

Spring 2003

Thomas Cooper Society Newsletter - Spring 2003

University Libraries–University of South Carolina

Follow this and additional works at: https://scholarcommons.sc.edu/tcl_news



Part of the [Library and Information Science Commons](#)

Recommended Citation

University of South Carolina, "University of South Carolina Libraries - Thomas Cooper Society Newsletter, Spring 2003". http://scholarcommons.sc.edu/tcl_news/22/.

This Newsletter is brought to you by the University Libraries Publications at Scholar Commons. It has been accepted for inclusion in Thomas Cooper Society Newsletter by an authorized administrator of Scholar Commons. For more information, please contact digres@mailbox.sc.edu.

The Thomas Cooper Society Newsletter

SPRING 2003

UNIVERSITY OF SOUTH CAROLINA, COLUMBIA, SC

USC LIBRARIES PLAN NEW RARE BOOKS AND SPECIAL COLLECTIONS FACILITY

After many years of increasing its exceptional collections in several areas, the Department of Rare Books and Special Collections at Thomas Cooper Library is making plans for a new home. The department urgently needs additional space that is better designed to meet changing standards and expectations. Areas where the department's current space is inadequate include facilities for students and other users to conduct their research; appropriate storage areas for books, manuscripts, and framed materials; secure exhibit galleries of sufficient size; a "smart" classroom; a digitization center; and staff work areas. Also needed are upgrades to the security, climate control, lighting, and fire protection systems. A new space could meet all of these needs and thus provide the opportunity for the department's collections to be used to the fullest by both present and future generations of scholars. Completion of the new facility will be followed by a renovation and upgrading of the present Thomas Cooper Library building.

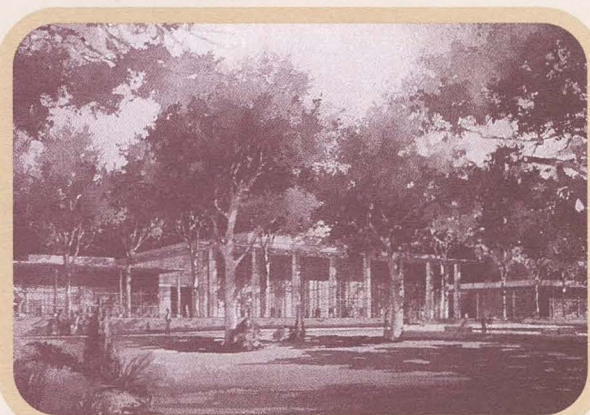
THE DESIGN

University and library administrators have been working with the architectural firms of Watson, Tate, Savory of Columbia and Hartman-Cox of Washington, D.C., to design a facility that will enable the University to house and care for its special collections treasures properly.

The planned facility consists of two wings that will be added on either side of the Thomas Cooper Library. The wings will have a total of about 40,000 square feet of space.

The East Wing will provide two stack levels for the more heavily-used book collections, as well as expanded vault storage for the most valuable items. Also in this wing will be a reference and registration room, public-access computers, visitor lockers, a reading room with computer access, the Fitzgerald Room, and staff work areas.

The West Wing will provide facilities for teaching and public programs as well as flexible and secure exhibit areas.



Architects' drawing of USC's new Special Collections facilities flanking the present Thomas Cooper Library.

Major components of the wing will be the main exhibit gallery, a 120-seat classroom and program space with state-of-the-art media teaching facilities, a 20-seat seminar room, a 12-seat seminar room, and three research offices for visiting scholars.

The proposed Digitization Center will allow the library to increase its contributions to the recent movement of universities and libraries toward mounting rare holdings in digital format on the World Wide Web. Digitization (producing a high-quality electronic image of an item) not only serves to make the item available to readers and researchers worldwide, but also provides a first line in conservation by reducing unnecessary handling of the original.

THE COLLECTIONS

The Thomas Cooper Library's Department of Rare Books and Special Collections houses many valuable individual items and collections of related items. The core of the collection remains the remarkable legacy of the antebellum South

FACILITY CONTINUED ON PAGE 4

PIRANESI AT CAROLINA

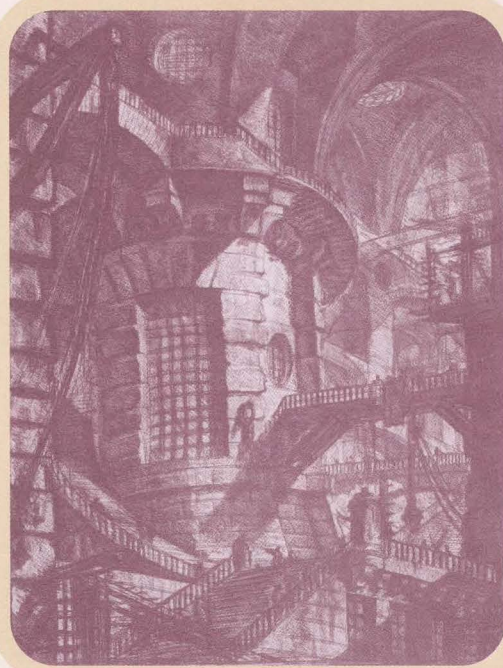
by Charles R. Mack

Although perhaps lacking the prestige of older institutions such as Harvard, Princeton, and Yale, South Carolina College (as the present University was originally known) was ranked among the premier institutions of higher learning in America during the first half of the 19th century.

Central to the College's position of academic leadership was its library. By 1850, the library of South Carolina College could boast a collection of 18,400 books—more volumes than in the libraries of Princeton, Columbia, or the University of Virginia and second in size only to that of Harvard. Its collections were described at the time as the most elegant assortment of books "ever brought to the United States." Among those acquisitions was an outstanding edition of the graphic works of the great 18th-century archaeological and topographical printmaker, Giambattista Piranesi (1720–1778). The Piranesi volumes remain one of the most important treasures owned by the University Libraries.

Although a Venetian by birth, Piranesi is most often associated with the city of Rome. A sometime set designer and aspiring architect, Piranesi first came to Rome in 1740 and immediately fell in love with the city and its architectural reminders of ancient glory. Failing to achieve substantial commissions, he trained in the techniques of engraving and etching and, three years later, published his first series of prints, entitled the *Prima parte di architettura e prospettive*. Soon thereafter came the celebrated edition of the *Carceri* (Prisons), which solidified his artistic reputation. However, it was the *vedute* (views) that provided his livelihood. In the pre-photography age of the 18th and early 19th centuries, his many views were quickly integrated into various published guides or were sold in sets or as single sheets to crowds of tourists on the "Grand Tour."

Perhaps more than any other artist, it was Piranesi who was responsible for fixing the vanished glories of ancient Rome in the thoughts of successive generations of artists, writers, students, and poets. Blessed with a photographic memory, Piranesi made but limited use of preparatory drawings, preferring to work up his meticulously depicted images directly on the plate.



A plate from Piranesi's *Carceri d'Invenzione*

This approach endowed his productions, even the most prosaic of them, with a sense of immediacy lacking in the similar offerings of his competitors. Piranesi's best etchings are compositions of monumental scale, bathed in dramatic contrasts of light and shade and interpreted best as monochromatic paintings rather than common prints.

Despite Piranesi's archaeological intent, his visual records often deviate from the truly objective and tend to exaggerate or improve upon what he saw. The ruins often appear enlarged by the small scale of the human figures he introduced into the scenes. As these figures wander through the ancient ruins they also introduce a sense of contemplative melancholy into his scenes, a nostalgia for vanished glory and a somnambulist reflection upon the

transitory nature of the human condition and the effects of time. Piranesi's Rome becomes, in effect, a *memento mori*. In these heroically scaled compositions, we are presented with a commentary on the smallness of the present as seen against the grandeur of the past.

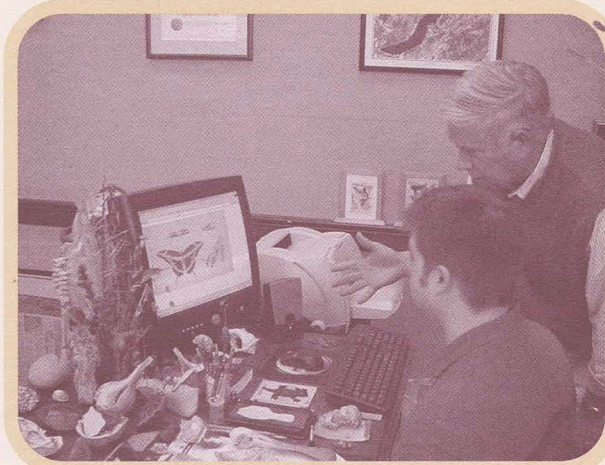
Despite his overt documentary intent, Piranesi remains the romantic product of the late Baroque period. A comparison of some of his plates with a series of Roman drawings now conserved in the University's South Caroliniana Collection is interesting. These drawings were executed by the Charleston artist John Izard Middleton in the early 1820s and reveal a new and more objective approach to documenting the past. (See *The Roman Remains: John Izard Middleton's Visual Souvenirs of 1820–1823*, eds. Charles R. Mack and Lynn Robertson, Columbia, USC Press, 1997.) Two plates from Piranesi's 11th volume of the Firmin-Didot edition, (originally published in 1762), the "Entrance of the Tunnel" from the *Emissario del Lago Albano* and the "Tomb near Albano" from the *Antichita d'Albano* should be compared with Middleton's views of the same subjects (*Roman Remains*, plates 29 and 31). Clearly, romance and mystery have yielded to topographical and archaeological accuracy. Sixty years had passed and a new age had commenced, one that was more scientific in its vision but perhaps lacking a bit in inspiration.

After Giambattista Piranesi's death in 1778, his son

PIRANESI CONTINUED ON PAGE 6

BUTTERFLIES IN CYBERSPACE: THE JOHN ABBOT WATERCOLORS PROJECT

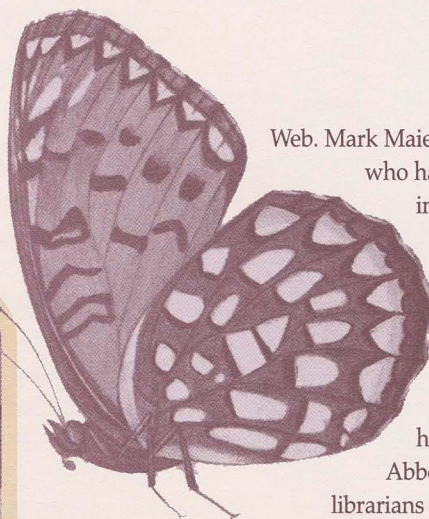
Among the rarities in the Thomas Cooper Library are 149 original watercolors of butterflies painted between 1813 and 1819 by the American naturalist John Abbot (1751–1840). As published engravings, Abbot's depictions of butterflies from



Rudy Mancke (right) of the USC School of the Environment assists Mark Maier in identifying butterflies and moths depicted in the Abbot watercolors.

the Savannah River valley caught the attention of scientists worldwide. However, the original drawings alone preserve the most accurate evidence about Abbot's discoveries.

The watercolors are now being cataloged and digitized so that they may be made available through the World Wide



John Abbot watercolor of a Regal Fritillary butterfly (*Speyeria idalia*)

Web. Mark Maier, an MLIS student who has experience working with rare books, has digitized each of the watercolors in three different resolutions.

Because names and taxonomy have changed since Abbot's time, the TCL librarians enlisted the aid of Rudy Mancke, of USC's School of the Environment, and researchers at Florida's Museum of Entomology to

identify species. As a part of the digitization project, a database will be created that is searchable under both older and newer terminology.

The USC library purchased the Abbot watercolors in 1964, but only recently has their history been known in detail. Last fall, a Florida lepidopterist e-mailed a query to the library about the watercolors. "The digital image we sent back later that day solved a research problem dating back to the 1830s," said Dr. Patrick Scott, associate University librarian for Special Collections. "The Florida researcher, in turn, shared his own research with us. This new project lets us make the whole set of watercolors accessible to researchers as never before."



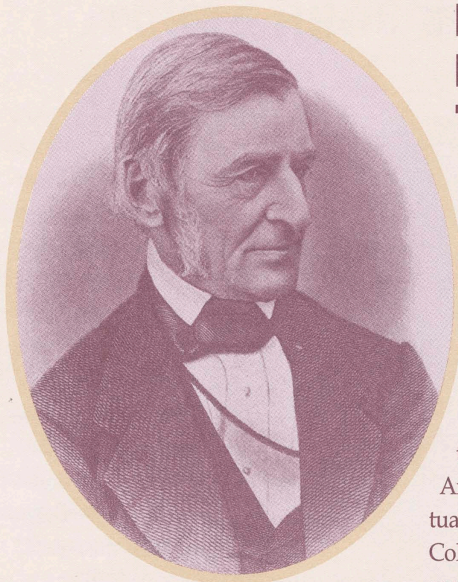
Dr. C. Warren Irvin Jr.

IN MEMORIAM

When Dr. C. Warren Irvin Jr. passed away on November 13, 2002, the University Libraries lost a long-time friend and supporter who will be sorely missed. Dr. Irvin was a lover of knowledge and books who shared these passions with others and with the libraries.

In 1997, Dr. Irvin presented the University with a major collection of about 120 books by nat-

uralist Charles Darwin called the C. Warren Irvin Jr. Collection of Darwin and Darwin Related Books. The collection represents "an important body of works central to the development and understanding of evolution and modern scientific thought," according to the late George Terry who was vice provost and dean of libraries at USC at the time of Dr. Irvin's gift. In addition, Dr. Irvin and his wife established the C. Warren Irvin Jr. and Josephine B. Irvin Endowment to develop and maintain the collection. In 1998, the Irvins continued their support of the libraries through a comprehensive, irrevocable, planned gift of property.



Ralph Waldo Emerson

EMERSON BICENTENARY EXHIBITION ON VIEW IN THOMAS COOPER LIBRARY

The year 2003 marks the bicentenary of the birth of American Transcendentalist writer Ralph Waldo Emerson (1803–1882). The Thomas Cooper Library is marking the event with a major exhibition on Emerson's life and work. The exhibition will be on display from April through June in the Mezzanine exhibit area of the library.

Curated by Prof. Joel Myerson, Carolina Professor of English at USC and a leading Emerson scholar, the exhibition includes letters, manuscripts, and rare early pamphlets, as well as many of the author's published books. A high point of the exhibition will be corrected proofsheets for Emerson's famous essay, "The American Scholar" (1837), which is often called the "Declaration of American Intellectual Independence." The materials on display are drawn both from the Joel Myerson Collection of 19th-Century Literature and from additional Emerson manuscripts and memorabilia that Myerson has collected.

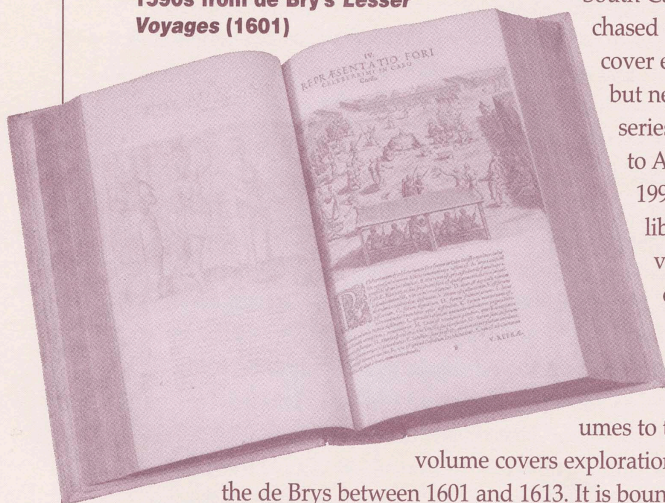
Myerson is also involved with concurrent Emerson exhibitions at Harvard, Emerson's college, and at the Concord (Massachusetts) Public Library in Emerson's hometown.

17TH-CENTURY EXPLORATION VOLUME FILLS GAP IN SPECIAL COLLECTIONS HOLDINGS

A recent gift from James P. Barrow ('62) has provided a further volume in a series the University began to acquire nearly two centuries ago.

The newly-donated volume is part of the great illustrated series of Renaissance exploration narratives, which were edited by three generations of the de Bry family in the years 1590–1634. In the 1820's, the

An African marketplace in the 1590s from de Bry's *Lesser Voyages* (1601)



South Carolina College library purchased the two de Bry volumes that cover early voyages to America, but never purchased the second series with accounts of voyages to Africa, India, and the East. In 1996, Mr. Barrow loaned the library his copy of these later volumes for a major exhibit on early European exploration of Africa. In February of this year, he donated one of these volumes to the library. The donated volume covers exploration narratives published by the de Brys between 1601 and 1613. It is bound in contemporary white vellum and preserves the de Brys' distinctive engraved illustrations of life in the countries described.

Barrow's earlier gifts to the library include a 1699 charter from the Lords Proprietors of Carolina, an 1833 manuscript lecture by John Bachman (Audubon's collaborator), and first editions of several 18th-century French novels.

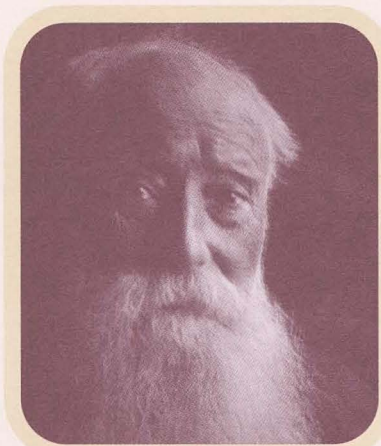
FACILITY CONTINUED FROM PAGE 1

Carolina College. More recent additions include a new generation of internationally-recognized research collections in literature, science, philosophy, and history.

At present the department's collections total more than 100,000 volumes in addition to substantial holdings of archives and related visual items. These materials are priceless and irreplaceable. Information about all of the collections may be found at the department's Web-site at www.sc.edu/library/spcoll/rarebook.html.

The University Libraries Office of Development is actively seeking donations to help build the new Rare Books and Special Collections facility. Naming opportunities have been identified for each wing; the exhibit areas; reading, class, and seminar rooms; the Digitization Center; and staff and research offices. For information about making a donation, please contact Carol Benfield in the Office of Development at 803-777-1278.

BURROUGHS COLLECTION DONATED TO THOMAS COOPER LIBRARY



The "Miracle Portrait" of American nature-writer John Burroughs, taken six days before his death, inscribed to W. Ormiston Roy by Burroughs's executor Clara Barrus.

The Thomas Cooper Library recently received a collection of materials relating to the American nature writer John Burroughs (1837–1921). The collection, which includes over 100 volumes by Burroughs as well as original photographs and memorabilia, was donated to the library by Prof. G. Ross Roy. It is called the W. Ormiston Roy Collection of John Burroughs in honor of Prof. Roy's grandfather. The elder Roy knew Burroughs and served as a consultant on the landscaping of Burroughs's estate in the Catskills. Many of the books carry inscriptions to Ormiston Roy from Burroughs or from his literary executor Clara Barrus.

Burroughs is increasingly recognized as a pioneer in raising consciousness of conservation issues. As a follower of Ralph Waldo Emerson and Henry David Thoreau, and a friend of Walt Whitman, he also has a significant role in American literary history.

The collection is of special interest to the Thomas Cooper Library because it complements the Joel Myerson Collection of 19th-Century American Literature, a major research collection on the American Transcendentalist writers. The Myerson collection was acquired by the library in 2001.

GOING STATEWIDE: SPECIAL COLLECTIONS AS AMBASSADORS FOR THE UNIVERSITY

The Thomas Cooper Library's special collections are increasingly used, not only for teaching and research on campus, but for exhibits and programs for off-campus audiences across the state. In addition, such illustrated talks and exhibits provide the basis for even wider sharing of the collections in digital form.

An exhibit of early books, "Printing and the Renaissance World," was displayed at South Carolina State University in October, accompanied by an illustrated lecture on the topic by Dr. Patrick Scott. Scott gave a related talk at the Citadel in October and the exhibit is visiting USC Sumter in May.

A small exhibit from the Joseph M. Brucoli Great War Collection was featured at USC Sumter in November, with a talk by Prof. Matthew J. Brucoli. In January, Scott presented an illustrated talk on the same collection at USC Aiken. An exhibit entitled "Posters

of the Great War," which will be on display at USC Columbia from September through December, is specifically being planned so that it can later travel to other campuses.

In February, the Thomas Cooper Society operated a stand at the South Carolina Book Festival, attracting great interest with a new computer-based introduction to the library's special collections. Pre-festival events included a workshop, "Book Collecting 101," which was conducted at the Richland County Public Library by Brucoli and Scott.

The library's Scottish collections were discussed in February at the South Eastern American Society for 18th-Century Studies, with papers by Prof. G. Ross Roy on Scottish literature and the Roy Collection, and by Scott on the James Willard Oliver Collection of David Hume. In April, the Roy Collection was featured at a conference in

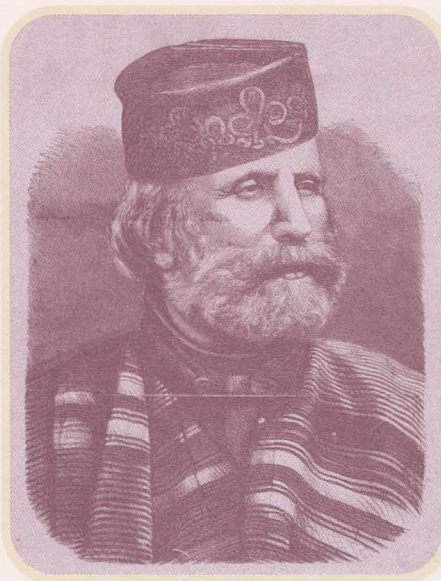
Charleston, with a small exhibit about Burns's "Tam o' Shanter" together with related papers by Roy and Scott.

The library's American collections have been featured in several programs this year. In February, a local book club visited for talks by Brucoli and Scott on the Hemingway and Fitzgerald collections. In March, visitors to the graduate English conference enjoyed talks by Prof. Joel Myerson on the Myerson Collection of 19th-Century American Literature and by Scott on 19th-century British collections. Also in March, a group from the University of Dundee in Scotland visited the Thomas Cooper Library to see early books on American history, and Scott presented a talk at a local elementary school about the Lewis and Clark expedition. The talk was illustrated from early accounts in the library's Alfred Chapin Rogers Collection.

LIBRARY RECEIVES FINAL DONATION TO THE CAMPANELLA COLLECTION

The Thomas Cooper Library has recently received additional material for its special collection about Giuseppe Garibaldi (1807–1882). The Anthony P. Campanella Collection, donated to the University in 1996, is among the largest Garibaldi collections outside of Italy. It contains well over 2,000 books in eight languages, 400 contemporary letters to and from Garibaldi, newspapers, medals, postage stamps, and other Garibaldi memorabilia, including Garibaldi's sword.

The scholar who built the collection, Dr. Anthony P. Campanella, died in Charleston in May 2002 and his widow, Mrs. Erica Sigerist Campanella died in March 2003. Dr. Campanella, who taught at universities in Turkey, Afghanistan, Guatemala, and Uruguay, compiled a major



Giuseppe Garibaldi

two-volume bibliography of Garibaldian materials. He originally developed the collection for his International Institute for Garibaldian Studies, based in Lausanne, Switzerland.

The Campanella Collection has attracted visiting scholars to Columbia from Brazil, Austria, and Britain. In addition, the extensive Web exhibit, at www.sc.edu/library/spcoll/hist/garib/garib.html draws some 300 to 500 virtual visitors each week.

Through the kindness of Mrs. Campanella's sister, Mrs. Nora Beeson, the library has now received an oil painting of Garibaldi by the Brazilian artist Lucilio de Albuquerque (1887–1939), some of Dr. Campanella's later unpublished writings, card indexes for the collection and for his research on Garibaldi's *Carteggio*, and some additional books.

PIRANESI CONTINUED FROM PAGE 2

Francesco continued printing from the studio plates and actually added to his father's graphic projects. In 1799, Francesco took all of the original copper plates to Paris and there resumed printing editions of his father's work until his own death in 1810, when the plates and printing privileges passed to the Parisian publishing house of Firmin-Didot. Firmin-Didot continued to issue editions of Piranesi prints until 1839, when the plates were returned to Italy.

It was one of the last editions of the complete works of Piranesi produced in Paris by Firmin-Didot that South Carolina College acquired for its growing library in the late 1830s. The Firmin-Didot edition of the *Opere* is dated 1835–1837 and represents a reprise of Piranesi's most popular and significant copperplate productions, originally executed from 1748 to 1778, and posthumously (via his son, Francesco) to 1807. This compilation of Piranesi's "greatest hits" was first issued in 29 volumes but, in the University's version, had been condensed into 26 volumes, each of which is luxuriously bound in quarter calf with marbled boards in a 58 x 68 cm format. The magnificent images were all printed from Piranesi's original

engraved and etched plates, presenting subjects ranging from touristic views of Roman *piazze* to evocative images of archaeological ruins still mired in centuries of neglect and from creative adaptations of classical ornamentation to those celebrated prison fantasies, called by Horace Walpole "the sublime dreams of Piranesi," which stimulated the architectural puzzles of M.C. Escher. Certainly, when acquired, this edition of the works of Piranesi was regarded as a major addition to the College library. It attests to the ambitions of the pre-Civil War institution and to the importance attached at the time to the inspirational message found in the antique monuments so vividly documented and recreated by Piranesi. In the still youthful American republic such testimonies to the glories of ancient Rome had an especial resonance.

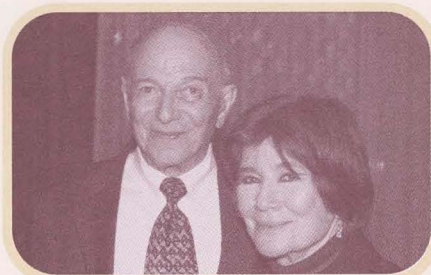
Art historian Charles Mack is Louise Fry Scudder Professor of Liberal Arts and William J. Todd Professor of the Italian Renaissance at the University.

PAUL WILLIS ELECTED TO ASSOCIATION OF RESEARCH LIBRARIES BOARD OF DIRECTORS

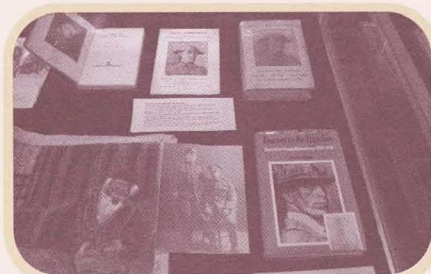
USC's Dean of Libraries Paul Willis has been elected to a three-year membership on the Board of Directors of the Association of Research Libraries. The Thomas Cooper Library is a long-standing member of the association and ranks 53rd among its U.S. college and university members. This is the first time that anyone from South Carolina has served on the ARL board.

The Association of Research Libraries is a not-for-profit membership organization comprising the leading research libraries in North America. Its mission is to shape and influence forces affecting the future of research libraries in the process of scholarly communication. ARL programs and services promote equitable access to and effective use of recorded knowledge in support of teaching, research, scholarship, and community service.

The association articulates the concerns of research libraries and their institutions, forges coalitions, influences information policy development, and supports innovation and improvements in research library operations. ARL operates as a forum for the exchange of ideas and as an agent for collective action. There are currently more than 120 members. The ARL board is the governing body of the association and represents the interests of its member libraries in directing the business of the group, including establishing operating policies, budgets, and fiscal control; modifying the ARL mission and objectives; and representing ARL to the community.



Dr. and Mrs. Joseph Cohen at a reception held in January to celebrate an exhibit of materials about World War I poets donated to TCL by Dr. Cohen.



Items from the Joseph Cohen World War I Collection

UNIVERSITY LIBRARIES TREASURE ACQUISITIONS PROGRAM

The University Libraries unveiled a new initiative in February designed to offer library supporters the opportunity to assist with the purchase of rare or unique items as they become available. The initiative is called the University Libraries Treasure Acquisitions Program (TAP).

Special Collections librarians often discover the availability of an item (such as the one volume lacking from a set) through a dealer catalog, auction, or private owner. If the library budget is exhausted, TAP will be employed to find a donor who would like to supply funds to purchase the item before it is sold to someone else. Because the libraries' collections cover a large gamut of subjects and interests, donors will be able to assist with the purchase of items that are of particular interest to them.

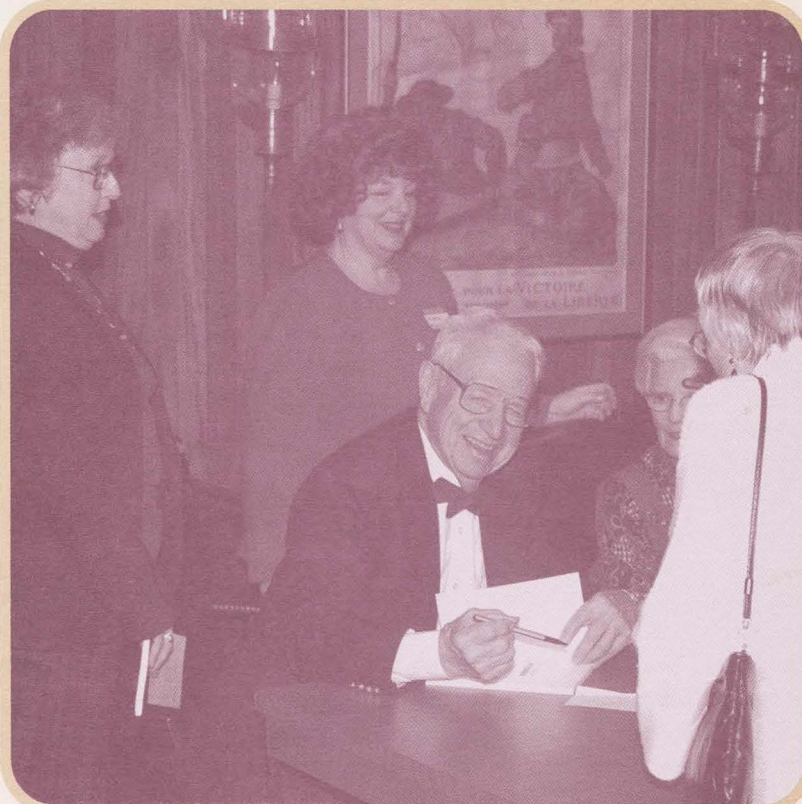
A recent gift from a new member of the Ex Libris Society has allowed the purchase of the first item for TAP. The item is a letter by the leading American poet from World War I, Alan Seeger (1888–1916). Seeger is best known for his frequently-anthologized poem "Rendezvous," which includes this familiar verse:

*"I have a rendezvous with Death
At some disputed barricade,
When Spring comes back with rustling shade
And apple-blossoms fill the air ..."*

In the penciled two-page letter, written while the poet was serving in France with the Foreign Legion, Seeger recorded his thoughts on the eve of battle, "We are to attack in a few days and be in the thick of one of the most tremendous actions in all History."

Examples of items currently available and desired include: a collection of 101 letters by Dr. Samuel Gilbert Webber, a Union naval surgeon, describing the shelling of Charleston and blockade runners during the Civil War with his own illustrations; *Sister Peg, Only Lawful Sister to John Bull, Esq.*, a rare pamphlet by David Hume, London, 1761; a first edition of *Concerning Children* by the early American feminist writer, Charlotte Perkins Gilman, published by Small, Maynard & Co., Boston, 1900; and *Natural History Watercolors* by William Bartram (Alecto Historical Editions).

For information about participating in the TAP program, please contact the libraries' Office of Development, 803-777-5564. Gifts of \$1,000 or more to TAP qualify the donor for membership in the libraries' Ex Libris Society.



Shown seated at a book-signing held in TCL in January is Hal Brunton author of *Renovation and Restoration of the USC Horseshoe: A Memoir*, which was published recently by the University Libraries Caroline McKissick Dial Endowment Fund. Also shown, left to right, are Mary Arnold Garvin, who did layout and design for the book, and Nancy Washington who was the editor. Copies of the book may be purchased at the Russell House Bookstore or at The Happy Bookseller on Forest Drive. Profits will be returned to the Dial Fund to support future publications.

THE THOMAS COOPER SOCIETY NEWSLETTER

SPRING 2003

The Thomas Cooper Society Newsletter is published twice a year by the society. Correspondence may be sent to the editor at Thomas Cooper Library, Room 417, University of South Carolina, Columbia, SC 29208 or to NancyHW@gwm.sc.edu.

EDITOR

Nancy H. Washington

PHOTOGRAPHER

Keith McGraw

EDITORIAL BOARD

Carol Benfield Tom McNally
Patrick Scott Paul Willis

THOMAS COOPER SOCIETY OFFICERS, 2002-2003

President, Stephen Fitzer
Vice President, Patricia E. Mason
Past President, Betsy Miller
Secretary, Patrick Scott
Treasurer, Lynn S. Barron
Program Committee Chair, Elizabeth Sudduth
Membership Committee Chair, Jan Cambre
Finance Committee Chair, Lynn S. Barron
Publications Committee Chair, Nancy Washington

THOMAS COOPER SOCIETY BOARD MEMBERS, 2002-2003

Joan Assey	Lucille Mould
Pamela Baker	Stephen C. Osborne
Nancy Darby	Robert Patterson
Michael Dewey	Rosemary Reisman
Clyde Dornbusch	Julian Shand
Melodie Lamm	Marsha Watkins



THOMAS COOPER SOCIETY
THOMAS COOPER LIBRARY
UNIVERSITY OF SOUTH CAROLINA
COLUMBIA, SC 29208

Non-profit
Organization
**U.S. POSTAGE
PAID**
Permit #766
Columbia, SC