

Gettysburg College
Musselman
Library
friends



FROM THE DEAN

By Robin Wagner

It has been a while since we have been comfortable enough to host a dinner party, or even enjoy a meal with friends. Our favorite restaurants have closed. Many of us have subsisted on takeout or the “prepared food” aisle of the grocery store. We have devoted much of this issue to food—the sweet, the savory, the kind that can be found between the covers of a good book. Food seemed like an appropriately light topic after a long season of Covid, closures, budget cuts, resignations, inflation, mass shootings and slaughter in Ukraine.

Longing for a meal together, we asked literature professors to describe the perfect dinner party. Professor Chris Fee would have us time travel across six centuries to bring his dining companions together. Sitting at the head of his table is English mystic Margery Kemp who supplied her home brew for the meal.



Professor Stephanie Sellars imagines a Native American feast. French professor Caroline Ferrais-Besso, a top chef in her own right, plans to do all the cooking herself, with a menu of oysters, lamb tajine, and cheeses, paired with the perfect wines.

Away from the table, our acquisitions specialist compiled a review of new books on food and beverages. Our Special Collections staff gathered colorful artifacts for a feature about “What’s Cookin’ in Special Collections,” including our very own hardtack specimen.

In this issue, you will be able to experience a “portion” of our Special Collections exhibit on women at Gettysburg. Senior Sophia Gravenstein describes her remarkable digital humanities project on the College’s 1547 Cranach portrait of Martin Luther.

We also report on a number of generous donors. One gave us his player piano and 1,200 rolls to go with it. Another donated a collection of early twentieth century homemaking booklets and product brochures, including a complete series on JELL-O.

Many alumni and friends contributed World War II memorabilia; we have used these artifacts to illustrate a new library publication, *Democracy’s Shield: Voices of World War II*.

We invite you to our table. Pull up a chair. Sample our newsletter. Bon appetit!

Front Cover: Detail of *Afternoon Tea in a Garden*. This is one of 24 illustrations from *Girls’ Pastimes in Japan*, published by the Tamamura Photographic Studio in Kobe, Japan, 1910.



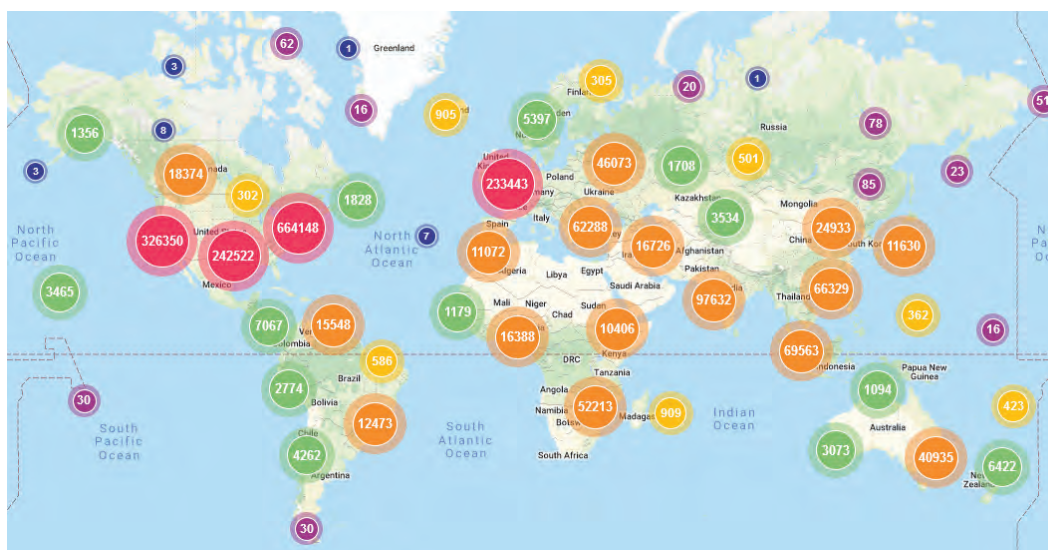
Cupola Celebrates 10 Years

Musselman Library launched the College's open access institutional repository, The Cupola, in spring 2012. The very first item was a poster presentation by Joe Miller '13 titled "Tourism Studies: Haw Par Villa Theme Park." It was uploaded on April 26, 2012, which we now celebrate as The Cupola's birthday. Since then, we have shared more than 8,000 scholarly and creative works created by Gettysburg College students, faculty, and staff. They have been downloaded more than 2 million times from every corner of the globe!

We know that the work created here has impact — we see it being cited in news sources and social media. For example, student Jessica Laemle shared

a CC-BY Creative Commons license, meaning it is permissible for readers read the book as well as to revise, remix, and redistribute it. The book has been adopted by professors on other campuses around the world, and has been downloaded nearly 150,000 times. Every single download represents barrier-free access to knowledge that also brings visibility to Gettysburg College.

We are proud to host six undergraduate research journals in The Cupola that are edited, peer-reviewed, and authored entirely by students. Three pre-dated The Cupola's founding and joined the platform in order to expand their visibility and reach — these include *The Mercury*,



"Trapped in the Mouse House: How Disney has Portrayed Racism and Sexism in its Princess Films," written for Professor Ty Redden's 2018 course on Black Feminism in Film and Hip Hop. The paper was recently cited in an online magazine article titled *Indie Developers are Leading the Way for Better Representation in Gaming* and has been downloaded nearly 50,000 times.

Our single most popular item is an open textbook authored by Computer Science Instructor Chuck Kann in 2015. *Introduction to MIPS Assembly Language Programming* is a full textbook that carries

The Gettysburg Historical Journal, and the *Gettysburg College Journal of the Civil War Era*. Three newer journals were founded because of the publishing capacity of The Cupola — these include the *Gettysburg Social Sciences Review*, the *Gettysburg Journal for Public Policy*, and *Gettysburg College Headquarters*.

The Cupola amplifies the great work happening on our campus and shares it with the world. Here's to another ten years!

Take a Break

Musselman Library hosted its spring Finals Study Break on Monday, May 2. It was a warm, sunny afternoon, which went perfectly with the ice cream sandwiches, popsicles, and beloved Servo cookies.

Two hundred thirty students took a break from studying to grab a sweet treat. Some students exercised their brain with word search games on hand. New this year, President Iuliano stopped to cheer students on as they wrapped up the academic year and left his own note of encouragement on the “Positive Post-Its” wall.



New Summer Program

Thanks to the steady support of the Fortenbaugh Internship fund over many years, we are able to offer a summer experience for students this year, in addition to the internships provided during the academic year.

The library is happy to announce the inaugural Fortenbaugh Digital Humanities Fellows program. Three current students will pursue independent digital projects that use materials from Special Collections and College Archives as part of an eight-week summer immersion experience in the library. Librarians will conduct workshops, teaching our fellows digital tools and methods. A stipend and campus housing are included, making it possible for students of modest means to participate.

Summer 2022 fellows include:

- Alyssa Gruneberg '24, Political Science/Public Policy, will be researching civic engagement of Gettysburg students throughout history, using the oral histories and college publications.
- Anali Matthew '23, Economics/Music, will be researching children's music education during the civil rights movement, using sheet music and the Radical Pamphlets Collection.
- Mav Schmidt '24, Sociology, will be investigating how patriotism is constructed through wartime propaganda, using the propaganda posters.

We are excited that these students will be able to take a deep dive into the library's historical research materials and acquire digital skills that will be useful in the twenty-first-century workplace.

We are grateful to Linda Fortenbaugh Thompson and her husband Jeff Southern for carrying forward the philanthropy begun by Linda's parents, Esther Kenyon Fortenbaugh '46 and Robert Fortenbaugh '44. In addition, we thank past Fortenbaugh interns and many other donors who have steadfastly supported the Fortenbaugh Internship.

SUMMER READING

By Devin McKinney

Two years have passed since the last edition of *You've Gotta Read This!* Among COVID's byproducts, at least for the fortunate, was additional time for reading. Some of us no doubt read more in the past two years than we had in the previous five. As we emerge from our hibernations and separations, we may be inclined to set books aside, switch off the video stream, and catch up on all that we've missed doing in public and in groups.

Yet books are essential to the connectedness we're eager to reclaim. Through them we embrace the world as well as escape it. Obviously, no book-lover will cease to read with the reopening of society, as no TV addict will forsake the Netflix binge. But as we read or watch in our "new normal," we might wonder anew about how our dreams overlap with those of people we barely know or haven't met. We might ask how our responses to a text or set of images make us fuller citizens of a world where direct connection could be curtailed or cut off without warning. To paraphrase the late Palestinian poet Mahmoud Darwish, as you read your book—think of others.

On that note, we invite you once again to enjoy a rich array of recommendations from faculty and staff. You can download the 2022 summer



reading booklet at <https://cupola.gettysburg.edu/summerreads/19/>

It's time to go outside and reconnect. If there's someone you haven't seen, visit them. But take a book along, and be sure to tell them about it.



Caffeine Boost

After a two-year hiatus, Musselman Library's late night coffee cart returned this spring! The library provides hot water, coffee, tea, and hot chocolate for students from 9:00 pm to 1:00 am, Sunday through Thursday. Students bring their own mug to keep this service sustainable. Providing a free coffee cart has been a long-time practice of the library; students were happy to see the cart's return, giving that extra late-night boost for research and study.

EXHIBITS:

Educating Women: Progress and Pushback

A new exhibition, *Educating Women at Gettysburg College: Progress and Pushback* is located in the Special Collections Reading Room and runs through December 2022. The exhibit was co-curated by Glatfelter Interns Abigail Adam, Class of 2022, and Alicia Method, Class of 2023, under the guidance of College Archivist Amy Lucadamo, Class of 2000.

Using documents, artifacts, oral histories, College records, and photographs, Adam and Method traced the progress toward and pushback against equal education for women.

Women first attended Pennsylvania College in 1885. They enthusiastically participated in the classroom and in campus activities when permitted. Early on, they lived in boarding houses in town with “respectable” families. Campus housing was not available until 1935 when the Gettysburg Academy closed (present day Huber Hall) and was repurposed to house women.

Male students welcomed the women on campus. The administration had a more tepid response. President Granville wrote in 1918 that the College favored “mild-coeducation.” Board minutes attest that throughout the 1920s the trustees vacillated on whether to continue admitting women. Ultra-conservative trustees officially voted to stop admitting women by 1930. When women were readmitted again in 1935, President W.A. Hanson offered an assurance that the total enrollment of “young ladies shall at no time exceed 150.”



The exhibit focuses on early women graduates, pointing out that they excelled, earning high grades and winning academic honors. However, they confronted discrimination from some professors and were subject to strict rules governing their schedules, activities, companions, whereabouts, and behavior.

Method and Adam discovered that women were closely monitored, required to live and take their meals in the women’s dormitories and adhere to nightly curfews. They could not walk on campus or in town at night, talk to boys through their windows, play music during studying time, or talk on the phone for more than three minutes at a time.

By the late 1960s, Gettysburg’s women demanded an end to restrictions. The exhibit documents how the protest movement against parietal rules morphed into a full-scale demonstration: a “sleep in” and two-day moratorium from classes.

Left: In 1894, Cora Hartman was the first woman to graduate from Pennsylvania College. She was also the first to enroll in a scientific course. She wanted to study classics, but was ineligible because she did not know Greek. She later switched to classics with the “help” of Prof. Edward Breidenbaugh, who would not allow women to major in chemistry. Hartman mastered at least four languages during her time at Gettysburg.

Right: Margaret Himes was the second female graduate, also in 1894.

The women's protest movement on campus bore fruit in ending sexist rules and evening out the gender balance on campus. The exhibit ends by showing women's involvement in student governance and excellence in athletics. Gettysburg's first national championship was in women's lacrosse under Lois Bowers, and there have been more since then. The exhibit also looks at the effect of Title IX, which mandated equal opportunities in all aspects of education, with a particular lens on Grace Kenney, who advocated for equality in athletics for years.

Check the library's website for exhibition hours in Special Collections.

Abigail Adam is a double major in Music and English with a writing concentration. She is interning at Gettysburg's Seminary Ridge Museum this summer. Alicia Method is a double major in History and Public History and currently has an externship at the Heinz History Center in Pittsburgh.



Sign-out Book from Cottage Hall, 1970-71
By the late 1960s and early 1970s, the rules stated that co-eds must sign out and in whenever they left their dorms after 7 p.m.

Glatfelter Interns Serve as Exhibit Curators

Glatfelter interns Abigail Adam and Alicia Method enjoyed their first-time curatorial experience. Method was surprised at how much in-depth research was required to create an exhibit. Adam was stunned to discover so much pushback. "I certainly didn't expect women's rights to be an even path, but I didn't expect women's admittance to go back and forth like it did," she said.

The curators had an eye on diversity when developing the exhibit's narrative. Adam noted, "It is important to acknowledge that women's experiences differ based on their socioeconomic class, race, and sexuality, but discovering these different experiences was challenging since women were largely excluded from the material record in their own time." She was grateful for the extensive collection of oral histories with women that helped shed light on their experiences at the College.

For Method, the "almost comic nature of the rules and regulations" for women was striking. Adam said she was inspired by the 1969 "sleep-in" where men and women, working together, waged an effective campaign that ended parietal rules.

Both interns expressed appreciation for the women who came before them and pushed for equality.

The Charles H. Glatfelter '46 Internship in Special Collections and College Archives is generously supported by alumni and friends of Musselman Library.

The
1968
Spectrum Queen



JOHN WAYNE

5451 Marathon Street
Hollywood, Calif. 90038
January 26, 1968

Mr. Barrie E. Sheffler
Sigma Chi Fraternity
240 Carlisle Street
Gettysburg, Penna.

Dear Barrie:

Here are my selections: No. 1, Sue Dimm,
No. 2, Karen Ariko.

My congratulations to Sue and Karen, but I
do hope the ones not selected will realize
how difficult it is to make a selection from
photographs.

My best to the Brothers of Theta Chapter.

In Hoc,

John Wayne
John Wayne

JW:ms



MISS SUE DIMM
Spectrum Queen

1968 Spectrum and Letter from John Wayne

From 1938 to 1970, a campus beauty contest featured women students selected by the editors of the *Spectrum* Yearbook. The final choice of Spectrum queen fell to a male celebrity judge such as Hugh Hefner, Johnny Carson, Ed Sullivan, or John Wayne. As the tradition waned, students were encouraged to vote for whoever they found beautiful on campus. .

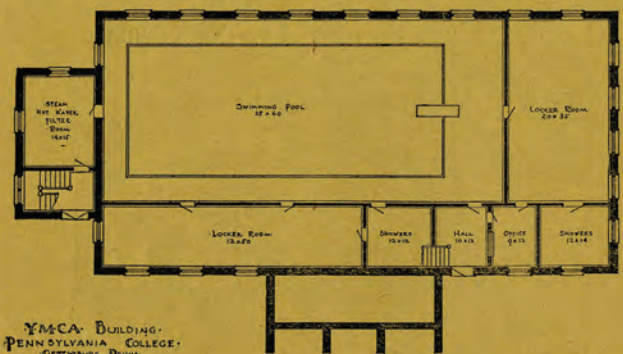
Proposed College Y. M. C. A. Building



Y.M.C.A. BUILDING
PENN. SYLVANIA COLLEGE
GETTYSBURG, PENNA.

FRONT ELEVATION

GEORGE C. BAUM, ARCHITECT
LUTHERAN PUBLICATION SOCIETY BUILDING
1424 BIRD ST. PHILADELPHIA



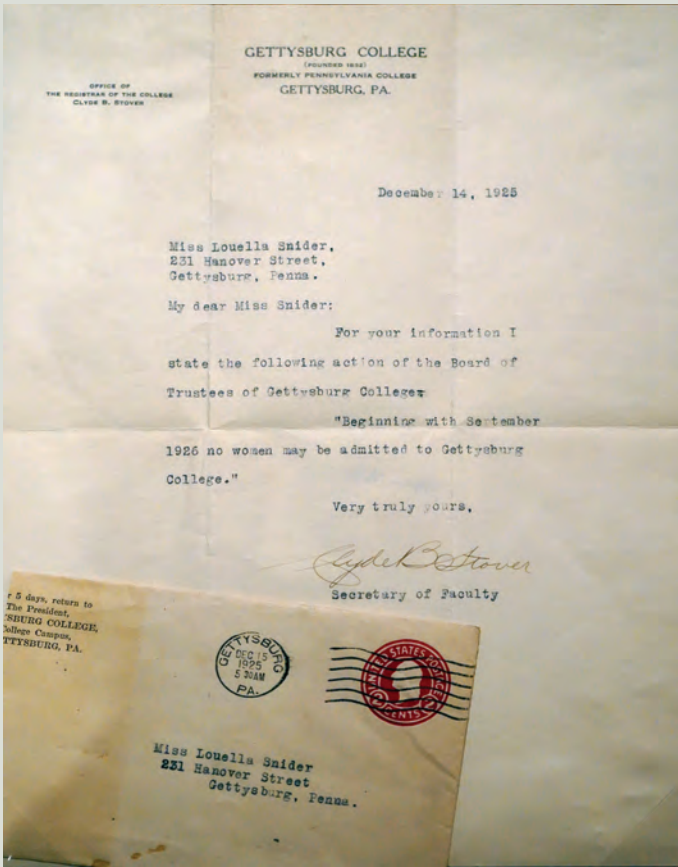
Y.M.C.A. BUILDING
PENN. SYLVANIA COLLEGE
GETTYSBURG, PENNA.

BASEMENT PLAN

GEORGE C. BAUM, ARCHITECT
LUTHERAN PUBLICATION SOCIETY BUILDING
1424 BIRD ST. PHILADELPHIA

Leaflet, "Proposed College Y.M.C.A. Building," ca 1915

The Woman's League, founded in 1911 by Mary Gingrich Stuckenberg, with Mrs. Marie Richards as first president, included the wives of faculty and administrators, community women, and friends of the College. This was not an alumnae group; members usually had a husband or son who had attended the College. The League aimed to advance Christian leadership and to improve the College through fundraising. In 1915, College President William A. Granville proposed that the League raise funds for the construction of a Y.M.C.A. building, setting a goal of \$12,000 in five years. In seven years they raised nearly \$80,000, which covered construction and furnishing costs. Women students, unable to join the campus Y.M.C.A., created a Y.W.C.A. in 1921. Since it had no dedicated facility, the women met in a room called the "cigar box" in Glatfelter Hall.



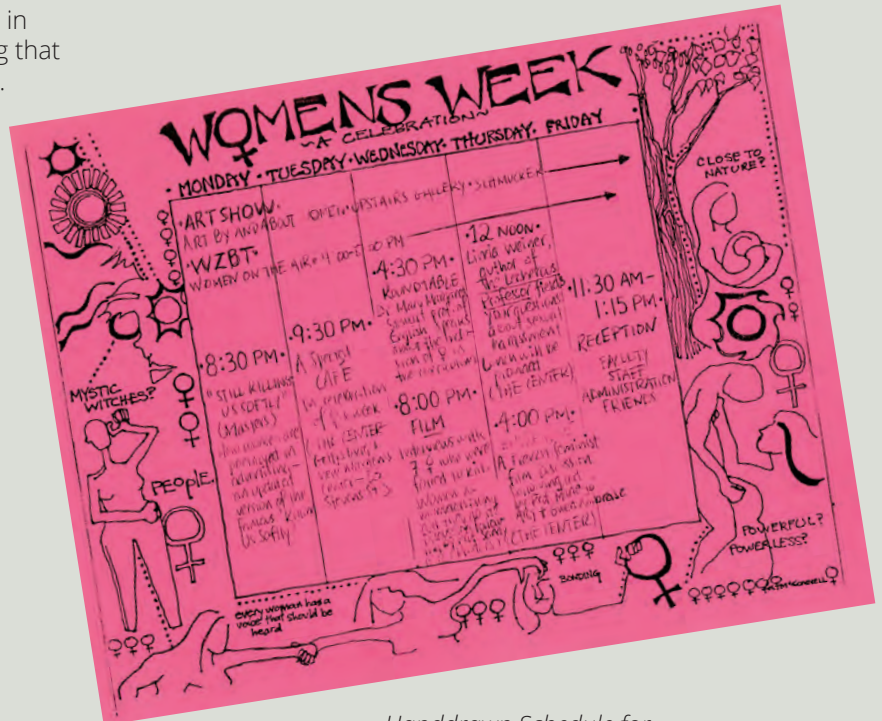
Letter sent to Louella Snider, 1925

Louella Snider, one of only 17 women who graduated in 1930, received this blunt December 1925 letter saying that women were no longer being admitted to the College. Since the Board of Trustees repeatedly delayed ending admission of women, female students continued to attend and graduate from the College.



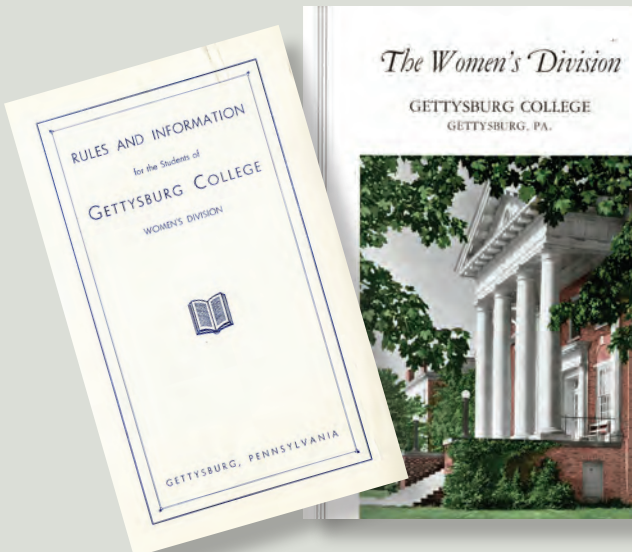
Students and Marta Robertson, professor of music, look at the exhibit during a class visit.

In December 1989, Women's Center co-director Cynthia Hill, Class of 1990, presented a petition with 1,600 student signatures to the Board of Trustees in support of a proposal that would allow the Health Center to provide contraceptives to students. After the proposal passed, William F. Sunderman, M.D., Class of 1919 and a lifetime Trustee, led an unsuccessful campaign to put an end to the practice.



Handdrawn Schedule for Women's Week 1980

Co-sponsored by the Women's Action Group throughout the 1980s, the week included speakers, films, art exhibitions, theatrical performances, and panel discussions. Topics included sexuality, abortion, eating disorders, the Equal Rights Amendment and women in the workforce.



Brochure and Rule Book for the Women's Division, 1930s-40s

The Women's Division (established in 1935) was advertised and regulated separately from Gettysburg College. The *Bulletin* article announcing the Women's Division stated that: "Equal privileges shall, as nearly as possible, be given to young ladies and gentlemen attending our institution."

Martin Luther: The Face of Reformation

The library's 1547 portrait of Martin Luther is the centerpiece of a new digital project by Philadelphia native Sophia Gravenstein, class of 2022.

Gravenstein undertook an in-depth exploration of the portrait, originally attributed to Lucas Cranach the Elder. Her research showed that the library's painting was based on Cranach the Elder's original 1539 portrait of Martin Luther. However, Lucas Cranach the Younger was most likely the artist. Gravenstein's project, which includes an interactive timeline, is available for viewing in the Cupola at https://cupola.gettysburg.edu/student_scholarship/963/

How did the library come to have this exquisite sixteenth-century portrait to begin with? We have John H. W. Stuckenberg and Mary Gingrich Stuckenberg to thank. Along with Alexander von Humboldt's desk, three rare atlases and more than 500 sheet maps from the sixteenth through nineteenth centuries, the Stuckenbergs also donated this fascinating and rare Luther portrait.

Gravenstein would be quick to acknowledge that she had partners in this venture—her art history professor, Felicia Else; R.C. Miessler, the library's head of digital scholarship; a team of professionals in Special Collections, and the Cranach Digital Archives overseas. We asked Gravenstein to tell us about her research and the resulting website.

What prompted you to research Lucas Cranach?

Professor Felicia Else was my academic advisor my first year at Gettysburg College. When I told her I was considering double majoring, she mentioned researching the portrait as my senior capstone project since I would have the German skills for it. It was a perfect opportunity to combine my art history and German Studies majors. Though the project fulfilled a requirement for my major, I enjoy looking at and learning about Northern Renaissance art. I learned a lot about how art workshops functioned in the 1500s and how closely artists and their patrons



worked together, which provides deeper insight into the artworks.

What did you set out to do and how did your project evolve?

My basic tasks were to write a research paper on the portrait and then build a website on my findings. I quickly learned that information on the Fur Coat Series (a title I came up with during my research) is scarce, so my research evolved into learning about the Cranach workshop structure, the friendship between Cranach and Luther, and the role of portraits of Luther in furthering Luther's goals for the Protestant Reformation. Through my broader research, I ended up being able to apply what I learned to the Luther portrait, and collected evidence to support my reattribution of the artwork to the workshop of Lucas Cranach the Younger instead of the Elder.

Did you encounter any surprises?

As I got deeper into my research, I realized that the attribution of the portrait to the workshop of Cranach the Elder per the College's archival information did not make much sense. The other portraits in the Fur Coat Series, with the similar date ranges, were all attributed to the workshop of Cranach the Younger, and had similar insignias. This was a very exciting realization for me. The reattribution is my small contribution to the current scholarship.

You chose to tell your story digitally. What can do with a digital project that you can't do with a traditional paper?

I wrote a 10-page paper first to help me get my thoughts and research together and form a cohesive argument. The website was to give the College's artwork visibility, but it ended up being an important tool for comparing the details of the College's portrait to others in the Fur Coat Series. Because the goal was to show how our portrait compares favorably to the others, I decided to show the details in each portrait lined up side by side. This allowed me to work greater in depth with the details than I had for my paper.

What was the most satisfying part of this experience? Any frustrations?

The most satisfying part of this experience was learning how to research something with such little existing information. It felt like I had made something out of nothing. When I first looked at the painting, I found nothing on the internet. I had no idea what direction to take. Most of my previous art research had been on famous works with ample resources online and in libraries, so I felt stumped. Professor Else taught me about the types of questions to ask. I think this type of research on artworks without much scholarship will be most similar to the kind of work I hope to do in the future in museums or galleries.

Working with Wordpress was the most frustrating part of my project. After I had done all of my research

and writing, I thought the hard part was over. I also remember telling R.C. Miessler that I consider myself tech-savvy. I was wrong! Figuring out how to use Wordpress was the most time consuming part of the project; it felt at times more like a test of my computer skills than of my academic work. But, seeing all of my ideas for the site come together and incorporating all of the interactive tools was the most rewarding. I never would have thought I could do something like this.

Gravenstein hopes to teach English in Austria through the USTA program and attend graduate school for museum studies.

Professor of Art History Felicia Else shared these comments:

Although Sophia knew nothing about this topic, she was open-minded and did an impressive job rising to the occasion, often looking at very obscure material in a foreign language.

By making this into a digital project in addition to a research paper, Sophia actually learned more in applying the skills of an art historian. In developing a website that showcases comparisons of various details in the portraits, Sophia brought out visual analyses clearly and concretely. In her interactive timeline, she also brought together important historical material in a lively and engaging manner.

We recently got word from the Cranach Digital Archive in Germany that they would like to include the College's Cranach painting and Sophia's research in their official database and in their new critical catalog. This is an authoritative scholarly resource... it will put the College's painting on an international stage and is a testament to Sophia's work.

Food in the Stacks

By Beth Carmichael

Many people remember a time when sneaking snacks into the college library could have been considered a rebellious act, but here at Musselman Library, we have always had a lot of food on our shelves. Books about food can be found almost anywhere in the stacks, enticing and comforting us with tales of big Italian dinners; warming us up with a hot cup of tea; transporting us on new adventures as we read about regional or national dishes; and challenging us to consider the way we think about issues related to local and global access to food.

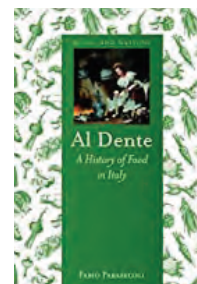
Why are we drawn to collect and read books about food? They engage us in conversations about customs and innovation; common acts of gathering around a table that create powerful relationships between ourselves and our communities; and simply fun stories about family recipes that have been passed down for generations or cherished memories about meals that we've shared. Tales about food culture pull us into dynamic stories of traditional ingredients and dishes finding new expressions because of the movement of people across the globe—and the challenges that we face when it comes to food production, distribution, and health.

For all of these reasons, Gettysburg College faculty, staff, and students choose books about food that speak to them. Many of our titles support a wide variety of courses taught across the curriculum and in first-year seminars, including in foreign languages, history, political science, and the sciences.

Courses



From markets and banquet halls to pesto and pasta, Daria Bozzato's students considered food culture in Italy. Professor Bozzato and her class primarily used Simone Cinotto's text *The Italian American Table* to explore food as a powerful means of forming collective identity and community, especially within immigrant communities. Using John Dickie's *Delizia! The Epic History of the Italians and Their Food*, they visited various cities to learn about the origins of their well-known dishes, such as pizza from Naples and Genoan pesto. Fabio Parasecoli's *Al Dente: A History of Food in Italy* placed these traditional Italian products and dishes into their historical context and examined larger issues of production, consumption, and cultural food tourism. All of these titles, Bozzato explained, "helped students to understand the historical, social and political influences on Italian food and gastronomic traditions." Similar courses have focused on French foodways, and other titles in the library address the cuisines of many other nations and regions, including the Yucatan, Spain, Japan, China, and India, to name just a few.



If beverages sound more inviting, you can travel through *A History of The Word in Six Glasses* by Tom Standage to see how drinks like Coca Cola, beer, wine, and tea have shaped human life, affecting trade, intellectual engagement, and even foreign policy. As they examined the international history of tea, history professor Dina Lowy and her students journeyed across the British Empire and through China, Japan, and Southeast Asia with Standage's book and several additional library titles. *The True History of Tea* by Victor Mair



and Erling Hoh delves into the plant's voyage throughout the world via trade and exploration, and *Liquid Jade: The Story of Tea from East to West* by Beatrice Hohenegger considers the social and cultural aspects of the drink, including tea as medicine and a commodity and issues of modern consumption. Meanwhile, for those who like a good spy novel, *For All the Tea in China: Espionage, Empire, and the Secret Formula for the World's Favourite Drink* by Sarah Rose is the steamy tale of botanist Robert Fortune and his dangerous efforts to steal secrets from the Chinese tea industry for the British.

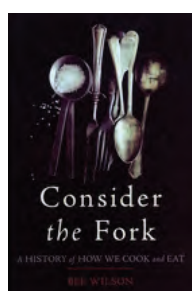
In addition to providing the historical perspective, books in the library also generate discussions with our students about current food issues. Professors Caroline Hartzell and Salma Monani have selected titles that challenge their students' perceptions about food choices and help them to see how personal actions can be connected to larger sociocultural systems. Professor Hartzell's international relations students explored access to food as a global concern with *The Coming Famine: The Global Food Crisis and What We Can Do to Avoid It*, by Julian Cobb. Hartzell finds that Cobb "certainly doesn't mince words, painting very dramatic scenarios, supplemented by lots of data, of the food crisis that is already a daily reality for a significant portion of the world's people. The book provoked a good deal of discussion among students who appreciated the focus on policy options, which ranged from actions that we can take as individuals to those that states and other actors can implement."

Professor Monani's students similarly engaged issues of food access with *Closing the Food Gap: Resetting the Table in the Land of Plenty* by Winnie Lang and *Labor and the Locavore: The Making of a Comprehensive Land Ethic* by Margaret Gray. According to Monani, *Labor and the Locavore* "is an eye opener for students. It sharply interrogates the rosy picture most of us have about local food by bringing labor into the picture... to trace the environmental and social injustices farmworkers encounter even within the alternative, local food production system."

Students also request books for their course work, and we added *Sistah Vegan* to the collection in support of a science class. *Sistah Vegan: Black Female Vegans Speak on Food, Identity, Health, and Society* is a collection of essays edited by A. Breeze Harper that pulls together writing on vegetarianism/veganism through the lens of Black feminist and antiracist practices. The writers approach these eating philosophies from several angles and disciplines—not just as a means of animal rights, but as a framework for connecting dietary habits and compassionate consumption to cultural heritage, environmental sustainability, and social justice work.

Other Titles

When sources are not directly tied to a course or research project, they are collected to provide coverage on all aspects of food studies. Whether you prefer vanilla or chocolate; Pennsylvania dishes or international cuisine; memoirs or narrative history; you will find books in Musselman to suit your tastes. Here are a few stars from our stacks.



Consider the Fork: A History of How We Cook and Eat, Bee Wilson

Looking to pit cherries or slice avocados? Kitchen gadgets abound these days and you can find tools for every task that must be done. But have you ever wondered how basic cooking implements have transformed the way we create and consume our food? Bee Wilson's entertaining book *Consider the Fork* explains just that, exploring how kitchen technology affects the way we eat. She examines some of the most basic tools in the house, like pots, pans, grinders, knives, and, of course, the fork.



Butter: A Rich History, Elaine Khosrova

We use some staples so often that it's hard to imagine they merit serious study. Take butter, for example. Even if you don't care to spread it on your bread or drizzle it on your baked potato, you've probably baked a favorite cake with it. Yet Elaine Khosrova shows us that the humble stick of butter, with its origins on the European dairy farm, has played a part in agriculture, politics, economics, material culture, and art. Luckily for the reader, Khosrova, who is a food writer and pastry chef, also includes classic recipes where butter is the essential ingredient.

Many food books focus on unexpected ingredients: check out *White Bread: A Social History of the Store-Bought Loaf* by Aaron Bobrow-Strain or *Contested Tastes: Foie Gras and the Politics of Food* by Michaela Desoucey.

Eight Flavors: The Untold Story of American Cuisine, Sarah Lohman

Taste Makers: Seven Immigrant Women Who Revolutionized Food in America by Mayukh Sen

Food blogger and chef of historical food Sarah Lohman examines U.S. culinary history from the unique perspective of the flavors that can be found in all corners of the country: black pepper, vanilla, curry powder, chili powder, soy sauce, garlic, MSG, and Sriracha. Combining historical recipes with the tales of merchants, explorers, slaves, and botanists, Lohman shows us how several distinct ingredients contribute to a national cuisine.

Taste Makers by Mayukh Sen explores modern American food from the perspective of seven women who brought their culinary expertise with them when they immigrated to the United States. This group biography introduces us to influential chefs such as Marcella Hazan, Elena Zelayeta, Chao Yang Buwei, and Najmieh Batmanglij.

What She Ate: Six Remarkable Women & The Food That Tells Their Stories, Laura Shapiro

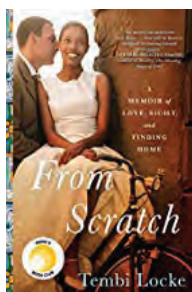
Everyone eats, but why do they choose the food that they put on their plate and what do their decisions disclose about them? These are some of the questions that Laura Shapiro sets out to answer for six notable but very different women, including Edwardian caterer Rosa Lewis; First Lady Eleanor Roosevelt; Hitler's mistress Eva Braun; British novelist Barbara Pym; and *Cosmopolitan* editor Helen Gurley Brown (who put hardly anything on her plate at all!). The choices that these women made reveal a great deal not just about their eating habits and relationship with food, but also about the world in which they operated and how they understood their place in it.



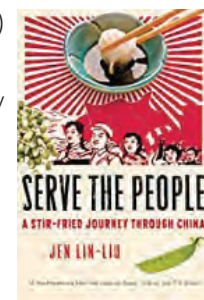
Yes, Chef: A Memoir and The Rise: Black Cooks and the Soul of American Food, Marcus Samuelsson

Food memoirs are a genre of their own, with chefs and food writers and bloggers all recollecting how their passion became their life story. *Yes, Chef*, is the story of chef Marcus Samuelsson, who was born in Ethiopia and raised in Sweden, as he works in various restaurant kitchens, ultimately cooking at the White House and then opening his own restaurant in Harlem. Reality TV watchers may recognize Samuelsson from his appearance on *Top Chef* and other TV shows. More recently, Samuelsson has published *The Rise: Black Cooks and the Soul of American Food*, which recognizes the delicious

diversity, history, and creativity of contemporary Black cooking. This beautiful cookbook also features short profiles of numerous Black cooks.



You can find many other appetizing memoirs (that usually include recipes!) in the stacks, including *From Scratch: A Memoir of Love, Sicily, and Finding Home* by Tembi Locke; *Serve the People, A Stir-Fried Journey through China* by Jen Lin-Liu; several volumes by *New York Times* restaurant critic and *Gourmet* editor Ruth Reichl; *Always Home: A Daughter's Recipes & Stories* by Franny Singer (daughter of famed Chez Panisse owner Alice Waters); and Kim Thuy's family cookbook *Secrets from My Vietnamese Kitchen*.



Pastrami on Rye: An Overstuffed History of the Jewish Deli, Ted Merwin

If you like pastrami and pickles you might want to pick up this appealing social history of the New York Jewish deli and its signature dishes. Ted Merwin traces the significance of this culinary gathering place as a point of reference for understanding the American Jewish experience in the New York area from a period of heavy immigration in the late 1800s through the mid-nineteenth century. Good food, religious heritage, and social interaction all melded together at the New York kosher deli.

The Imaginary Dinner Party

Communal dining is a quintessential human experience. In her 2015 essay in *The Atlantic* magazine, Louise Fresco wrote, "Eating around a table means both eating and talking, if only to say a few words of praise for what is presented to us. At the table we talk about what we've eaten before and what we're going to eat and everything in between."

Sharing a meal with friends is a pleasure many of us have missed during these long months of Covid isolation. We asked seven of our favorite literature professors to plan a small, intimate dinner party. Who would they invite—real or fictional, present or past, living or not—and what they would serve?

McKinley E. Melton

If I were hosting a literary dinner party, I would invite James Baldwin, Toni Morrison, and Danez Smith. I would plan a menu of comfort food in order to maintain a very casual atmosphere and keep everyone in their most relaxed state. These three writers, I believe, would prompt some amazing conversations and would create opportunities to talk about more than their work, their characters, and their writing.

These three writers consistently leave me awestruck by their insights into Black communities and cultures and into the "big" questions of humanity and existence. I'm also always blown away by the things that they do with language, the artfulness of their phrasing, and the beautiful ways that they put ideas together.



Tea for Two

John Tenniel's illustration of the Mad Hatter from Lewis Carroll's *Alice's Adventures in Wonderland*, 1866.

continued



While they all take on difficult and complex subjects, these writers (in both their lives and their work) also celebrate joyfulness, laughter, and love. I imagine that watching them join in actual conversation with one another, and letting me hang out and interject with questions and commentary, would be an evening that I wouldn't soon forget!

Joanne Myers

"A good dinner is of great importance to great talk," Virginia Woolf writes in *A Room of One's Own*. "One cannot think well, love well, sleep well, if one has not dined well."

The thought follows her description of a rather dispiriting dinner at an all-women's Oxbridge college, featuring beef with greens and potatoes, rounded out by prunes — "an uncharitable vegetable (fruit they are not)"—and custard. Woolf contrasts this homely meal with an earlier, richer one at a better-endowed college, at which the food inspired "the more profound, subtle and subterranean glow, which is the rich yellow flame of rational intercourse."

Writing this during March, Women's History Month, I dare to invite Virginia Woolf to the best sort of dinner, the sort where "We are all going to heaven and Vandyck is of the company... ."

Together with Woolf I would have to invite Aphra Behn, the Restoration playwright, poet, fiction-writer, and possible spy. Elsewhere in *A Room of One's Own*, Woolf holds Behn up as the first woman writer to earn a living by writing, and she tells readers that they should lay flowers on Behn's grave in the cloister of Westminster Abbey.

It seems likely, though, that Woolf's knowledge of Behn's writing was limited, since it took later feminist literary scholars to recover many of her texts. I would love to see an actual meeting between the two, not least because Behn seems to have been such a lively, provocative character, and having her share a table with the cerebral Woolf would be a lot of fun.

Lastly I'd invite my late grandmother-in-law, Charlotte Winzeler Wangrin, who wanted to earn a PhD in literature but left graduate school after earning her MA so that she could marry and raise a family. Charlotte was a character herself, never afraid to speak her mind, and I miss her. I can't think of much better than being a fly on the wall at dinner with three smart, strong women.

Len Goldberg

My fantasy dinner is only lightly fictionalized. I'm guessing at the setting and how best to insinuate myself into it. In the late summer of 1803, William and Dorothy Wordsworth were touring Scotland and visited Walter Scott, I think at Melrose. It's interesting to imagine them at a tavern. I'd put myself in the role of host and waiter, rude and intrusive enough to take in everything everyone says.

During the tour, Dorothy passed much of the time reciting William's poems, while Scott had within the past year come out with his anthology, *Minstrelsy of the Scottish Border*, so think of what one could hear after they'd had a few drinks!

To take the counterfactual a step further, just before the Wordsworths set off to meet Scott, they split from Coleridge, who had started the tour with them, was not getting on with them, and wanted to get back home (he wrote his second most famous opium poem—*The Pains of Sleep*—on that leg of the



journey). What would it have been like, had Coleridge decided not to go off on his own, to be around the four of them at once? To overhear some of Britain's best conversationalists and smartest minds, the heart of romanticism, celebrating together, just as their careers were gathering momentum? Even to know what their voices sounded like—and their accents—would be...well, words fail.



Granville Dinner Party

Formal dinner party in 1910 for the Inauguration of President William Anthony Granville. He served from 1910-1923. When the college changed its name in 1921, Granville became the only individual to be president of both Pennsylvania College and Gettysburg College!

Stephanie Sellers

I would invite Pinewans, Abenaki co-writer of what is considered the first protest writing in the Americas, dated 1747. Pinewans and his co-writers posted a petition (or *awikhigan* in Abenaki) written on birch bark outside an English fort on the Connecticut River. The petition begins "Gentlemen...Whereas there have been very many grievous complaints...with respect to ye support...of your forts." The writers assure the British that they will "bring your frontiers to a narrower compass still" if they persist in taking Native lands.

Also invited, Zitkala-Sa, Dakota author (1876–1938). Her memoir, *American Indian Stories*, published in 1921 is one of the most important primary sources about the Indian Boarding Schools.

Finally I would include Mary Tall Mountain, Koyukon Athabascan poet and fiction writer (1918–1994). She is known for her powerful poem "The Last Wolf" and her essay that ends with "despite loss and disillusionment, I consider myself rich, fertile, and magical."

I would serve them green tea with lavender flowers from my garden and oyster pie with fresh chive blossoms.

Chris Fee

Three people I'd love to have to dinner would be the Icelandic Lawspeaker Snorri Sturluson (1179–1241); the English mystic Margery Kemp (c. 1373c. 1440); and the Iranian poet Abū al-Qasem Manṣūr (c. 935c. 1020).

Author of the *Prose Edda* and the *Heimskringla*, amongst other works, we can credit Snorri Sturluson with much of what we think we know about Norse mythology and Scandinavian legendary history. Snorri was also an important political figure of his time, a fact that caused him to be elected Lawspeaker of the



Icelandic Althing. It also resulted in his assassination in his own home in September of 1241. Love the guy or hate him, even the King of Norway couldn't ignore him!

I'd invite Margery Kemp because she knew how to brew beer and would by all accounts have been a rip-roaring dinner guest. Margery was in some ways the most infamous woman of her time, because—unlike most women or mystics of the age—Margery lived out in the world at large on her own, mostly unsupervised and remarkably unfettered. Margery was subject to loud, public emotional responses to her promptings from God, which often came upon her in public places.

She was also remarkably candid and forthright, and seemed to have taken precisely zero crap from anyone, even when she was hauled before the Archbishop of York. I'm confident that Margery would be the life of the party, and I'd especially like her to meet my daughters.

Remembered to posterity as Ferdowsī, Abū al-Qasem Manṣūr was the author of the great epic *Shāh-nāmeh*, (Persian for “Book of Kings”), a monumental compilation of pseudo-history, legend, folklore, and mythology. A member of the *dehqān*, or landed gentry class, Ferdowsī spent a considerable portion of his life rendering the Iranian national epic into some 60,000 couplets, a masterful and beautiful amalgam of earlier sources, replete with heroes, monsters, demons, feats of strength, and tragic consequences. The fact that the epic Iranian hero Rostam fought many of his great battles on the borders of what is now Afghanistan helps a modern reader to understand the ancient context of conflict in Central Asia.

A light-hearted yet cantankerous old man myself, however, I particularly admire the fact that Ferdowsī could be a snarky soul, and was prepared to lampoon a patron who was less than generous to him, although such satire could well have proven fatal.

Stefanie Sobelle

At a dinner party, I am more interested in having fun company than I am in meeting anyone in particular. I'd like to see what Jonathan Swift, Dorothy Parker, and George Schuyler would have to say to each other—that would be a funny conversation, full of snark and sharp insights. A few years ago Joanne Myers and I made a “Modest Proposal Cake” for the library's edible books contest. It was pretty gruesome! I'd have to recruit her to help me make it again, for our dessert, of course.

Caroline Ferraris-Besso

I think Proust would be a total gossip and fun to talk to. Balzac and Barthes look like they like to eat and would make great dinner companions. I would certainly like to chat with Marguerite Duras. For the meal:

Oysters

Lamb tajine with apricots and almonds

Cheese plate: Beaufort d'alpage, reblochon, tome des Bauges, chevrotin (Savoie themed) Saint-Honoré (Honoré is the patron saint of pâtissiers, and it's Balzac's first name)

Wines, in order: Chablis / Gevrey-Chambertin / Mondeuse / Sauternes

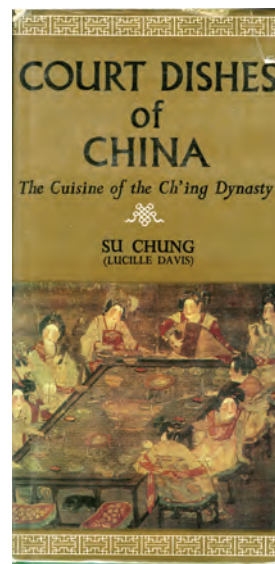
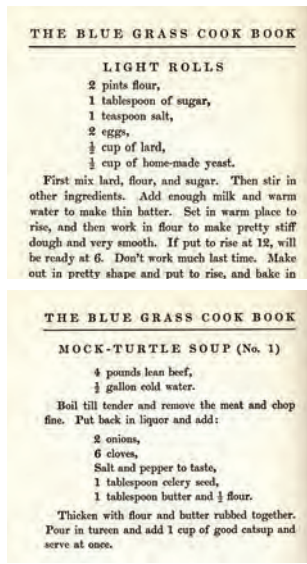
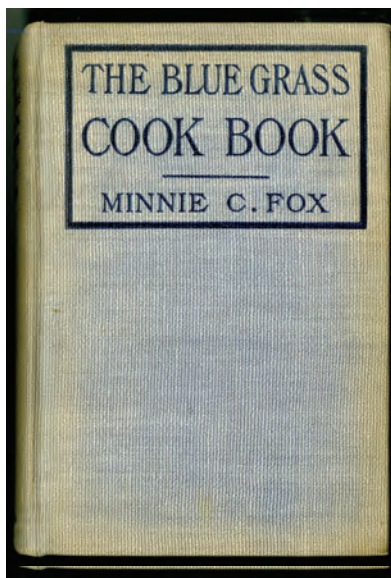
I wish I had the time to make it a 12-course meal, but realistically, it is not going to happen.



What's Cookin' in Special Collections

There is plenty of culinary advice to be uncovered on the 4th level of Musselman Library. Books, pamphlets, brochures, scrapbooks, sample menus, and dance cards serve up a wide variety of dishes ready for historical palates. These cultural artifacts are tasty forays into social history. Here are some examples from the sweet to the savory:

From the housekeeping tips of Harriet Beecher Stowe to Minnie Fox's compilation of Blue Grass State perfection to the striking photography of the Painted Turtle Farm cookbook, a chef can't go wrong paging through our centuries worth of recipes.



Court Dishes of China: The Cuisine of the Ch'ing Dynasty edited by Su Chung (Lucille Davis) (1966)

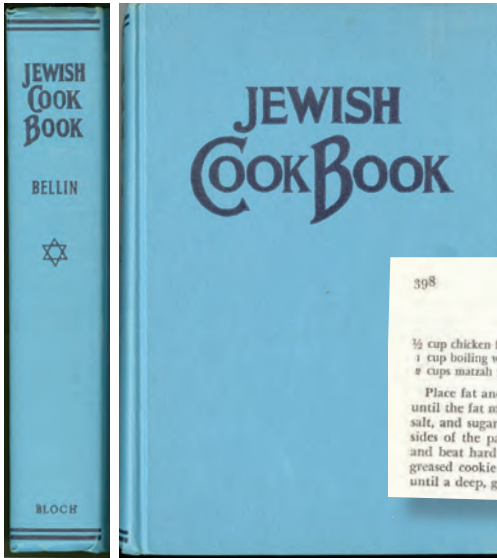
The Blue Grass Cook Book compiled by Minnie C. Fox [includes recipes by African American cooks] (1904)



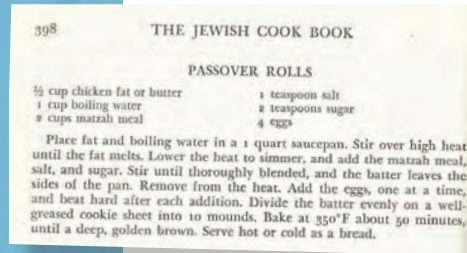
The White House Cook Book: A Comprehensive Cyclopaedia of Information for the Home, Containing Cooking, Toilet and Household Recipes, Menus, Dinner-giving, Table Etiquette, Care of the Sick, Health Suggestions, Facts Worth Knowing, Etc. by Fanny Lemira Gillette and Hugo Ziemann (1907)



How to Bake by the Ration Book: Swans Down Wartime Recipes (circa 1943)

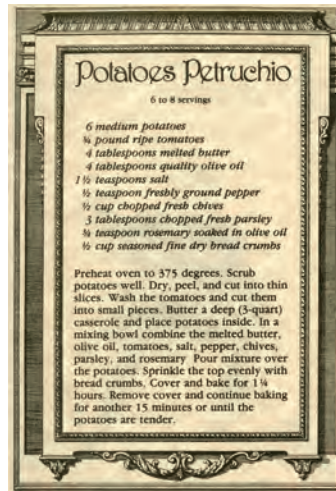


The Jewish Cookbook: International Cooking According to the Jewish Dietary Laws by Mildred Grosberg Bellin (1958). This book contains over 3,000 Kosher recipes as well as the history of Jewish cooking.

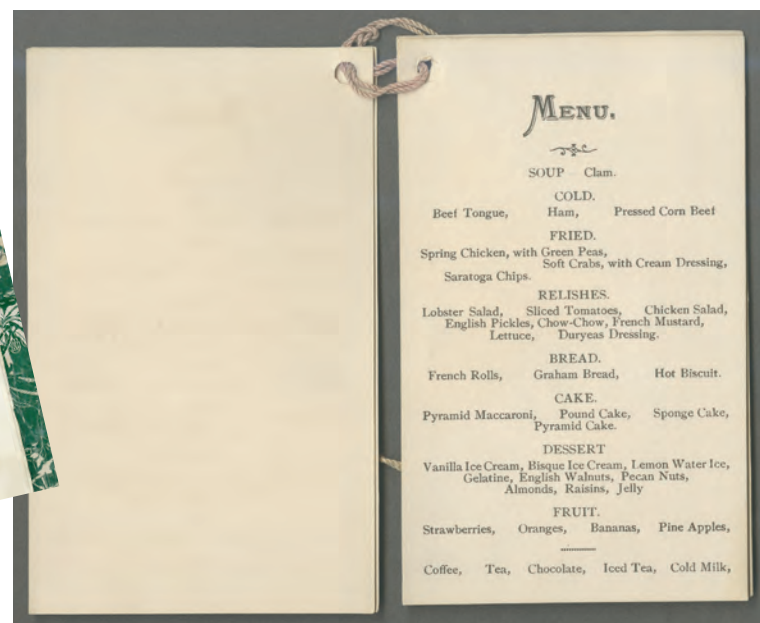


Harvesting Memory, Preserving Home: A Cookbook of the Painted Turtle Farm/Cosechando Memoria, Preservando el Hogar: Un Libro de Cocina de la Granja de la Tortuga Pintada (2018). Gettysburg College's Painted Turtle Farm is a campus-community garden where Mexican immigrant families and students work together to grow vegetables. In the fall of 2018, 14 of the families and 32 students from two first-year seminars worked together to create this cookbook.

Cooking with Shakespeare by Annette Francis and Paula Hober (1989). Recipes in this volume are based on character's in Shakespeare's plays. You can learn to make Bolingbroke Bread Pudding, Cassius Cassoulet, Eggplant Orlando, and Cauliflower Faulconbridge to name a few.



The meal that never was: The menu for the Christmas Dinner for the men of the 31st Bombardment Squadron at Hickam Field (Pearl Harbor, Hawaii) had already been printed before the Japanese attack on December 7, 1941 changed everything.



Dance card from the Theta Chapter of the Sigma Chi Fraternity (June 28, 1882)



Hardtack

This 159-year-old piece of cracker is a prized artifact in Special Collections.

Hard tack was standard issue Civil War fare, known for cracking teeth and prone to maggot infestation. This piece belonged to Sargent Merrick Chapman from Lewis County, New York. Chapman enlisted with the 5th New York Artillery, Company I, on January 4, 1864. He survived the war and returned to his parents' farm.

Chapman applied for his pension at the age of 58 and died five years later on January 19, 1895. He is buried in Glendale, New York. In the 1960s Chapman's great-niece, Matilda Burdick, donated his promotion warrant, discharge papers, and (maggot-free) hardtack.



Recipe: **HARDTACK**

4 cups flour

2 teaspoons salt

1 cup of water

Preheat oven to 350 degrees.

- Mix ingredients in a bowl until they form a stiff, elastic dough but not dry or sticky. (Adjust the amount of water as needed.)
- Spread the dough about ½ inch thick onto a greased cookie sheet.
- Bake for 30 minutes. Pull out of oven and let cool for 5 minutes.
- With knife, divide the dough into 3x3 squares and poke a grid of holes with a cleaned nail, toothpick, or skewer. Flip pieces over.
- Bake in oven for more 30 minutes or until lightly brown. Turn off the oven, leaving the hardtack inside until it cools.



Hard Tack, Come Again No More

These lyrics, sung to the tune of the well-known American song *Hard Times Come Again No More*, was a humorous complaint about military provisions during the Civil War. In the last refrains the soldiers wish for the return of hardtack, after consuming far less appetizing meals.

Let us close our game of poker, take our tin cups in our hand
As we all stand by the cook's tent door
As dried mummies of hard crackers are handed to each man.
"O, hard tack, come again no more!"

CHORUS

'Tis the song, the sigh of the hungry:
"Hard tack, hard tack, come again no more."
Many days have you lingered upon our stomachs sore.
"O, hard tack, come again no more!"

'Tis a hungry, thirsty soldier who wears his life away
In torn clothes—his better days are o'er.
And he's sighing now for whiskey in a voice as dry as hay,
"O, hard tack, come again no more!"

CHORUS

'Tis the wail that is heard in camp both night and day,
'Tis the murmur that's mingled with each snore.
'Tis the sighing of the soul for spring chickens far away,
"O, hard tack, come again no more!"

But to all these cries and murmurs, there comes a sudden hush
As frail forms are fainting by the door,
For they feed us now on horse feed that the cooks call mush!
"O, hard tack, come again once more!"

FINAL CHORUS

'Tis the dying wail of the starving:
"O, hard tack, hard tack, come again once more!"
You were old and very wormy, but we pass your failings o'er.
"O, hard tack, come again once more!"

Democracy's Shield: Voices of World War II

The library has published *Democracy's Shield: Voices of World War II*. It is comprised of excerpts of our extensive WWII Oral History Collection and illustrated with photographs and artifacts from Special Collections.

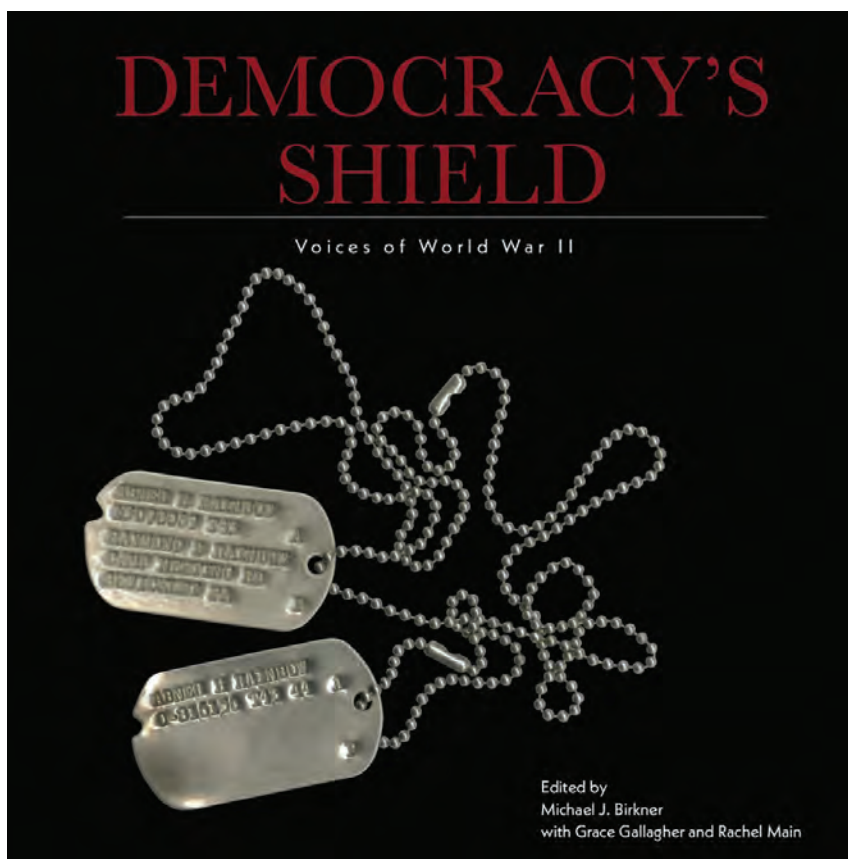
The book deals with the military side of the war and depicts the experience of both frontline troops and servicemen and women in support roles. It includes testimony from pilots, navigators, bombardiers, radiomen, and ball turret gunners facing heavy anti-aircraft fire, yet repeatedly returning to their work.

There are reminiscences of sailors operating guns, putting out fires caused by kamikaze attacks, and rescuing men forced overboard by a damaging attack. POWs share their stories as do those soldiers tasked with the liberation of German concentration camps.

Based on a body of seven-hundred oral history interviews archived at Gettysburg College's Special Collections, *Democracy's Shield* relates the American military experience through the voices of those who served—from early awareness of the conflict in Europe to the atomic bombs, victory, occupation, and homecoming.

History professor and the book's editor, Michael Birkner, said, "Though no one book could capture the totality of wartime experience, we have done our best to represent a wide range of lived experiences." Birkner had help with this compilation from two research assistants, 2022 graduates Grace Gallagher and Rachel Main.

Gallagher said that working with a faculty member on a research project was a goal that drew her to Gettysburg College, and that she was grateful to have experience with the academic research and



publication process as an undergraduate.

She said, "Professor Birkner told us that for every person who fired a gun, there were ten more behind him in various roles. Throughout this process, I felt a great deal of responsibility for making the stories of these individuals known."

"When I heard Professor Birkner mention this project during our methods course, I wanted to be able to help voices be honored and remembered," added Main. "Many people think that date memorization or military strategy is the essence of what history is, but I say people and their experiences are the foundations of our culture."

Main observed that as a history student, World War II often boils down to the atrocities of the Nazis and the valor of the service people. "Unlike reading a text, when reading through these oral histories, I often found myself audibly laughing or crying. I could not fathom being able to sit

and recount vivid horrors and brokenness with a stranger. In many cases, individuals could not bring themselves to it either.”

Main continued, “The World War II veterans are almost gone now. No one alive can replicate the passion, fear, and attitudes that were developed during the war years. Their generation expressed conviction, character, and community. They knew they would be a part of history, and as present historians, it is our job to make sure they are remembered with the same determination.”

Publication of *Democracy's Shield* was made possible by the support of Friends of Musselman Library, the Eisenhower Society, and Christine and Greg Dodds '62. Information on how to purchase a copy of the 260-page book (and its companion volume *Common Cause: An Oral History of the World War II Home Front*) can be found on the insert in this newsletter.

Rachel Main was a History major and Economics and Peace and Justice Studies double minor. She also participated in the teaching certification program. Grace Gallagher double majored in History and Political Science with a minor in Middle East and Islamic Studies.



Excerpt from *Democracy's Shield*

By Dexter Kimball

I had a pair of boots that didn't fit—they were too tight. So I took them down to the quartermaster.

I said: I want to turn these in and get a pair that fit me.

He said: There's nothing wrong with these shoes.

I said: They don't fit.

He said: I don't give a damn, there's nothing wrong with them.

I said: You mean if I made something wrong with them, you would get me a new pair of boots?

He said: That's the way it works.

So I took out my Ka-Bar knife, which is a fairly sizeable hunting knife, carved up the top of the boots, went back within three minutes and said, “Now can I trade them?”

“Good! Done!” he said.

I was beginning to learn the military mind. It's a marvelous thing.

Kimball was stationed in New Caledonia in the Pacific.



PLAY ME A TUNE:

Piano Man Donates Treasured Instrument

Most of us imagine an old-fashioned player piano in the movies—in a nineteenth-century saloon, pool hall or perhaps in the parlor of an elegant home. However, Musselman Library is now home to a 1901 Beckwith player piano and more than 1200 piano rolls, providing a host of new educational and entertainment opportunities.

The Donor

The Beckwith player piano is a gift of Gary Hawbaker, Class of 1966. Hawbaker is a longtime friend of the library, donating antique sheet music and books as well as his own published works. After graduating with a degree in history, Hawbaker entered the teaching field, and in due course became a history teacher at the Milton Hershey School, where he spent most of his career.

Hawbaker has fond boyhood memories of playing his grandmother's player piano at her Adams County farmhouse. In the 1960s he purchased the Beckwith player piano for his own home. At first, he had to hook it up to a small vacuum cleaner to get it to play. "I used to set the vacuum outside the window so it wouldn't be too distracting," he said. Eventually he found a piano tuner who restored the Beckwith, replacing the bellows and seals so that it was airtight.

Entertaining at his home in Elizabethtown, PA, Hawbaker found that his guests enjoyed gathering around the piano, taking turns pumping the pedals and singing. Over time, he purchased 1200 piano rolls, from local auctions, the QRS factory in Buffalo, private collectors, and from eBay. (See p. 26) He describes his musical tastes as eclectic, preferring popular songs from the 1940s through the 1970s that show off the range of the piano with lots of arpeggios and flourishes. He also has a soft spot for fox trots.

Since retirement, Hawbaker found himself entertaining less; the piano often sat unused. He began to consider other settings for his beloved

piano, somewhere that it would continue to give pleasure to many listeners. Musselman Library is its new home.

A New Home

Moving a vintage player piano is no easy task. The piano along with 50 boxes of piano rolls arrived at Musselman Library in November 2021. The staff quickly discovered that the piano didn't play as well in Musselman as it had in Hawbaker's home. A player piano specialist, Raymond Strauss from Manchester, MD, came in to diagnose the problem and concluded that the piano had developed a leak. The library's low humidity was most likely the culprit.



Strauss (above) explained that an old player piano may play well in a private home where there is natural moisture, because the bellows material swells and fills up the gaps. However, when a piano moves into a climate-controlled environment like a library, the material shrinks and the gaps open up. Strauss took the inner workings of the Beckwith to his shop, where he is currently replacing all the old materials and sealing the gaps. He will use synthetic replacements, which will last longer and be less susceptible to drying out. He expects to complete the repair by early August.

Future Plans

The main floor of the library is an ideal location for Hawbaker's player piano. It is a collaborative study area and often has the feel of a busy café. It is also the location of the library's long-running concert series, "Notes at Noon."

Betsy Bein, User Services Librarian and liaison to Sunderman Conservatory, shared her ideas for incorporating the player piano into students' curricular and co-curricular life. "We would like to give any interested student the opportunity to play the piano," she said. "I'd like to offer a sign-up to play a roll every Friday afternoon, providing a musical kick-off to the weekend."

In addition, Conservatory professors are interested in the player piano as part of their teaching. In one musicology class, for instance, students do a close reading of a piece of antique sheet music. "If we have the corresponding piano roll, it might be fun for those students to 'play' their piece as part of their final presentation," said Bein.

Bein mentioned another course that explores the intersections of music theory, composition, and

technology. "While the focus is on electronic and video game music, we could provide a unique historical context by demonstrating the player piano—a technological marvel in its day," she said.

Once repaired, the library plans to have a dedication ceremony and sing-along. "It will be like twentieth-century karaoke," said Bein. More information on this event will follow.



Riya Ou, Class of 2023, gets ready to play a piano roll.

Piano Rolls

Library staff are cataloging Hawbaker's extensive collection of piano rolls. Some of Hawbaker's favorites include:

- All I Want for Christmas Is My Two Front Teeth
- Autumn Leaves
- Beer Barrel Polka
- Boogie Woogie
- Call Me Irresponsible
- Down at Papa Joe's
- Have Yourself a Merry Little Christmas
- I'm Looking Over a Four Leaf Clover
- Lovable Eyes
- Maple Leaf Rag

- Moonlight and Roses
- Over the Rainbow
- Pennsylvania Polka
- Red Lips Kiss My Blues Away
- Rhapsody in Blue
- Scott Joplin's Ragtime Piano Medley
- Silver Bells
- Sound of Music
- Tea for Two
- Twelfth Street Rag
- When the Saints Come Marchin' In
- Winter Wonderland
- You Are My Sunshine

History of the Player Piano

By Betsy Bein

A player piano mechanically plays music recorded by perforations on a paper roll. First appearing in 1897 as the pianola, a cabinet called a “piano player” was situated in front of an ordinary piano. Wooden “fingers” projected over the keyboard. In the cabinet, a paper roll passed over a tracker bar that activated the release of air by pneumatic devices, which set in motion the wooden fingers that struck the notes on the keyboard. Later, these cabinet mechanisms were built into the body of the piano, and the pneumatic system was operated by a foot pumping treadle.



By carefully pedaling the foot treadle and using the levers for tempo and other effects, an unskilled musician could produce somewhat satisfactory music. A more sophisticated player piano came later, powered by electricity and often coin-operated for amusement centers and dance halls.

Mass production of player pianos for the home began in the late nineteenth-century. Sales peaked in 1924 and then declined with the emerging popularity of the phonograph and radio. The stock market crash in 1929 nearly wiped out production of this luxury item.

Music Rolls

Metronomic or *arranged* rolls are produced by positioning the music slots without real-time input from a performing musician. The music, when played back, is typically purely metronomic, enabling a player-pianist to create their own musical performance by varying the dynamics, tempo, and phrasing via the hand controls.

Hand-played rolls are created by capturing in real time the actual performance of one or more pianists upon a piano connected to a recording machine. The production roll reproduced the real-time performance of the original recording when played back at a constant speed. A small number of pianists-for-hire created most of the hand-played rolls. “Celebrity” rolls were recorded by famous pianists such as George Shearing, Eubie Blake, and George Gershwin and came in a gold box.



The last remaining mass producer of piano rolls in the world, QRS Music, halted production in 2008, although they maintain an inventory of 45,000 titles. QRS now promotes a technology called PNOmation 3, which allows you to control your player piano with your Smart Speaker or Apple Watch!

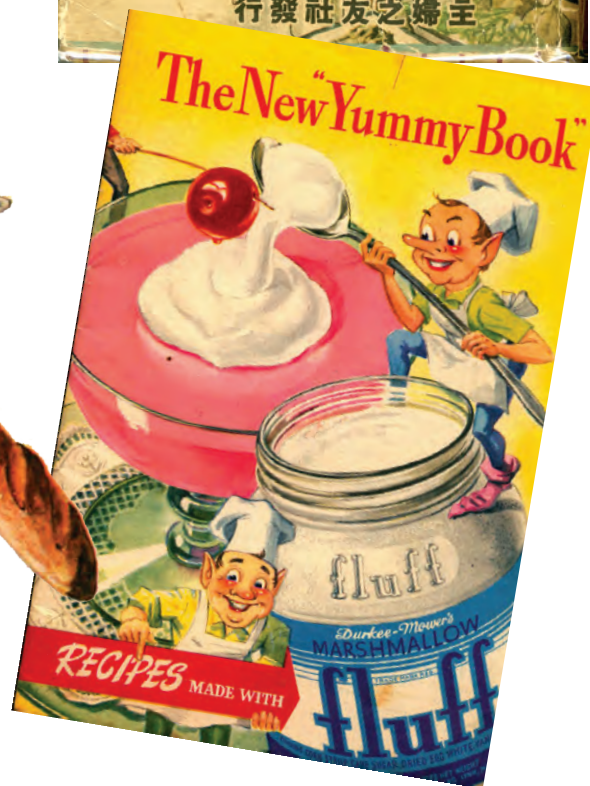
RECENT ADDITIONS

The *Book of Western Cooking at Home* is a comprehensive guide to Western cookery and homemaking for Japanese housewives. The library recently purchased this profusely illustrated 1941 edition, published by the popular magazine, *Shufu no Tomo* (Housewives' Friend).

Despite the anti-Western feeling of the time and dire food shortages in Japan, the volume nonetheless caters to the demand for Western recipes and homemaking tips. This illustration (right) shows a Western table setting and explains the types of dishes one might serve guests. In addition to recipes, the book also includes celebratory dishes for Western holidays, tips on how to host a dinner party, and directions for how to behave as an invited guest.



Friend of the Library Nancy Dewing donated her charming collection of early-twentieth century-homemaking booklets to the library. Some deal with specific products such as *Downright Delicious Sun Maid Raisin Recipes* (1950), *Baking with Fleischman's Yeast* (1910), *Keystone Canned Mushrooms and How to Serve Them* (1940), and *The New "Yummy Book": Recipes with Fluff* (1940). In addition, Dewing donated numerous pamphlets describing the many ways to prepare and serve JELL-O.



What can you make with marshmallow fluff? The Durkee-Mower Company of Lynn, MA, issued an 18-page recipe booklet of possibilities. This promotion piece declares that "fluff removes easily from the jar, spreads smoothly, has a mild, vanilla flavor and will not get dry or harden."



アサヒ玩具発行 (NAGOYA)

Batter up!

It is summer and the baseball season is upon us. This colorful sugoroku game, ca. 1950, was purchased from Asia Bookroom through Friends of the Library donations.

The board game features Japanese baseball players who were popular in the 1940s and 1950s, including top batters Akira Bessho, Michio Nishizawa, and Fumio Fujimura. Victor Starffin (number 4 above), a Russian-born pitcher, is also featured, as well as Tetsuharu Kawakami, who eventually managed the Yomiuri Giants, the oldest among the current Japanese professional teams (1934-present).

Though one might naturally assume that baseball came to Japan during the U.S. occupation after World War II, this quintessential American sport reached Japan's shores in 1872. American educator Horace Wilson introduced the game at the Kaisei Academy in Tokyo. The first organized adult baseball team, called Shimbashi Athletic Club, was established in 1878. This sugoroku game allocates numbers on the dice as hits and home runs.

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