The Rest of the Story

On April 25 Professor Anne Alton of CMU's English Department and members of the Clarke Library staff visited Central Michigan University's public-television station, WCMU, to show viewers examples of Arthur Rackham's splendid drawings and to discuss the making of "Arousing Delight: Arthur Rackham, Artist and Illustrator," the Clarke's current exhibit of Rackham material.

Hosted by Sarah Adams, the program showed the gnarled gnomes, Arthurian knights, and pre-Raphaelite fairies that will be featured in the Clarke's exhibit galleries until July 28. In addition to displaying samples from one of the most significant book collections to be added to the Clarke Children's Library in several years, the broadcast also featured interviews offering a behind-the-scenes look at the creation of "Arousing Delight."

The half-hour documentary also made a broader point, that the Rackham exhibit, like all of the exhibits the Clarke has created, is not the work of any one person but rather a group effort. But a half-hour on public television leaves unanswered as many questions as it answers. Exhibits are a series of interwoven threads, the pattern of which is often conceived more than a year in advance. And, if the stars are correctly aligned, they all come together the day the exhibit opens.

Every exhibit begins with a script that outlines goals, featured items, and the overall plan. The script is an outline that describes the look, feel, and purpose of the exhibit. But like any outline an exhibit script, although it indicates what the exhibit should eventually look like, leaves out the discoveries made along the way and the unexpected detours that exhibits often take.

"Little niece," said Käthekem, 'forget not that I am heir with thee as a guide'" from Undine (1909)

The first part of the Rackham script involved writing the catalog text. The script called for a "scholarly, illustrated" catalog, which left unstated the difficulties involved in creating what became a seventy-two-page document that included twenty-eight illustrations. Anne Alton was persuaded to write the text and help identify appropriate illustrations to be reprinted—a task made possible, in
part, because she was granted release time from teaching by Dean Gary Shapiro of CMU’s College of the Humanities and Social and Behavioral Sciences. The catalog text became the jumping-off point for the rest of the exhibit. We decided to have Anne write the text first, and then build the rest of the exhibit around it.

As the catalog moved through several drafts, these drafts suggested how we should mold various parts of the exhibit that began to take shape in September, including choosing themes and art for the exhibit-gallery walls and selecting the books to exhibit in the show.

The wall art needed to conform to a physical reality. Because there are six display walls in our exhibit galleries, the mantra of Clarke exhibit design is “all stories will be told in six parts, for stories told in but five parts leave one wall bare, whilst a seven-part story requires major construction.” Because of the nature of Rackham’s art, Rebecca Zeiss, the exhibit’s designer, suggested creating collages that would use each of the library’s full wall panels, measuring about seven feet tall by twelve feet long, as a “canvas.” This would allow visitors to be surrounded by Rackham’s world—which he drew in 6 inch by 9 inch pictures. It was a stunning idea (Rebecca had pioneered it about a year earlier with the Ann Arbor Railroad exhibit), but one that required images that both complemented the catalog and looked attractive after being blown up approximately fourteenfold.

As Rebecca’s collages of Rackham’s art moved toward completion, the walls were organized around six themes: an introduction to the show, classics, literature, something different, the Peter Pan wall, and Rackham’s trees. Each wall theme represented a core element of the catalog. This theme had to be expressed in a short text printed on the wall. Short texts presented their own challenges as complex ideas had to be conveyed in one hundred words, which is the point where studies show that most people stop reading an exhibit sign and wander away. By late December the wall designs and accompanying text were at the firm whose machines converted the scans into fabric coverings for the gallery walls. Another part of the exhibit was nearing completion.

December was also crunch time for designing the catalog. With Anne Alton’s final text in hand, along with an annotated bibliography of the Clarke’s Rackham holdings developed by Jennifer Wood, words needed to be committed to paper and properly illustrated. Designing and finalizing a catalog represents a different set of challenges. Words, for example, need very careful checking.

Mary Ward Graham, the assistant editor of the Michigan Historical Review, gave both Alton’s and Wood’s contributions a careful editing and a thorough reading. More than a few phrases were more felicitously turned, and small errors by the score were removed from the text. At this
John Fierst, New Reference Librarian

In January the Clarke Historical Library welcomed our new reference librarian and bibliographer, John Fierst. He succeeds our previous reference librarian, Jeff Hancks, who left in July to assume the directorship of the Western Illinois University Archives and Special Collections.

Fierst comes to us from the Capital Area District Library in Lansing, where he served as the head of public services. He holds a master of arts in history from the University of Manitoba in Winnipeg and a master of library science from Kent State University in Ohio. Before coming to Michigan, Fierst was the editor and project director of the John Tanner Project, a grant-funded initiative to develop a new annotated edition of Tanner's nineteenth-century Indian-captivity narrative. Prior to this, Fierst served for a number of years as research librarian at the James J. Hill Reference Library in St. Paul, Minnesota, one of the most comprehensive business libraries in the country.

Fierst brings an extensive background in research, writing, editing, and project management to his position in the Clarke, in addition to his knowledge of Great Lakes history and library reference services. He has written a number of successful grant proposals, including one that resulted in a National Endowment for the Humanities award for the John Tanner Project. His professional affiliations include the American Library Association, the American Historical Association, and the Association for Documentary Editing.

As reference librarian, Fierst's duties include management and oversight of the reading room, as well as promotion of the Clarke collections through public outreach and other educational programs. He is also responsible for adding to and maintaining the Clarke Library's books and periodical resources.

The staff of the Clarke Historical Library is pleased to welcome John to CMU.

Michigan History Authors at the Clarke

On April 19 Gertrude Enders Huntington and Jeremy W. Kilar spoke at the Clarke Library about books they wrote as part of the Michigan ethnic-heritage series that has been published by Michigan State University Press.

Gertrude Enders Huntington, a retired faculty member from the University of Michigan, talked about her book in the series, *Amish in Michigan*. Dr. Huntington notes that of the approximately 170,000 Amish who currently live in the United States, most reside in Pennsylvania, Ohio, or Indiana. Wisconsin, Michigan, and Missouri have much smaller, but still significant, Amish populations.

The growth in Michigan's Amish population is relatively recent. In 1955 there were fewer than five hundred Amish in Michigan. By 2000, that number had increased to just over seven thousand, with four-fifths of this number having moved into the state after 1975. Expressed somewhat differently, in 1970 the Amish lived in four Michigan settlements organized into seven church districts, located in four counties. By 2000 there were fifty-nine church districts, serving thirty-one settlements spread across twenty counties. There are now a sufficient number of Amish communities in the state that a person could theoretically travel by horse and buggy from the Indiana border to the tip of the Lower Peninsula, spending each night in a different Amish settlement.

Amish family life is very different from "English" (the term used in the Amish community for all those who are not Amish) customs. Emphasis is placed squarely on community good rather than individual freedom. The Amish believe in adult baptism, so parents are expected to raise their children to become mature, God-fearing members of the community. Joining the church, however, is a decision left solely to the child when he or she becomes an adult. About 25 percent of Amish children do not choose to be baptized into the church. Despite their rejection of the faith, these children are welcomed as guests when they return to the community.

The Amish dissociate themselves only from those who have been

*Continued on Page 4*
baptized into the community but then have broken the promises they made at the time of their baptism. Such people are put under the “Bann” and are not to be associated with in any way. The practice keeps the church “without spot or blemish” by removing those who are uncooperative and disobedient. The Bann is only applied for behavior: “wrong” thoughts or even heretical words may be freely expressed. The Bann illustrates the importance the Amish place on community, the Bann applies even to family members of the shunned individual who may no longer speak to their loved one.

Jeremy Kilar, a professor of history at Delta College, spoke about his contribution to the MSU press’s ethnic-heritage series, *Germans in Michigan*. Dr. Kilar was particularly effective in explaining nineteenth-century German immigration to Michigan. Beginning in the 1830s, Germans were the century’s first large foreign-born community to immigrate to Michigan. These immigrants really consisted of two distinct groups.

The first group comprised religious leaders who came to Michigan hoping to win converts among the Indians, and farmers who wanted to purchase land and improve their lives. The German communities in Ann Arbor and Frankenmuth were started by these sorts of immigrants. The “forty-eighthers” made up the second group. It was comprised largely of men who had participated in the abortive democratic uprisings of 1848 and 1849. Fleeing persecution by the governments they had opposed, these political refugees were often well educated and moved quickly to become well connected in their new homes.

In the last quarter of the nineteenth century a new tide of German immigrants arrived. These Germans, however, came from northeast Germany rather than from southern Germany or from the Austro-Hungarian Empire. The earlier generation of German immigrants often dismissed these newer immigrants as “a lower order of peasants” and referred to them derisively as “Ostschwaben” or “hunkies.” The “old” and “new” German immigrants would frequently find themselves living very separate lives.

The insights shared by Dr. Huntington and Dr. Kilar made for an interesting evening.

---

**Michigan Newspaper Project**

Clarke microfilming staff members have been busy working on the ten papers most recently identified by the Michigan Newspaper Project as priority targets for filming. They are:

- *Bay City Times*
- *Harbor Beach Times*
- *Iron River Reporter*
- *Kroyer Z Grand Rapids*
- *Lansing Journal*
- *Leader and the Kalkaskaian*
- *Montague Observer*
- *Tribal Observer* (published by the Saginaw Chippewa Indian Tribe)
- *Van Buren County Press*
- *Yale Expositor*

In some cases, newly discovered volumes of papers were used to fill small but significant gaps in previously filmed runs. In other cases, long runs were filmed to document communities deemed to be of particular interest. Harbor Beach, for example, was a small Lake Huron port city that over time was transformed into a vacation area. The community also has some national significance in that it was the boyhood home of Frank Murphy. Born in 1890, Murphy served as governor of Michigan during the strife-torn 1930s and as the Attorney General of the United States under Franklin D. Roosevelt beginning in 1939. He was appointed to the United States Supreme Court by President Roosevelt in 1940. Murphy has long been regarded as a defender of civil rights, and he was particularly disturbed by the internment of American citizens of Japanese descent during World War II. Murphy maintained his family home in Harbor Beach as a summer residence until his death in 1949. The recently filmed issues of the *Harbor Beach Times* cover the community during Murphy’s childhood years in the town.

Rarity and accessibility were important factors in the decision to film a long run of Iron County’s *Iron River Reporter*. Previously, the Crystal Falls Diamond Drill was the sole Iron County newspaper available on microfilm; the *Reporter* was accessible only to those willing to travel to Iron River to view the originals. The new run will cover the years between 1921 and the paper’s merger with the *Diamond Drill* in 1996. The county will now have continuous microfilmed newspaper coverage from 1887 through the mid-1990s, significantly increasing the resources available to those interested in the history of Michigan’s Upper Peninsula.

Although the Michigan Newspaper Project is drawing to a close, a tremendous amount of our state’s history has been preserved through funding provided by the National Endowment for the Humanities.
stage of the process inconsistency is the bane of the copyeditor’s existence. For example, should it be “Hansel and Gretel” or “Hansel and Gretel”? Hansel and Gretel was Rackham’s choice, but most contemporary sources spell the children’s names as Hansel and Gretel.

“Colour” was another problem. Rackham used the Queen’s English, not some American simplification of proper spelling, as did Professor Alton. But as we were publishing the catalog in a good midwestern university, “colour” became “color” even if the Queen objected (Dr. Alton had long ago surrendered to American editors altering her Canadian English), unless of course we were quoting Arthur Rackham, when the word was spelled as he had spelled it—“colour.” All of

this meant that spell-check, that friend of editors seeking consistency, was not terribly useful. One by one we found “colour,” and “humour,” and a host of other words in which the British spelling differed from the American spelling, changing, or not changing, each one. Slowly, sometimes painfully, the text was “fixed,” meaning it was read and reread, tweaked and tweaked again to remove as many errors and fix as many inconsistencies as possible.

Early on it was decided that a catalog filled with Rackham’s illustrations justified full color reproduction. But as crunch time came several questions arose, including, How many reproductions? Which pictures? Arranged in what order? For that matter, the “look and feel” of the catalog was still under discussion. In the end, Rackham had his say in answering all of the above questions, and it was often the determining factor. For example, Rackham almost always centered both his illustrations and his text on the page, and his spirit seemed to rise from the catalog to rebuke the “modernist” editor who might try to do otherwise.

A week was spent working from a long list of “desirable” pictures drawn up by Professor Alton. Slowly the images fell into place. Some fell exactly as she hoped they would. Others were relocated. A few unplanned images, such as “...almost fairy time,” were added to fill unanticipated needs. And a few images simply failed to find their way into the catalog. In January the catalog went off to the printer, returning a solid week before the exhibit opened.

On Wednesday, February 15, all of the parts were to come together and be installed. Wall panels, banners,
books for the exhibit cases, and whatever else was needed were to appear at the Clarke’s door and be placed in their appropriate locations by a radiant Rebecca, a cheerful Frank, and a number of student assistants cast for the day in the role of happy elves. Someday it may actually work like that, but the Rackham installation, like all installations, had several glitches. As Rebecca attached the fabric to the walls, several panels did not line up correctly. At about the same time Frank decided that the initial design for books in the exhibit cases just “didn’t make it” and began moving books from case to case with a decidedly unhappy demeanor. Several banners designed and screened for the exhibit had not been hemmed and thus could not be hung up, but we were promised that they would be ready by Friday.

Despite worried artists and grumpy directors, and with the help of students who actually did work as hard as elves, Wednesday’s work went reasonably well. The bits and pieces that were left at the end of the day would easily be finished on Friday. However, nature intervened in this happy plan by providing a major ice storm on Thursday, February 16. Much of mid-Michigan lost electrical power. The banners, promised for Friday, were delayed because it was not possible to hem them without power to operate the sewing machines. Critical staff members were unavailable as they coped with the loss of power to their homes. What appeared to be a simple completion of the exhibit turned into a major guessing game. Although books were installed in exhibit cases, a week before the official opening the exhibit had a half-completed, almost ghostly look with no timeline for completion other than “as power is restored.”

The storm, however, was not without its bright side. On Friday evening, during an informal walk through of the exhibit, Valerie Boles, Frank’s wife, said, “It needs a tree.” Having made much of Rackham’s trees, the exhibit would benefit from a three-dimensional presence to pull the concept together. Not necessarily thinking clearly, Frank replied, “Sure—and where do I find one?” This comment elicited a hand pointing toward a window and a tree surrounded by limbs lying on the ground. Hundreds, if not thousands, of trees had lost limbs large and small in Mt. Pleasant that week. Monday afternoon an appropriate birch limb was found lying on the ground, and after sitting on the Library’s loading dock for a few hours to let the ice melt off, it was “installed” to near universal approval.

Over the next few days Mt. Pleasant slowly regained basic services, and it became clear that the exhibit would be finished on time. Friday morning Rebecca Zeiss was hanging banners and decorating them with ribbons, Frank Boles was replacing spotlight bulbs that had burned out overnight (spots always burn out the night before a show opening—we suspect a poltergeist), and Chris Clare was making last-minute checks regarding food and drink for that evening’s reception. With about a half hour left before the opening ceremonies, all of the final adjustments were finally made.

With thirty minutes to spare the Arthur Rackham exhibit was ready for its public debut—which was when the PowerPoint presentation prepared by Anne Alton, one of two speakers at the opening, failed to load into the computer. With fifteen minutes left before Anne’s presentation was to begin, the library’s technical-support staff got the PowerPoint program up and running. The Arthur Rackham exhibit was ready for its debut, the program was ready to begin, and a group of approximately one hundred friends and guests took their seats in the auditorium for a wonderful evening. I could only smile when one of the guests later asked, “How do you ever bring these things together? It looks so effortless!” I thought about answering, “by driving around in a pickup on the back roads of Isabella County looking at downed tree limbs,” but somehow it just didn’t seem to be the right thing to say.
Transcribing the History of Beaver Island, One Story at a Time

Helen Hoffman Collar first visited Beaver Island with her parents in June 1915. For the next seventy-nine years she spent her summers on Beaver Island. Over time she became fascinated with Beaver Island’s history and began an extensive research project to document the Island’s residents, primarily the Irish community. Eventually, Helen Collar recorded the history of approximately 485 individuals. Her records were donated to the Clarke Historical Library. With the generous support of Ms. Collar’s descendants, the Clarke Library has been able to arrange to transcribe the bulk of Ms. Collar’s handwritten, historical notes.

Collar’s research relates the trials and travails of life on Beaver Island during the last half of the nineteenth century as well as the first years of the twentieth century. Some of the stories about the Island’s residents are tragic. Others help explain the worldview of the Islanders. Still others are simply good tales. Taken together the stories document life on Beaver Island over the course of nearly a century.

Collar sometimes recalls family tragedies. One story she relates illustrates the dangers inherent in “chain migration.” A father and mother came to America, but they left their children in Ireland. The plan was to send for the children when they had the money to pay for their passage. Eventually the money was saved, and the children were sent, alone, across the Atlantic. Each one had a tag pinned on his or her clothes, but when they arrived in New York City no one was there to meet them. A man came up and wanted to take the girls away. Most of the children refused to go with the stranger, but the youngest child did. Eventually the confused and frightened children found their way into the custody of the police, who located the parents and saw the children safe to Beaver Island. The youngest daughter, however, who had been taken away by the stranger, was never found.

Marriages often led to stories that mixed humor and pathos and were told for years among the Island folk. Such was the tale of Mary, who was engaged to marry Harry. The first banns had been read in the Catholic church and plans for the ceremony were moving along. Harry had even bought his wedding clothes. Unfortunately, before the ceremony, Mary ran away with Lanty, whom she married and lived with for several years on the mainland. Eventually Mary and Lanty returned to Beaver Island, although Lanty was sick and on crutches. A charity ball was held...
to raise money to build a house for the couple. The house was built, and Lanty opened a cobbler shop there. When Lanty died Mary finally married the long-suffering Harry. Apparently, Harry married Mary wearing the suit he had purchased so many years before. Eventually, Harry was buried in that same suit.

The wedding of Mike O. supplied several colorful stories. Mike was described as “a fine-looking man with black curly hair.” Mike wanted a wife and Billy, the Island’s marriage broker, found an acceptable match in a woman named Nancy. Unfortunately, there was a problem. Depending upon who told the story, Mike had abandoned a wife in either Canada or Ireland, or Mike’s wife had abandoned him after spending time on Beaver Island. Whatever the truth of how Mike and his wife had parted company, everyone admitted that, technically, Mike was already married. This fact established, Father Gallagher, the local priest, refused to perform the wedding ceremony.

Undeterred by this religious stumbling block, Billy convinced the Justice of the Peace to officiate at a civil wedding. The ceremony had been performed and the wedding reception was in full swing when there was a very firm knock on the door. Perhaps fearing the wrath of God (or God’s representative on the Island), Billy hid under the stairs. Sure enough, Father Logue (one of Father Gallagher’s nephews) was at the door. The priest hauled Billy out from under the stairs and expressed sharp disapproval of Billy, the marriage, the party, and all who were involved.

Billy may have thought he had a tough time of it, but Mike’s problems were only beginning. Father Pascal, who apparently followed Father Gallagher on the Island, decreed that Mike and Nancy could not live together. Thus, Nancy lived in the house Mike had built for the two of them while Mike lived in a nearby shanty. After several years of church-enforced separation, Mike quietly moved back into the house with his wife. This only happened after Father Pascal was reassigned and a new, less severe pastor looked the other way.

Father Pascal also appeared in another tale, one in which the strict priest complained to a family about the scandal of their children publicly taking the Lord’s name in vain. The children’s mother responded, “I just don’t understand it. I don’t swear and my husband don’t swear but those God-damned children swear all the time.” Father Pascal’s reply is not recorded.

One of the Island’s most colorful tales involves several brothers who were walking along the beach when they came upon an abandoned shanty. One of the brothers went inside to investigate and returned to report that he had found several kegs of gunpowder. Perhaps because the others doubted him, the brother who had made the discovery reentered the shanty with a lit torch. When the kegs, the shanty, and the unfortunate brother were all blown to pieces, there was little doubt that he had discovered gunpowder but considerable discussion about alternative ways in which he could have proven his point.

The Helen Collar papers provide fascinating insights into life on Beaver Island.
Hemingway & the Movies

Following on the success of the Clarke's 2003 exhibit, "Hemingway in Michigan, Michigan in Hemingway," the Park Library's third-floor exhibit space hosted a Hemingway movie-poster display beginning March 17. This exhibit will remain on display until May 4. "Taken from the Pages of: Hemingway and the Movies" included original theater advertisements, press photographs, and other ephemera illustrating the celebrated author's often rocky relationship with the motion-picture industry and the films adapted from his works.

In 1932 Hemingway sold the film rights to one of his most important books, *A Farewell to Arms*. He hated the resulting movie. When Paramount Studios offered to premiere the release in Piggott, Arkansas, the hometown of Hemingway's wife and the couple's temporary residence, Hemingway told reporters that studio executives could "use their imagination" as to "where to put" the film, but "do not send [it] here."

Hemingway was quickly taken to task for his views, however. One film critic wrote in the *New York Daily News*: "And please Mr. Hemingway, don't make yourself ridiculous by finding the slightest fault with [the movie], for in [it] there lies a thousand times more than you... will ever put into [the] sterile, colorless, black and white of type and paper."

The film made money not only in its first release, but also in two re-releases. In 1958 the book was made into a new movie. Hemingway despised this version even more than the 1932 film (in part, his critics claimed, because he had sold outright the movie rights to the book in 1932 and thus was not paid for the 1958 remake), but the public made the movie one of the year's top-ten box-office hits.

The "Hollywood treatment," as Hemingway called it, changed his work in significant ways which he mostly did not appreciate. The problem was twofold. First, Hemingway's books, while often short and direct, nevertheless were too long to be literally transcribed on film. Hemingway may have understood this intellectually, but because he spent so much time crafting each detail in his novels he begrudged every lost scene and every deleted snippet of dialogue.

Second, Hemingway never truly appreciated the different ways in which books and movies make money. Hemingway was a very successful writer publishing books that, to a movie producer, appealed to a very narrow audience. Movie producers needed to sell their films to the widest possible audience. To do this they routinely treated novels, regardless of their authors, simply as "back stories" to be recast into forms that were popular and sold tickets. Although Hollywood advertising for films made from books often claimed that the films were faithful to the books in every detail, both Hemingway and Hollywood knew this was not true. The deception worked only because most people who came to see a Hemingway movie had never read the Hemingway novel on which it was based.

Despite being called "Hollywood's favorite author" by *Parade* magazine in 1957, Hemingway was neither a Hollywood insider nor a fan of Hollywood. Yet he routinely sold his book rights, even while commenting acerbically about the best way to deal with Hollywood producers: "You throw them your book, they throw you the money. Then you jump in your car and drive like hell back the way you came."

Perhaps the best indicator of what could happen when Hemingway got his way with a movie was *The Old Man and the Sea*. On October 6, 1956, *Life* magazine wrote that *The Old Man and the Sea* was "the first successful effort to get Hemingway's flavor on film." As the newspaper ads put it, "Ernest Hemingway's Pulitzer and Nobel Prize-Winning Story, *The Old Man and the Sea*" was the most literal adaptation of a Hemingway novel to appear on the screen. It also proved to be a financial disaster, despite the presence of Spencer Tracy in the lead role.

Hemingway explained this failure by claiming the "Hollywood Treatment" had ruined his book. "No picture with a... rubber fish ever made a dime," Hemingway declared, alluding to the decision to substitute scenes shot in a studio tank for actual ocean footage. The movie's producer, Leland Hayward, and screenwriter Peter Viertel had different concerns. They feared that "too much footage of water, water everywhere would become boring in the extreme" for the audience. A few decades later, *Jaws* proved Hemingway wrong—a rubber fish in a studio tank could make a lot of money. No one has ever refuted the alternative thesis—that a mass audience would not pay to watch an old man in a small boat for 89 minutes, even if Ernest Hemingway wrote the script. ☞
Library Donors: January 1 through December 31, 2005

The Board of Governors and staff of the Library express their thanks to all those who helped the Library through their generosity in 2005.

Material Donors
Anonymous, Northville
LeRoy Barnett, Grand Ledge
Ms. Linda Blair, Bellaire
Richard Blue, Cassopolis
Jan Brandow, Bay City
David and Ann Broder, Arlington, VA
Alec Brooks, Rosebush
Elton Bruins, Holland, MI
Henry F. Burger, Riverview
Mr. and Mrs. David Burgess, Mount Pleasant
M. Christine Byron, East Grand Rapids
City of Grand Rapids
Don L. Clarke, Midland
Dr. and Mrs. Norman E. Clarke, Jr., Beverly Hills
Brad Cotter, Wimberley, TX
Professor David J. Cullen, Bloomington, IN
Cheryl Davis, Rosebush
Sara Flintoft, Chelsea
Michael Federspiel, Midland
Steve Frangos, Round Lake, IL
Joyce Giroux, Clayton, NC
Mr. David A. Gover, Surfside Beach, SC
Joseph Heitcamp, Saginaw
Sandra Hageman, Carson City
Vernetta Patricia Hansen, Meadow Vista, CA
Ray and Druane Herek, Harrisville
Ray and Donna Holton, Bethlehem, PA
Deryl Holmes, Lansing
Ms. Marla Kay Houghteling, Harbor Springs
Ms. Katie Jackson, Cass City
Mrs. Myrtle Kalencki, Midland
Mark Keller, Caro
Mrs. Lorraine LaBelle Knight, Mount Pleasant
Ewald Kruut, Mount Pleasant
Stephen Lawton, Phoenix, AZ
Rod Leslie, Clare
Michael Lozon, Holland, MI
Madeline Milidonis-Fritz, Gaylord
Rev. David Meiers, St. John's Episcopal Church, Mount Pleasant
Michigan Child Study Association, Weberville
Rev. Gerald Micketti, Acme
Richard Moehl, Mackinaw City
Arnold Newman, Harrison
Jack Northrup, Hillsdale
Mrs. Helen Perry, Waterford
Albert Post, Houghton Lake
Terry Sammons, Beaverton
David Schock, Holland, MI
Tom Schupbach, DeWitt
Gene Scott, Livonia Historical Society, Livonia
Bernie M. Sizemore, Midland
Cheri Sjoberg, Mount Pleasant
Martha Smith, Mount Pleasant
Sharon Smith, Beaverton
Al Tennant, Holland, MI
Diane Tope, Denver, CO
Dorothy Wassenaar, Alma
Joseph Waldmeir, Dubuque, IA
Ronald E. West, Boulder, CO
Jack Westbrook, Mount Pleasant
Alice J. Wilson, Farwell
Moira Wilson, Hessel
Justin Wolfe, Mount Pleasant
Barry Wood, Clare
Jennifer Wood, Mount Pleasant
Sandra Wood, Mount Pleasant
Harry Wright, Traverse City

Financial Donors
American Chemical Society, Midland Chapter
Geoffrey Bartlett, Mount Pleasant
Ed Berthold, Mount Pleasant
Dr. Barbara Bissot, Mount Pleasant
Valerie and Frank Boles, Mount Pleasant
David and Ann Broder, Arlington, VA
Mr. and Mrs. James A. Bruss, Harper Woods
Central Michigan University Women, Mount Pleasant
Mrs. Chapman, Puyallup, WA
Ann L. Craig, Cass City
Sandy B. Croll, Harbor Springs
Marydeanna Duckworth, Mount Pleasant
Charles Fettner, Royal Oak
Ford Motor Company Fund, Dearborn
Mr. and Mrs. James S. Fry, Plymouth
Henry L. Fulton, Mount Pleasant
Mr. and Mrs. Byron Gallagher, Sr., Mount Pleasant
Jim Golden, Jacksonville, FL
Nancy Hastie, Indian River
Joyce K. Hansen, Cedar Springs High School, Cedar Springs
Idonea Hersee, Mount Pleasant
Laurine Haggert Hook, Golden, CO
Aimee Huyser, Birmingham
Mr. and Mrs. Wilbur Kennett, Midland
John Kulhavi, Farmington Hills
John Logie, Grand Rapids
Michael G. Lorenzen, Mount Pleasant
Mr. and Mrs. William J. Markley, Jr., Bloomfield Hills
A Final Word

An item that set me thinking was published recently in the New York Times. New York City's Grolier Club created an exhibit of material by the American poet Sylvia Plath and the British poet Ted Hughes. Both brilliant, the two met in February 1956 and quickly married. In 1962 the marriage ended after Hughes had an affair. In 1963 Plath committed suicide.

For more than a generation most critics have raged over Hughes's conduct toward Plath, and suggested, to a greater or lesser degree, that the end of their relationship also marked the end of Hughes's most productive years. Not only was Hughes a cad, he was a cad whose fame largely rested on the inspiration supplied by his scorned wife. The 2003 movie Sylvia, which one source called "more soap opera than biographical filmmaking," did little to open up new thinking about the two as a couple or as artists.

The Grolier Club's exhibit, however, chose not to revisit the well-traveled paths of previous commentaries. Instead it broke new ground, ground one of the couple's children thought had been neglected for too long.

Frieda Hughes, the poets' daughter, said in the Times article, "Over the years people have separated my parents' lives and careers and negated the times they had together. To see the happy, productive part laid out, the part that set them on their future paths, has immense poignancy."

Although one might think that Frieda Hughes's comment reflects the understandable tendency of a child of a troubled marriage to prefer to remember the happy years rather than the tragic times, Michael Frank, who wrote a review of the exhibit for the Times, echoed her sentiments, although from a far less personal perspective. Frank wrote, "Little gives biographical commonplaces an invigorating shakeup quite like a well-conceived exhibition of a writer's manuscripts, books and memorabilia. The immediacy of the actual object—a book tellingly annotated, a confessional paragraph scored out of the first draft of a letter—has a remarkably effective way of cutting a fresh groove, or at least the beginnings of one, across the path of accepted thinking. . . . Look at us unmediated, they, or their artifacts, seem to be saying. Make up your own minds about who we were and what we did—if you dare."

Frank makes a critical point in noting that "the original" is not only something kept to ensure accuracy but also a uniquely powerful artifact that brings the world of the subject to a viewer. The original object cuts through the "commonplace" of published history and interpretation and helps open the eyes of the viewer to different ideas and perhaps broader vistas.

Although the Clarke Library has invested heavily in bringing parts of its holdings to the web, we understand the basic points made by Hughes and Frank. Useful as the web is as a tool for publicizing holdings and sharing information, it is not the equivalent of the real article. A "digital object" scanned from the paper and ink touched by a Sylvia Plath or a Ted Hughes is a useful thing, but it is not the real thing. There is meaning, and magic, found in the paper and ink that a scan cannot portray. That observation is something worth remembering in this digital era.

Frank Bates