor Taylor who humorously brought world classics alive for us in the Richardsonian Romanesque bastion (Glatfelter Hall) framed in the library's window and staring back at me from across Old Quad.

Some 40 years later, while a Gettysburg College professor, I would be thrilled to inadvertently rediscover, read and again be captivated by *Address Unknown*, to produce and direct four separate versions of it for the stage and to co-teach—for two years, with Professor Ken Pool—a seminar based on this remarkable work of fiction and its Gettysburg author's potent legacy.

Written originally in 1935, *Address Unknown* appeared in the November 1938 issue of *Story* magazine after initial rejection by numerous periodicals. The story is set in a San Francisco art gallery and in a country mansion near Munich, Germany. It is set during the historically horrendous 16 months between November 1932 and March 1934, as the Nazis are coming to power. The action then shifts to theatres in Berlin and Vienna. The mystery thriller is based on a series of letters between a Jewish, German-American art dealer (Max Eisenstein) and his close friend and fellow German business partner (Martin Schulse, a non-Jew), who has repatriated to Germany as Adolf Hitler takes control of the German government. The men's friendship begins to grotesquely disintegrate and, after a series of scandalous revelations, hurtles toward a violent shock ending.

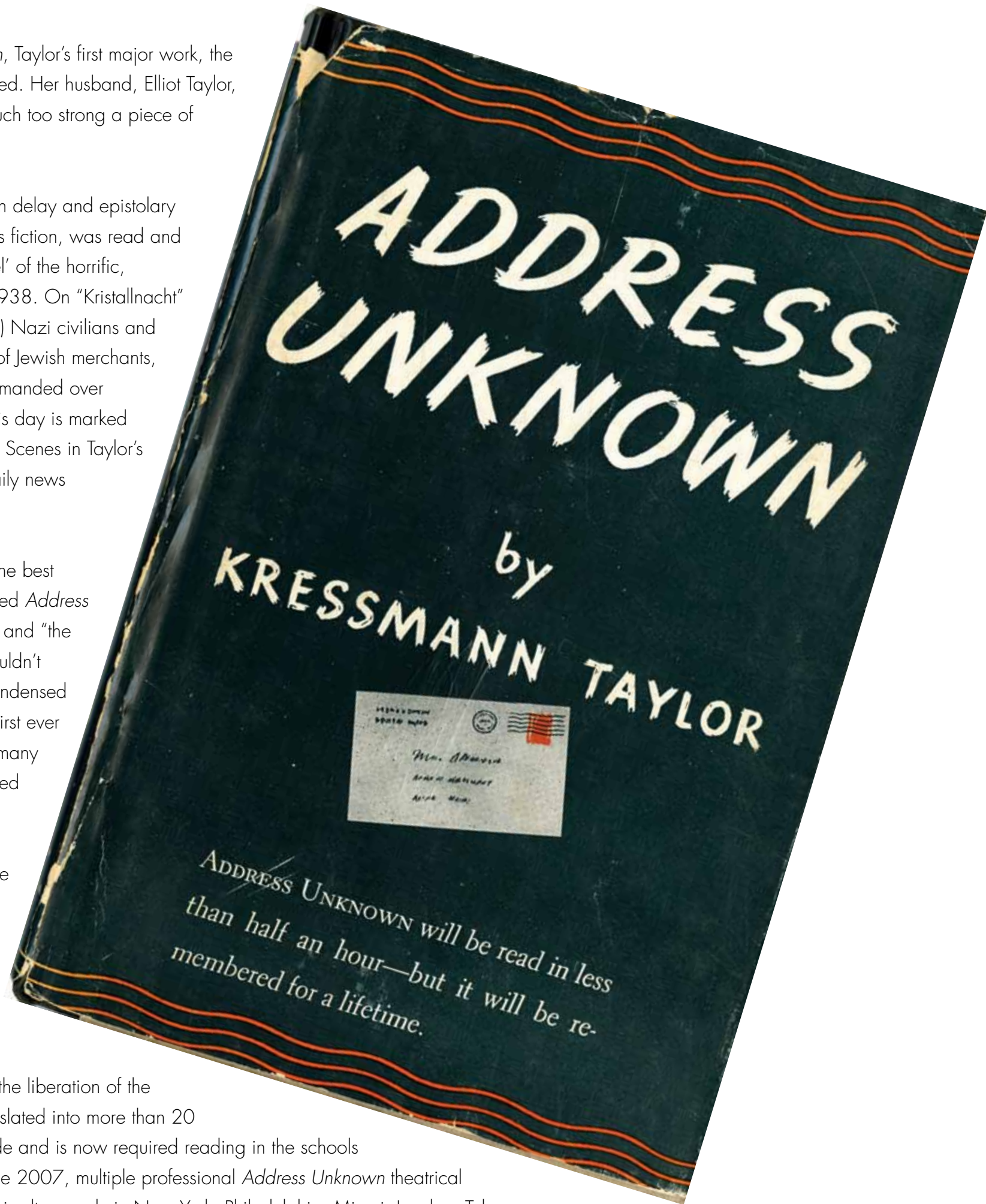


Prior to the publication of *Address Unknown*, Taylor's first major work, the pseudonym "Kressman Taylor" was conceived. Her husband, Elliot Taylor, and *Story's* editors felt her creation was "much too strong a piece of work to appear under a woman's name."

Fortuitously, due to its unforeseen publication delay and epistolary style, *Address Unknown*, although written as fiction, was read and acclaimed as an up-to-the-minute 'docunovel' of the horrific, ongoing, real-life events of November 9, 1938. On "Kristallnacht" ("Crystal Night" or "Night of Broken Glass") Nazi civilians and SA storm troopers smashed store windows of Jewish merchants, pillaged and destroyed synagogues and remanded over 30,000 Jews to "concentration" camps. This day is marked by historians as a prelude to the Holocaust. Scenes in Taylor's book seemed as if torn from that month's daily news headlines.

Opinion maker Walter Winchell, perhaps the best known broadcast journalist of the day, lauded *Address Unknown* as "the book that jolted a nation" and "the best piece of the month, something you shouldn't miss." Within 60 days, Taylor's tale was condensed in the January 1939 *Reader's Digest* as its first ever fiction feature. Later that year, as Nazi Germany invaded Poland, *Address Unknown* appeared in première hardback edition from Simon & Schuster. *The New York Times* proclaimed, "This modern story is perfection itself. It is the most effective indictment of Nazism to appear in fiction."

Apart from its successful motion picture rendition, more recently, in 1995, *Address Unknown* was reissued in commemoration of the 50th anniversary of the liberation of the Nazi concentration camps. It has been translated into more than 20 languages and stage adaptations worldwide and is now required reading in the schools of various nations, including Germany. Since 2007, multiple professional *Address Unknown* theatrical productions in various languages have run simultaneously in New York, Philadelphia, Miami, London, Tel Aviv, Amsterdam, Paris and other major cities.



Dwight D. Eisenhower's Presidential Correspondence

Michael J. Birkner

As president, Dwight D. Eisenhower dictated, wrote or simply signed thousands of documents, some of them routine, some powerfully important. By far the most sizable collection of these documents can today be accessed at his presidential library in Abilene, Kansas. That said, Gettysburg College is fortunate in its small but growing collection of Eisenhower correspondence, ranging chronologically from 1918 (when he responded to an invitation to dine with the then college president William A. Granville) to 1968, when he was still serving on Gettysburg's Board of Trustees.

Gettysburg's Eisenhower collection includes several dozen letters exchanged with President W.S. Paul (who served from 1956-1961) and C. Arnold Hanson (who succeeded Paul in 1961 and served until 1977), as well as substantive materials relating to national security issues during his presidency in the recently acquired papers of Dillon Anderson, Ike's national security adviser in 1955-56.

I'm reluctant to argue that any one Eisenhower document in the College's Special Collections is more valuable than any other. Attributing value to a particular document depends on context—on who is doing the valuing, and for what purpose. I can say with confidence, however, that a draft letter Eisenhower wrote on June 19, 1959 in response to the Senate's rejection of his nominee for Secretary of Commerce, is among the most fascinating materials we own.

Eisenhower greatly admired Lewis Strauss, an industrialist turned public servant, who served in his administration as Chairman of the Atomic Energy Commission for five years. In October 1958 Eisenhower made him Secretary of Commerce by means of a recess appointment and later sent his name to the Senate for final confirmation. A strong-willed and rather hard-edged personality, Strauss had rubbed powerful Senators the wrong way during his years in Washington. One of them—Clinton Anderson, a Democrat from New Mexico—made defeating Strauss's confirmation as Secretary of Commerce a mission that morphed into an obsession. Two prominent Democratic Senators who wanted to be president—John F. Kennedy and Lyndon B. Johnson—had no particular animus towards Strauss, but ultimately sided with Anderson and cast what proved to be decisive votes against confirmation. The nomination was defeated, 49-46. It was the first time a presidential cabinet appointment had failed in the Senate since 1925.

President Eisenhower was furious about the Senate's action and did not hide it, then or later. He believed a serious injustice had been done and that the country had been deprived of the talents of a great patriot. He said as much in his public response. Ike also took the trouble to write privately to each Senator who had voted to confirm Strauss.

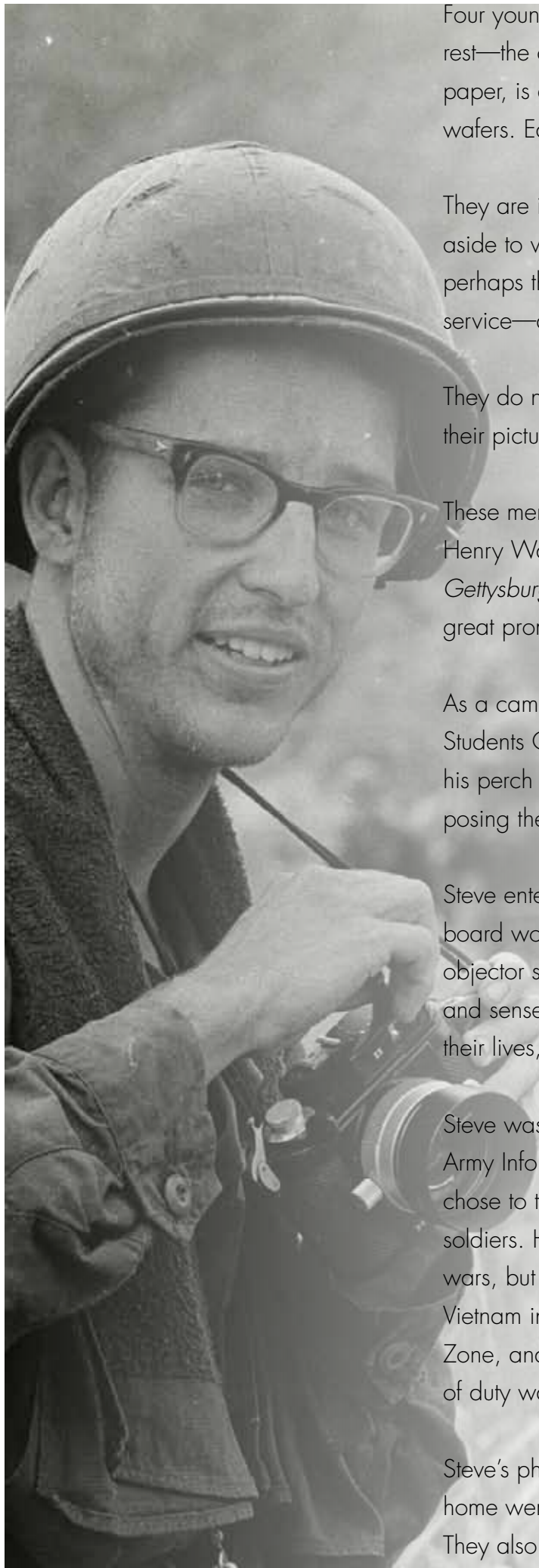


The sentiments expressed by the president on June 19, 1959, about a unique and disheartening event during his presidency, make the document special. An added element lies in Ike's fingerprints on the document. He did not simply request an aide to draft a few appropriate comments. Rather, the president dictated his response, then heavily edited it—adding in conclusion a handwritten paragraph highlighting “the courage, wisdom and spirit of fairness you demonstrated in the vote on the confirmation of Lewis Strauss. I am grateful.”

Internal evidence indicates that Eisenhower sent this rough draft to Strauss, as a testament to his feelings on the matter and a salve on a hurt that would be a long-time in healing. The original of this remarkable document is now available in Musselman Library's Special Collections for students and scholars to study and interpret. It connects the nation's 34th president once more to the college that provided him the home he needed beginning in 1961 to conduct business and write his memoirs during his post-presidential years.

The Photographs of Stephen Warner

Roger Stemen



Four young men stand, heads lowered in prayer. One is slightly older than the rest—the chaplain. His vestments—a camouflage shirt. At his feet, spread out on paper, is a makeshift altar. It holds a communion chalice, crucifix and plate of wafers. Each young man clasps a book of prayer.

They are in a jungle clearing. This is Vietnam, 1971. They have set their guns aside to worship for a moment, possibly to remember a friend recently killed. Or perhaps they are simply taking part in a comforting ritual—a Sunday worship service—a reminder of home.

They do not see the camera. They do not take notice of the soldier who is taking their picture.

These men are no older than the man who took this photograph—Stephen Henry Warner '68. Stephen Warner, history honors student, Phi Beta Kappa, *Gettysburgian* editor, war protester, enlistee. Stephen Warner, young man of great promise.

As a campus activist, he was a founding member of the Ad Hoc Committee of Students Opposed to the Vietnam War, and the Human Relations Forum. From his perch as the *Gettysburgian* features editor, he wrote numerous columns opposing the United States' involvement in Vietnam.

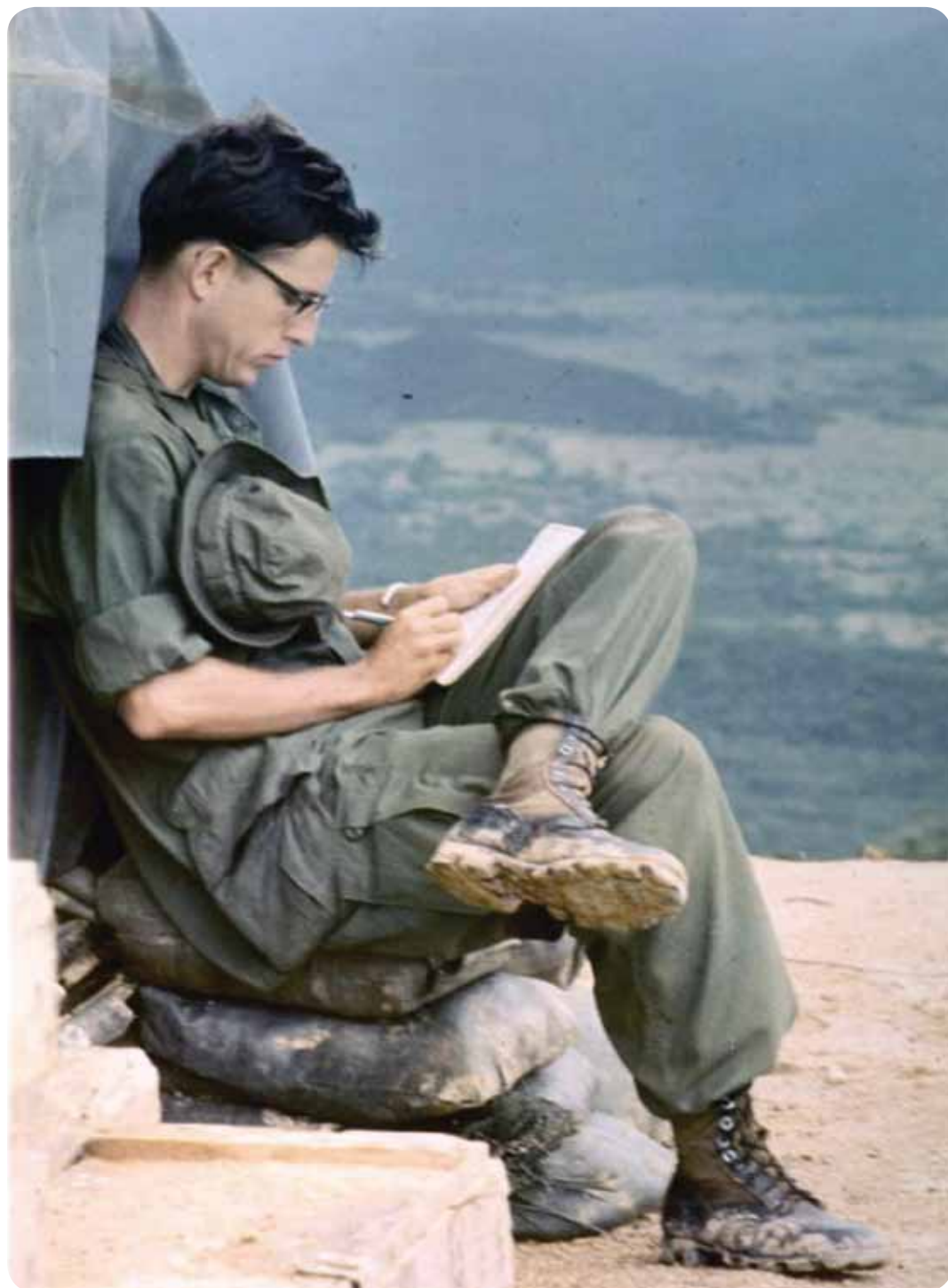
Steve entered law school at Yale in the fall of 1968, knowing that his draft board would sooner or later come calling. He might have claimed conscientious objector status, or found other ways to avoid the armed forces. But his patriotism and sense of justice led him to accept induction. If other young men were risking their lives, he would not reject his government's call.

Steve was sent to Vietnam in March of 1970, where he served with the U.S. Army Information Office. He could have worked behind the lines, but instead chose to travel with the troops, providing photos and articles about American soldiers. He admired Ernie Pyle, the World War II correspondent who "hated wars, but loved the men who have to fight them." Steve extended his term in Vietnam in February of 1971 to cover an offensive along the Demilitarized Zone, and was killed by enemy fire on February 14, only days before his tour of duty was up.

Steve's photographs, correspondent's notebooks, Army publications and letters home were given to the College by his parents, Harold and Esther Warner. They also donated his GI insurance, which has formed the basis of an endow-

ment to purchase books on Asia and to support a Peace Studies program. It was his parents' hope that this gift would be used "to create an atmosphere of intellectual excitement, doubt and challenge at the College." A selection of Stephen's photos hangs in Musselman Library. His images of young men, many of whom never returned, are a regular reminder of the futility of war. These photos have been exhibited at the Smithsonian Institution and published on several occasions.

Stephen was my student—perhaps the best I ever taught. I think often of what he might have accomplished had he lived.



The Papers of Jerry Spinelli, Class of 1963

Sunni DeNicola

It's a kid's job to be a kid. Lightning bug bottler, cedar chest smeller, puppy holder, railroad car counter, tin can stomper, dandelion blower, snowball smoother, paper bag popper, wishbone puller, mixing bowl licker. Such is a kid's resumé—the original multitasker.

It's a writer's job to remember the stuff of childhood and allow it to find its way out of memory and into stories. My heart still remembers the cream-and-green, whitewall-tire Roadmaster bicycle in the kitchen one Christmas morning—love leaning on a kickstand.

— Jerry Spinelli

When you open a book by Jerry Spinelli, magic happens. The child in all of us awakens and becomes lost in a journey filled with the joys and angst of growing up. Those who are children chronologically accept this gift without question. Those who've seen more sunrises are left to wonder, "How does he do that?" Spinelli's manuscript collection allows us to glimpse the wizard behind the curtain.

Thankfully, Spinelli was slow to embrace word processing. Pages upon pages of hand-written words, notes and edits allow us to see *Maniac Magee*, *Stargirl* and other titles come to life. What unfolds is a treasure map of the creative wordsmithing process that is lost to observers in the computer age.

The collection traces the author's career, beginning in 1961 when he was a student at Gettysburg College. You can bear witness to his early struggles: essays while an undergraduate; rejected works; even a letter to search for an agent.

All that changed in 1982, when the novel *Space Station Seventh Grade* was published. Over 30 books followed, including the autobiographical *Knots in My Yo-Yo String*; *Milkweed*; *Crash*; *Loser* and my personal favorite, *Stargirl*. He won the 1991 Newbery Medal for *Maniac Magee* and a 1998 Newbery Honor for *Wringer*.

Spinelli continues to write and add interesting tidbits to the collection, such as printer's galley, cover art, promotional material, foreign language editions and more. How lucky we are that he shares his world!

*Call me a writer if you like. Or a grandpa.
Or a berrypicking, ponytouching, star-marveler.*



~~scribble~~ ~~scribble~~ ~~scribble~~

INTRODUCTION

They say Marie Wager was born in a dump. They say his stomach was an oatmeal box and his heart a sofa spring. They kept an eight-inch cockroach ~~from~~ ^{standing} on a leash, and that he slept without his guard over him while he slept.

~~scribble~~ ~~scribble~~ ~~scribble~~

They say if you knew he was coming, and gave some salt on the ground and he ran over it, ~~he~~ ^{she} would be as slow as ~~the~~ ^{those} or ~~the~~ ^{those} blocks, he would be as slow as everybody else.

They say:

It was a top time 80/20

different metal.

screaming, "Nooooo!"

But it wasn't blood. It was a tomato. Some splattered her face with a perfectly thrown tomato, and as the clock expired and the Glenda poured onto the court, Stargirl just stood there enormous eyes staring up at us in utter bewilderment through the dripping red gore. Spouts of bitter laughter erupted among us, even some applause, and I came to realize in the following days that not one but many among us had come prepared to blame her before all else.

Now as I write this down, I know it was the next morning that I found the card. It was in a school notebook that apparently I had not opened for several days. It was a Valentine card, one of those little cut-out third grade sorts, showing a blushing little boy and a girl with mary jane shoes and a big red heart between them. And as third-graders--and high-schoolers--often do, the sender had signed it in code:



mate for dice
 drawing: ~~scribble~~
 star & stick of fruit

One of my favorite pieces in Special Collections is a very tiny jade figure of Confucius, the only one of its kind I have ever seen, and I've seen thousands of them. This statue measures 2 ½ centimeters, about the size of a head of a pencil. It comes enclosed in a box-like cover of translucent amethystine quartz. The statue and cover are drilled with holes strung with thread that allow the lid to be removed, revealing the statue hiding inside. The strings also allow someone to wear the piece as a pendant tied to a belt if so desired.

When I first saw the piece, I thought it was something called a mourning badge, which is a small ornamental pendant made of carved jade or wood that is inscribed with Chinese characters meaning "abstinence." In premodern times this kind of pendant was usually attached to one's upper sleeve so others could see it clearly. It meant the person was in mourning for a recently deceased relative and was abstaining from such things as eating meat, listening to music or engaging in any kind of frivolous activities. Nowadays people might wear a small piece of hemp—a simple rough fabric associated with mourning—attached to sleeve instead.

But when I read the inscription on the outside of the translucent cover, I saw it wasn't the character for "abstinence" at all but was a passage from the *Sayings*, or *Analects*, of Confucius. Translated, it says "if I don't really participate in the offering, it's as if I wasn't at the offering at all."

Confucius lived from 551 to 479 BCE, and in his time people had many ritual responsibilities, and making offerings of thanksgiving to various kinds of spiritual powers and numinous presences was a weighty chore that people might try to avoid. Genuinely participating in the ritual offerings required a certain amount of gravitas and solemnity. It also reduced the time one could spend in the livelier pursuits of archery, charioteering or hunting.

There is another inscription on the other side of the cover. It is one of the titles granted to Confucius in later imperial times: "The Greatly Accomplished Perfected Sage, the King who Promulgates Culture." Images of Confucius typically include one of these laudatory titles. It is possible this particular piece was made to commemorate the ritual offerings for Confucius that celebrate his birthday every autumn. The person wearing it would thus have Confucius himself at his or her side, "really participating" in the ritual.

This tiny piece is another glimpse of the past offered by the vast Asian art collection held in Special Collections. As Confucius himself said: "Study the past, if you would divine the future."



The Library at Gettysburg College: Past and Present

Christine Ameduri

Musselman Library owes its genesis to a series of events, decisions and circumstances that took place over the course of the past 180 years.

In 1832, Gettysburg College (then called Pennsylvania College at Gettysburg) commenced official classes at the Gettysburg Academy building, located at the corner of West High and Washington Streets. The young college owned very few books, so theology students used the nearby Lutheran Theological Seminary's library.

In April 1834, the board of trustees authorized President Charles P. Krauth, College founder Samuel Simon Schmucker and Rev. John G. Morris to purchase an "incipient college library." The three promptly borrowed \$500 from the Hanover Savings Institution and set off for Philadelphia and Baltimore to "select the most important and valuable works in all departments of literature and science, suitable for a college library...." Trustees weren't the only ones concerned with building an appropriate library collection; in November the faculty made a motion to "order *Silliman's Journal* and the *Annals of Education* for the current year."

Since there was no space to house such a collection, the trustees rented a room in the home of Michael Jacobs, professor of mathematics, chemistry and natural philosophy, located on the northwest corner of Washington and Middle Streets. There, students had "the right to take out one folio, quarto or octavo volume or two duodecimo, to be returned after the expiration of a week," on Saturdays from 11 a.m. until noon, or they would incur a fine. Jacobs' house remained the primary space for the College's library holdings until the completion of Old Dorm (now Pennsylvania Hall) in 1837.

When the College commenced its sixth academic year, the books were moved to the new library room on the 3rd floor of Penn Hall. It quickly outgrew its cramped quarters.

The Phrenakosmian and Philimathæan debating societies, established in 1831, were also given their own rooms in Penn Hall to hold meetings and house their separate library collections. Their materials were available only to society members, however. In the mid- to late 19th century, these literary societies were seen by faculty as a supplement to regular studies and an important part of college life. Committed to moral and intellectual pursuits, many campuses founded two to foster competition. Membership was open to all students of the College and the Theological Seminary, as well as to all preparatory students over age 12 (later raised to 15). Faculty were granted honorary membership in both societies, an honor also bestowed by invitation upon men of note in nearby cities.

By 1853, the college catalogue listed approximately 2300 volumes for the college library and 2400 volumes each for the two debating society libraries. Less than five years later, these collections had more than doubled.

The three separate libraries remained in Pennsylvania Hall for more than half a century before finally being removed to the new Recitation Building (renamed Glatfelter Hall in 1912) in the fall of 1889. As the library collection continued to grow and the hours of operation expanded, an assistant librarian was hired to help John A. Himes, professor of English and political science, in his duties as head librarian. Sallie Krauth, daughter of Charles P. Krauth, first president of Gettysburg College, was appointed to that position in June of 1890 and stayed until her retirement 32 years later in 1922.

Over the next several decades, it became increasingly obvious that the library was outgrowing its space in Glatfelter Hall. Even with the addition of one of the literary society's halls as a reading room in 1924 (after the societies disbanded), space was at a premium as the collection grew and student services expanded. That same year, the library was twice bestowed with books, incunabula and manuscripts from Rev. Jeremiah Zimmerman, class of 1873. By 1934, Zimmerman, the library's biggest benefactor, had gifted over 60,000 volumes.

A new library building finally became a reality when the newly-constructed M. Emma Weber Memorial Library opened in November of 1929. It could hold 100,000 volumes and 300 people (enrollment was just over 600 students). The library was renamed the Samuel Simon Schmucker Memorial Library in 1957 as part of the College's 125th anniversary celebration. In 1961 an addition to the building nearly doubled its capacity.

After more than half a century, Schmucker Hall was retired from library service when Musselman Library opened its doors in 1981. Today, Schmucker is home to the Sunderman Conservatory of Music and the department of art and art history. The new library doubled the old library's capacity to over 400,000 volumes and included 800 seats for studying. Today, over 2600 students consider Musselman Library to be the hub of the campus and it continues to honor the legacy begun over 180 years ago.



*Pennsylvania Academy 1882
Glatfelter Hall's Libraries 1898
Schmucker Library ca. 1930*

Contributors

Christine Ameduri is a library archivist. Among other duties, she is responsible for the conservation of the rare book collection and gives presentations and workshops on book conservation and the history of bookbinding.

Michael J. Birkner, class of 1972, is a professor of history and Benjamin Franklin Professor of Liberal Arts. He is the author or editor of 11 books and more than 200 articles, including the forthcoming *Disrupted Democracy: James Buchanan and the Coming of the Civil War* (co-edited with John Quist).

William D. Bowman is a professor of history and teaches world, modern European, and sports history. His most recent book is *Imperialism in the Modern World* (2007).

Peter S. Carmichael is the Fluhrer Professor of History and the director of the Civil War Institute. He is the author of *The Last Generation: Young Virginians in Peace, War, and Reunion* (2005).

Daniel R. DeNicola is a professor of philosophy and served as College provost from 1996 until 2006. He teaches a range of courses from ancient philosophy to the first-year seminar "Secrets and Lies." He is completing a book on liberal education to be published by Continuum International.

Sunni DeNicola is a cataloging assistant at the library and brings her prior professional background in writing and public relations into play for projects such as the Friends of Musselman Library newsletter.

Daniel R. Gilbert, Jr. is the David M. Levan Professor of Ethics and Management. He has written two books about ethics and corporate strategy and co-authored three other books on management, strategy and ethics.

Darren Glass is a professor and the chair of the mathematics department. He has written over a dozen papers in areas ranging from number theory to cryptography to baseball statistics.

Charles Glatfelter, emeritus Franklin Professor, taught history at the College from 1949-1989. His many publications include *Pastors and People: German Lutheran and Reformed Churches in the Pennsylvania Field, 1717-1793* (1980, 1981) and *A Salutary Influence: Gettysburg College, 1832-1985* (1987).

Allen C. Guelzo is the Henry R. Luce Professor of the Civil War Era and the author of several books on Abraham Lincoln, including the Lincoln Prize winner *Abraham Lincoln: Redeemer President* (1999) and *Lincoln's Emancipation Proclamation: The End of Slavery in America* (2004).

Mike Hobor, class of 1969, is a retired businessman and consultant, who holds a Ph.D. in history. He travels frequently in Asia and a collector of contemporary Asian art. He supports the library's book collection of materials on China.

Christopher Kaufmann, class of 1992, is a professor in the theatre arts department teaching directing and acting, including an advanced class on Shakespeare in performance utilizing the folios of Shakespeare. In 2012, he will direct *Romeo and Juliet* for the Kline Stage.

Dina Lowy is a professor of history, but also has strong affiliations with Asian Studies and Globalization Studies. She teaches East Asian and world history and published *The Japanese New Woman: Images of Gender and Modernity* (2007).



Larry Marschall is a professor of astronomy and physics. His research includes observational studies of stellar evolution, studies of asteroids and astronomy education. He is a popular science writer, author of three books and many articles, as well as a regular columnist for *Natural History* magazine.

Anna Jane Moyer served as a readers' services librarian at the College from 1961 to 1999. She has published several articles and books including *The Way We Were: A History of Student Life at Gettysburg College* (1982) and *To Waken Fond Memory: Moments in the History of Gettysburg College* (2006).

George Muschamp, class of 1966, has been a professional actor, writer and director. He has taught acting at various colleges and universities, including 20 years at his alma mater. He is currently assisting Special Collections in identifying theater department photographs.

Charles (Buz) Myers is chair of the religious studies department; teaches courses on the Bible, modern moral issues and death; and has held the Johnson Distinguished Teaching Chair. His publications include *Mark's Gospel from Scratch: The New Testament for Beginners* (2010, co-author Donald Griggs). An ordained minister, he was named "Volunteer of the Year" for service at the State Correctional Institution.

Joanne Myers teaches English department classes that include the literature and culture of late 18th century Britain, the history of the novel, and literature and philosophy. She has published an article on the role of the body in late-18th century sentimental discourse, and her current research focuses on the effects of scepticism on sociability in early 18th-century Britain.

Catherine Quinn Perry taught Italian language at the College before joining the library as an archives assistant and digital projects coordinator in Special Collections.

Dave Powell is a professor in the education department. He has numerous publications including a chapter "Join, or die! A pragmatic case for reflective self-study in social studies" in *Advancing Social Studies Education through Self-Study* (2010). He also confesses to a life-long passion for baseball.

Janet Morgan Riggs, class of 1977, is the 14th president of the College. She has been a member of the psychology department faculty since 1981, and has also served as the provost.

Timothy Sestrick is the director of music and media services at the library and also teaches percussion for the Sunderman Conservatory of Music.

Timothy J. Shannon is a professor of history and current chair of the department. He teaches American, Native American, and British histories. His most recent book is *Iroquois Diplomacy on the Early American Frontier* (2008).

Deborah Sommer studies the visual and somatic aspects of the Confucian tradition in China. Her work focuses on conceptualizations and depictions of the human body in ritual contexts. She recently completed a Fulbright year at the Centre of Oriental Studies at Vilnius University in Lithuania.

Barbara A. Sommer is a professor of history and coordinator of Latin American studies. She has published articles on the culture and society of Portuguese Amazonia in various journals. "The Amazonian Native Nobility in Late-Colonial Pará" is a chapter in the forthcoming *Native Brazil: Beyond the Cannibal and the Convert, 1500-1899*.



Roger Stemen taught history at the College from 1961 to 1994 including courses in East Asian history and U.S. foreign relations. He was Stephen H. Warner's professor and donated their war time correspondence to Special Collections.

Yan Sun is a professor of Chinese art history. Her research interests are regional bronze cultures in north China from mid-11th to 8th century BCE. Her most recent publication is a five-volume bilingual Chinese and English catalogue *Bronzes from Northern Shaanxi* (co-edited with Cao Wei, 2009).

Baird Tipson was College provost from 1987 to 1995; he left to become President of Wittenberg University and then of Washington College. He retired in 2010, moved back to Gettysburg, and is presently completing a book on religion at the founding of the Connecticut colony.

James Udden founded the College's program in film studies. He specializes in film history, aesthetics, often with a focus on Asian cinema. He recently published *No Man an Island: The Cinema of Hou Shiao-Hsien* (2009).

Robin Wagner is the director of Musselman Library. She recently published "A Little Bit of Love for Me and a Murder for My Old Man: the Queensland Bush Book Club," a chapter in *Collections, Characters And Communities: The Shaping Of Libraries In Australia And New Zealand* (2010).

Michael Wedlock is currently chair of the chemistry department, where he teaches physical chemistry and conducts research in laser spectroscopy and photodissociation dynamics.

Christopher J. Zappe has been provost since 2010. He holds a Ph.D. in decision sciences from Indiana University. He previously served as dean, associate dean, and professor at Bucknell University.





All essays in this book were inspired by an item or collection held in the Gettysburg College Library's Special Collections. Full details of these items or collections are listed immediately underneath the title, followed by additional sources used by the author where applicable.

Contents

Illustration. Page from the *Nuremberg Chronicle* (1493) by Anton Koberger. Incunabula Collection.

Introduction

Detail from the Alexander von Humbolt secretary. n.d.

Porcelain dou cai garlic head vase, ca. 1900-1930. Asian Art Collection. (68H1a)

Ancient Chinese Ritual Objects

Jue or libation cup. ca. 1700-1050 B.C.E. Asian Art Collection. (65H4)

Ritual wine vessel. Late 19th to mid-20th century A.D. Asian Art Collection. (65H11)

Samurai Armor and Katana

Armor. n.d. The armor was a gift of Major General Charles A. Willoughby, Class of 1914. The armor restoration and exhibition case were a gift of Sotaro Ishii, Class of 1978.

Portrait of Martin Luther

Lucas Cranach the Elder (1472-1553). 16th century. John H. W. Stuckenberg Collection. (MC-359)

The John H. W. Stuckenberg Map Collection

Blaeu, Willem Janszoon. *Nova Totius Terrarum Orbis Geographica ac Hydrographica Tabula*. Amsterdam, ca.1630. John H.W. Stuckenberg Map Collection. (G3200 1606.N6)

Hondius, Jodocus. *America*. 1606. John H.W. Stuckenberg Map Collection. (G3290 1592.S4)

John Henry Wilbrandt Stuckenberg (1835-1903) was born in Germany and came to America as a young boy. He attended school in Cincinnati and Pittsburgh, graduated from Wittenberg College in 1858, studied at the Universities of Halle and Goettingen in Germany, and became an Army chaplain in the 145th Pennsylvania volunteers during the Civil War. He held several pastorates, and then returned to Wittenberg College as a professor in the Theological Department. Dr. Stuckenberg had a lifelong interest in maps, and while living in Germany purchased the majority of his collection, which consisted of three 17th century atlases and over 500 map sheets from the 16th through the 19th century. A few of the cartographers represented in the collection are: Willem Janszoon Blaeu (1571-1638), Matthaus Seutter (1678-1756), and Tobias Conrad Lotter (1717-1777).

Shakespeare Folio

Shakespeare, William. *Mr. William Shakespeares Comedies, Histories, and Tragedies; Published According to the true Originall Copies*. London: Printed by Tho. Cotes, for Robert Allot, 1632. (PR2751.A2 1632)

Euclidis Elementorum

Barrow, Isaac. *Euclidis Elementorum Libri XV. Breviter Demonstrati*. London: R. Daniel for William Nealand, 1659. (QA451.B3 1659)

The Book of Martyrs

Foxe, John. *Acts and Monuments of Matters Most Special and Memorable, Happening in the Church*. London: Printed for the Company of Stationers, 1684. (BR1600 .F69 1684)

Gulliver's Travels

Swift, Jonathan. *Travels into Several Remote Nations of the World. In four Parts, by Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships*. London: Printed for Benj. Motte, at the Middle Temple-Gate in Fleet Street, 1726. (PR3724 G7 1726)

German Broadside of the Declaration of Independence

German printing of the *Declaration of Independence*. Philadelphia, 6 July 1776.

Scull, Nicholas and George Heap. *A Plan of the City and Environs of Philadelphia*. Nuremberg: Matthaus Albert Lotter, 1777. John H.W. Stuckenberg Map Collection. (G3824.P7 1777)

New-England Primer

The New-England Primer: Improved for the More Easy Attaining the True Reading of English, Adorned with Cuts, to which is Added, The Assembly of Divines' Catechism. Albany: Whiting, Backus & Whiting, 1805. (PE1119.A1 N5 1805)

The New-England Primer, Improved: Being an Easy Method to Teach Young Children the English Language, to which are Added, the Assembly of Divines', and Episcopal Catechisms. New York: Daniel D. Smith, 1807. (PE1119.A1 N5 1807)

A Manual of Chemistry

Webster, John W. *A Manual of Chemistry, on the Basis of Professor Brande's: Containing the Principal Facts of the Science, Arranged in the Order in Which They are Discussed and Illustrated in the Lectures: Compiled from the Works of the Most Distinguished Chemists: Designed as a Text Book for the Use of Students, and Persons Attending Lectures on Chemistry*. Boston: Richardson and Lord, 1828. (QD30 .W375 1828)

Samuel Simon Schmucker's Letters to His Wife Catherine

The Papers of Samuel Simon Schmucker and the Schmucker Family. (MS-023)

"Samuel Simon Schmucker," by John Sartain, Philadelphia, Pennsylvania, ca. 1860.

"Mary Catherine S. Schmucker," by R. Knecht, Easton, Pennsylvania, ca. 1817.

Architectural Drawings of Old Dorm

Trautwine, John Cresson. *Letter and Architectural Drawings of Old Dorm at Gettysburg College*, 1835. (VFM -156)



Portrait of Thaddeus Stevens

Eichholtz, Jacob. 1838. (MC-14)

Gettysburg from McLean's Hill

Frankenstein, George Leo. "Battlefield Painting-Gettysburg from McLean's Hill." 1866.

This painting (oil on paper) was done on Oak Hill with the artist facing southeast. At the base of the ridge line is the red barn and adjacent house of Moses McLean. In the far distance can be seen Wolf's Hill and Culp's Hill to the left, Cemetery Hill, Little Round Top and Big Round Top to the right. The College Edifice of Pennsylvania College (today Pennsylvania Hall of Gettysburg College) is the large white building with cupola seen at the edge of the town. The road from Oak Hill reaching toward the town is the Mummasburg Road. The Hagey house stands along the road; an oak grove can be seen on the slope of the ridge, just south of the road.

Jacobs' Account of the Rebel Invasion

Jacobs, M. (Michael). *Notes on the Rebel invasion of Maryland and Pennsylvania : and the Battle of Gettysburg, July 1st, 2d and 3d, 1863*. Philadelphia: J. B. Lippincott & Co., 1864.

Sources used for essay:

The American Almanac and Repository of Useful Knowledge for the Year 1859.
Boston: Crosby, Nichols, and Co., 1859. pp. 202-203.

Black, Linda G. "War Comes to Professor Michael Jacobs," *Gettysburg Magazine* 6 (January 1992): 99-105.

Breidenbaugh, E.S., ed. *The Pennsylvania College Book, 1832-1882*. Philadelphia:
Lutheran Publication Society, 1882. pp. 158-160.

Jacobs, Michael. "The Battle of Gettysburg," *Evangelical Review* 15 (January 1864): 225-245.

Jacobs, Michael. "Later Rambles Over the Field of Gettysburg,"
United States Service Magazine 1 (January 1864): 66.

Jensson, Jens Christian. *American Lutheran Biographies: or, Historical Notices of Over Three Hundred Leading Men of the American Lutheran Church*. Milwaukee: Press of A. Houtkamp & Son, 1890.
pp. 395-396.

Michael Jacobs to Abraham Lincoln (October 24, 1863), in Abraham Lincoln Papers,
Library of Congress.

Morris, John Gottlieb. *Fifty Years in the Lutheran Ministry*. Baltimore: J. Young, 1878. pp.230-232.

Alice's Adventures in Wonderland

Carroll, Lewis. *Alice's Adventures in Wonderland*; with forty-two illustrations by John Tenniel.
London: Macmillan and Co., 1866. (PR4611.A5 A4 1866)

Alexander von Humboldt's Secretary

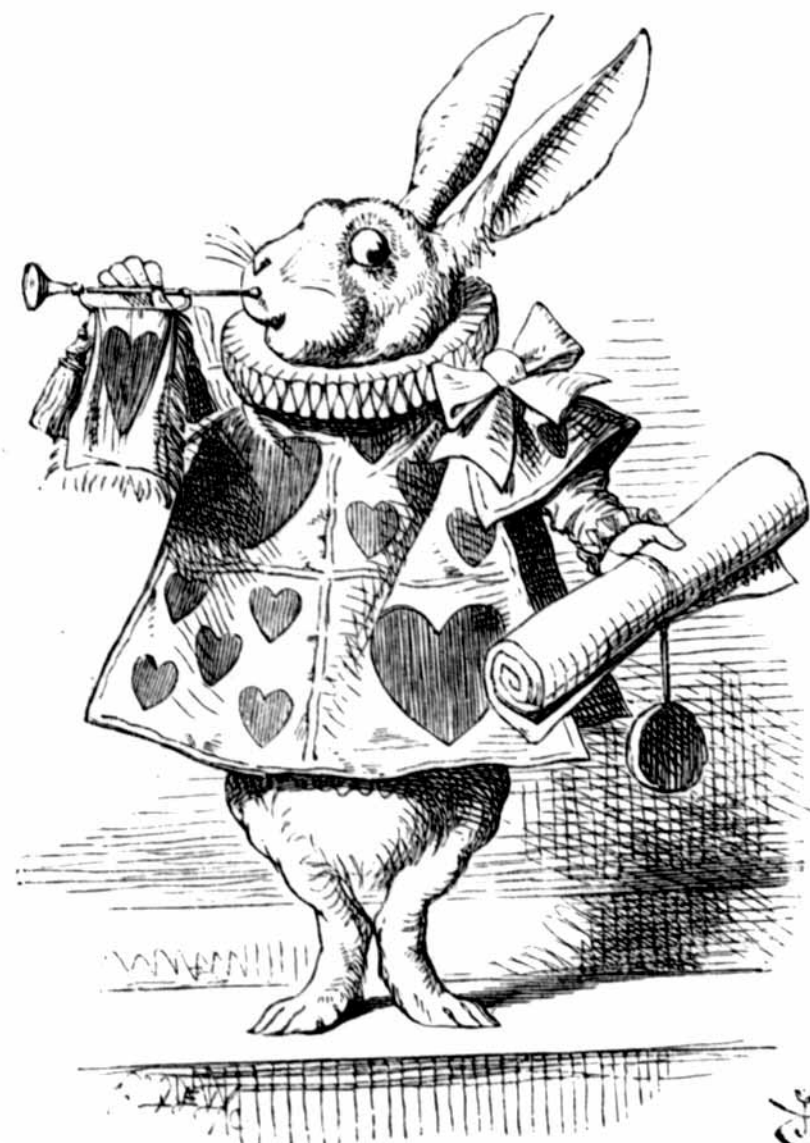
Secretary from the estate of John H. W. Stuckenberg. n.d.

In addition to his map and atlas collection, Stuckenberg bequeathed to the College a Goethe album, a library of over 3,000 books, and a desk, secretary, personal items and maps that once belonged to Alexander von Humboldt.

Portrait of Jeremiah Zimmerman

Trimm, Lee S. 1932. (MC-424)

Zimmerman (1848-1937) graduated from Gettysburg College in 1873 and served as a trustee from 1917-1937. Additional information about the portrait can be found in the *Gettysburg Alumni Magazine*, June 1933, p. 7.



Eddie Plank's Baseball

Practice baseball signed by Eddie Plank and certificate of authenticity. n.d.

Gift of Andrew Gurley, Class of 1960, A. John Gabig, Class of 1957, Robert H. Joseph Jr., Class of 1969, James M. Weaver, Class of 1964 and I. Charles Widger, Class of 1967.

Tipton, William H. "Champions of York and Adams County." September 6, 1900. Photograph Collection.

Spirit of Gettysburg

Saltzer, Bertram H. "March-The Spirit of Gettysburg." 1925. Lyrics by Robert Fortenbaugh. Gettysburg College Sheet Music Collection.

Bertram H. Saltzer was Professor of Engineering at Gettysburg College from 1923-1940. Robert Fortenbaugh graduated from Gettysburg College in 1913, and served as Professor of History from 1923-1959. The song begins, "Mid musket fire and the boom of cannon, Mid deeds of gallantry, Came lasting fame to this field of conflict, In days of sixty-three." The chorus continues, "Bullets of old Gettysburg are as full of fight as they can be, and when Gburg's Bullets take the field, What a skirmish grand you'll see!" On the cover a price is listed as 30 cents.

Photograph of Gettysburg College Band, Spectrum 1926, p. 230.

A Photographic Atlas of Selected Regions of the Milky Way

Barnard, Edward Emerson. *A Photographic Atlas of Selected Regions of the Milky Way*. Edited by Edwin B. Frost and Mary R. Calvert. Washington: Carnegie Institution of Washington, 1927. (QB819 .B3)

Movie Posters

Thomas Yost Cooper Papers. (MS-113)

Posters referenced:

Desire (1936). Also known as *The Pearl Necklace*. Paramount Pictures. Director: Frank Borzage. Starring: Marlene Dietrich and Gary Cooper.

Here Come the Co-eds (1945). Universal Pictures. Director: Jean Yarbrough. Starring Bud Abbott and Lou Costello.

The Big Sleep (1942). Also known as *Damon Runyon's The Big Street*. RKO Radio Pictures. Director: Irving Reis. Starring Henry Fonda and Lucille Ball.

They Died with Their Boots On (1941). Warner Bros. Pictures. Director: Raoul Walsh. Starring Errol Flynn and Olivia de Havilland.

Photographs of the College Playing Fields

Aerial view, Gettysburg College campus. 1934-35. Photograph Collection.

Kuhnert, Samuel. Aerial view, Gettysburg College campus. 1929. Photograph Collection.

Lane Studio. Aerial view, Gettysburg College campus. ca. 1956-1957. Photograph Collection.

A Catalogue of Chinese Pottery and Porcelain

Hobson, R. L. *A Catalogue of Chinese Pottery and Porcelain in the Collection of Sir Percival David*. London: Stourton Press, 1934. (NK4165 .H63 1934)

Wine Jar (tsun) with blue glaze. 15th century. From Imperial Collection, Peiking. (Plate CIX, p. 110)

Vase with Fish Handles. 15th century. From the Nedzu Collection, Tokyo. (Plate CXIII, p. 114)

Address Unknown

Taylor, Kathrine Kressmann. *Address Unknown*. New York: Simon and Schuster, 1939. (PS3539.A944 A33 1939)

Dwight D. Eisenhower's Presidential Correspondence

Dwight D. Eisenhower to [multiple recipients], June 19, 1959. Handwritten draft letter by President Dwight D. Eisenhower in response to the Senate's rejection of his nominee, Lewis Strauss, for Secretary of Commerce. (VFM-388)

The Senate vote was 49-46 against Strauss and Eisenhower sent an identical letter to each of the 46 Senators who supported Strauss's nomination. The College's copy of this letter was the original draft that Eisenhower sent to Strauss as a memento of his warm feelings for Strauss. Eisenhower's public statement of regret about the failure of this nomination is excerpted in his memoir, *Waging Peace* (Garden City, NY: Doubleday & Company, Inc., 1965), p. 396. In this memoir Eisenhower called the Senate's rejection of Lewis Strauss "one of the most depressing official disappointments I experienced during eight years in the White House."

Dwight D. Eisenhower in His Office at Gettysburg College. 1968. Photograph Collection

The Photographs of Stephen Warner

"Shirtless Troops with Chaplain in the Field" (Image 1712). 1970-1971. Stephen H. Warner Collection. (MS-044)

The photograph of Stephen Warner at Fire Support Base (FSB) Washington in Vietnam was taken by Henry "Hank" Eickhoff. In a letter to the editors of this volume on August 2, 2011 Eickhoff offered this reflection:

Sometimes we don't realize what a treasure the people around us are until one is lost. These are the feelings and memories I have of Steve Warner. I miss his spirit, his drive and the friendliness about him, more often than not, a smile on his face. I mostly miss the conversations we never had. While we were both assigned to the Army Headquarters Information Office in Long Binh, South Viet Nam, Steve kiddingly referred to me as his "personal photographer," since we worked together so much on the stories he was writing. He was a quick learner, though, and became an accomplished photographer in his own right, as you have seen in his archives.

The Papers of Jerry Spinelli

The Papers of Jerry Spinelli, Class of 1963. 1961-present. (MS-007)

Books by Jerry Spinelli referenced in essay:

Crash. New York: Knopf, 1996.

Knots in My Yo-Yo String: the Autobiography of a Kid. New York: Knopf, 1998.

Loser. New York: Joanna Cotler Books, 2002.

Maniac Magee: a Novel. Boston: Little, Brown, 1990.

Milkweed: a Novel. New York: Alfred A. Knopf, 2003.

Space Station Seventh Grade. Boston: Little, Brown and Co., 1982.

Stargirl. New York: Alfred A. Knopf, 2000.

Wringer. New York: HarperCollins, 1997.

Confucius Pendant

Miniature jade carving of Confucius encased in an upright oblong case of amethystine quartz. 20th century. Asian Art Collection. (J5)

The Library at Gettysburg College: Past and Present

"Schmucker Memorial Library – Main Reading Room." ca. 1930. Photograph Collection.

"Closed Library Stacks – Glatfelter Hall." 1898 Spectrum.

Tipton, William H. "Gettysburg Gymnasium (First College Building)." *Pennsylvania College Book, 1832-1882* by Edward S. Breidenbaugh. Philadelphia: Lutheran Publication Society, 1882.



Acknowledgments

The editors want to thank the authors of the essays contained in this volume. Their enthusiasm for, and support of, Musselman Library makes us an even better place.

We also thank the generous donors of the many wonderful treasures in Special Collections, not just the 30 featured here.

This project wouldn't have happened without the Special Collections staff—Carolyn Sautter, Ron Couchman, Christine Ameduri and Karen Drickamer. They helped brainstorm topics, identify treasures and respond to our many questions. But a special note of thanks must go to Catherine Perry, archives assistant and digital projects manager, for her help in obtaining photographs, compiling bibliographic information, checking facts and giving lots of patient encouragement.

In addition we thank: Joshua Stewart '11, for taking many of the photographs that were not part of the GettDigital database; Professor Michael Birkner for helping launch the project and edit the essays; and Emily Wass for the beautiful design work.

A number of library staff members proofread the essays. Our thanks to Clinton Baugess, Ronalee Ciocco, Meg Garnett, Kayla Lenkner, Kate Martin, Donna Skekel and, most especially, Janelle Wertzberger.

And thanks to the Friends of Musselman Library for helping fund this publication.





Thirty Treasures, Thirty Years presents 30 items selected from the collections of Musselman Library at Gettysburg College.

The stories and accompanying pictures illustrate the diversity of the Library's Special collections. These feature rare books, manuscripts, paintings and collections relating to politics, theatre, history, art and Gettysburg College history.

Thirty contributors drawn from the faculty, staff and alumni of Gettysburg College provide insights into their own use of Special Collections for teaching and learning as well as revealing stories about the College's past.